

CATALOGUE
OF LOCAL
BRONZE ANTIQUITIES
IN THE
DORSET COUNTY MUSEUM.

BY
H. J. MOULE, M.A.

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Notes on Bronze.

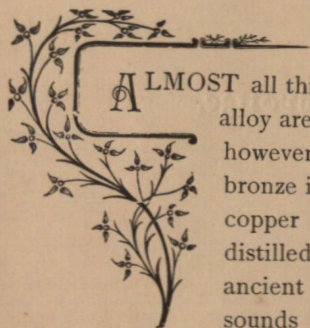




Notes on Bronze.

By H. J. MOULE, M.A.

(Read Feb. 26th, 1900.)



ALMOST all things made in ancient times of copper alloy are called bronze. Is this always right, however? Speaking broadly, of course, bronze is an alloy of copper and tin, brass of copper and zinc. Zinc was not smelted, or distilled, till last century. Therefore no ancient copper alloy can be brass. This sounds logical, and yet it is not. It seems absurd to say that a metal was used before it was discovered, much less smelted. This, however, was what happened. Two ancient writers, a Greek and a Roman, are * quoted as showing this. Aristotle says that the Mossinecians made a bright and light-coloured χαλκος, not by adding tin, but by fusing copper with a certain earth. Almost without doubt this was an ore of zinc. † Pliny, again, speaks of

* Encyc: Brit: 'Zinc.'

† Pliny is not very clear apparently. He says (xxxiv. 2) [æs] "fit et ex lapide æroso quem vocant cadmiam," and (xxxiv. 22), he speaks of cadmia as "lapis, ex quo fit æs." But again [æs] "Marianum cadmiam maxime sorbet," as if cadmia and æs were not so related as ore and metal are.

"cadmia," now known as an ore of zinc, changing copper into "orichalchum." Copper and cadmia were fused together, the former taking up as much as 25 per cent. of what must have been zinc. This bronze, in other words, was brass. So, almost surely, was Aristotle's light-coloured bronze. But yet another doubt there is sometimes. * *χαλκος* may not only mean brass, or bronze, but pure copper also, without tin or zinc or other alloy. Homer calls *χαλκος ερυθρος*, red. Some hold that, before losing his sight altogether, he was somewhat colour-blind. But no one, if perceiving difference of hues in the least degree, could call either bronze or brass red. He must have meant copper. So at least says Gladstone in his Homeric studies. Sir J. Evans doubts this argument; because some bronze is reddish brown when uncorroded. He agrees, however, in thinking that Homer in places means copper by *χαλκος*. For in one place at least (Il. iii., 348), he speaks of spear-heads bending against shields, not likely if of bronze. Sometimes, however, Homer means bronze, because (Il. iii., 363), he tells us of a sword breaking into three or four pieces, which copper could not do. Even now, however, we have not done with the question, What is bronze? For some ancient bronzes contain other metals besides copper, tin and zinc. In particular, there was the greatly noted *æs Corinthium*, Corinthian bronze. This, by some, was thought to have been accidentally produced by the fusing of ordinary bronze, gold, and silver images together, in the burning of Corinth by Mummius. Pliny (xxxiv. 3.), doubts this. He specifies three sorts of Corinthian bronze. One is white, silver prevailing in its composition. Another was of the yellow tone (*natura*) of gold. In the third the three ingredients were equal. No doubt the second, with its high percentage of gold, was the kind which had the great value often spoken of. Possibly, although of earlier date, two vessels spoken of by Ezra may have been of some such

* Both *χαλκος* and *æs*, some say at times mean metal at large. Indeed, in some passages they seemed used for iron. So much so, that the German *eisen*, iron, is thought to be cognate with *æs*.



alloy. "Fine copper, precious as gold" was the material, an alternative rendering being "yellow as gold." * (Ez. viii. 27). Besides tin, zinc, gold and silver, there are two other metals used in bronze alloy, lead and a little iron in a few instances. This last produced a reddish colour. Lead often enters into the composition in ancient and modern times. Pliny says that lead and silver were added to produce certain colours in bronze statues. He tells us that, with the addition of a tenth of lead and a twentieth of silver to the copper, the bronze "*maxime colorem bibit quem Græcanicum vocant*" (xxxiv. 20). What the Græcanic colour was like he does not say, however, nor do Valpy's notes. But it was, it seems, purple of some kind, for just after he has the dictum, "*cyprio si addatur plumbum colos purpuræ fit in statuarum prætextis.*" Lead, however, was used not only for colour's sake, one sort of bronze prepared for making pots and pans (*temperatura ollaria*) having three or four per cent. of lead. The use of lead in these vessels may have been to make them less brittle, for Pliny speaks of the copper, lead and silver alloy as "*æs tenerrima*," very soft bronze. If so, bronze, if it may be so called, of copper and lead only, was a poor material for money. And yet for many years it seems the Romans so used it. Lead bronze was found, on analysis, to be the material of a collection of modern Chinese and Japanese art vessels shown in Paris some years ago. They were remarkable for their dark, blackish hue. Lead, again, enters into the alloy of which guns are made. It probably accounts for the greyness of gun-metal. A good deal has been said about varieties of bronze. But there is one other which must be named, and that the most interesting of all, in connection with the Dorset Museum. It is a sort in which tin seems to predominate greatly. In 1882 six little socket-celts were found in a barrow, near Eggardon. They are rough from the mould, unsharpened. Now, three of them show nothing of the usual bronze colour. They are

* The revised version has "fine bright brass." The ancient Syriac translation "good Corinthian brass."

of a grey tone, and by some have been pronounced to be pure tin. Canon Greenwell, however, when here some months ago, would not hear of this. Still, the entire absence of any trace of copper colour seems to show that the percentage of other metal, probably tin, is unusually great. It is possible, however, that there may be some lead, as the celts in question on being weighed do not seem to be especially light. It is believed that celts of this sort of metal are very rare. In passing from this part of the subject, the various alloying ingredients used with copper, we may note by the way that of late years it has been found that a percentage of phosphorus in bronze adds greatly to its strength and elasticity. There is no sign of the ancients having stumbled on that fine alloy, aluminium bronze, as they did on brass.

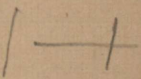
A few words must now be said about certain differences of colour in bronze other than those above-named as arising from differences of alloy. The varied colours now in question are believed to arise from differences in the soils in which ancient bronze relics have lain for ages. For instance the patina varies. This, however, as we saw above, can be caused by metallic combinations. Still, we may believe the assertion that soil has much to do with the greater or less amount of oxidization, producing much or little patina. In some specimens, *e.g.*, Case xiii*a.*, 30, 32, 33, the patina is very abundant and bright in colour. In others there is a little, but what there is is like in hue. There are, however, two specimens of which the colour is quite different. There is hardly any patina, and the metal is brown, but not the same in the two. One is a very fine dagger, xiii*b.* 28, the other is an armlet, xiii*b.* 60. Now these things, especially the armlet, have a yellow metallic-looking coating in places. This looks very much like a relic of gilding. If so one might think that the brown, exposed surface may have escaped oxidization through the protection of the gilding, lasting, as it doubtless would do, for ages. But the experts, *e.g.*, Sir J. Evans and Canon Greenwell, affirm that this look of gilding is quite deceptive. If, as is supposed, it is the effect of the quality of soil in contact with the bronze, what soil? It has been said, but

authority cannot be quoted, that peat soil causes this appearance. This was affirmed in connection with a number of coins of the Constantines in the Dorset Museum, which in a less degree have this gilt look. (Case G. ii., 250, 254, &c.) The question is one worthy of research, but not easy to work out.

A few sentences must be given to methods of working bronze. A noteworthy quality of this alloy is that it is much harder than either of its chief ingredients and more fusible. Also in alloy of some proportions, such as Chinese gong-metal, with as much as 20 per cent. of tin, it is more brittle by far than is either of the two simple metals. This brittleness is remedied by making the bronze slightly red hot, when it can be forged and remains tough permanently. Some cast bronze, with little tin, is, however, pretty tough. This is evident from the socket-celts, which, from their hollowness, could not well be hammered except close to the edge. And also it is shown by the practice, which is affirmed by some to have existed. This was, to hammer the bronze when cold as a means of hardening and tempering it. Another way, producing this result, is mentioned by Sir J. Evans, but doubtfully. This method is the cooling the bronze slowly, making it (as affirmed) as hard as steel and less brittle. With the just possible exception of some of the early plain wedge-shaped celts, all weapons and tools seem to have been cast. So, too, were a great part of the ornaments and other small Celtic or Roman things made of bronze. It has been thought that all bronze things found in Britain were imported, perhaps from Etruria. But some celts and spear-heads were home-made, for stone moulds for them have been found in England. Of these two or more are from Dorset, but unfortunately neither of them is in the County Museum.

The Romans, borrowing probably from the Greeks, as was their wont, cast bronze statues of any large size hollow. Some of them are of extraordinarily thin metal. It may be in place to say a word about this method. Some persons may be puzzled by it, and in the Cunnington Collection here we have a fragment of a hollow bronze statue. Moreover, every socket-celt and spear-

head is a result of this method. A rough clay copy of the model of the image, vase, or other thing to be cast was made, smaller in every dimension than the model. The amount of difference of dimension regulated the thickness of the bronze casting. Then on the model of the image was moulded a clay coating, in two or more pieces, closely fitting edge to edge. These pieces were with the most exact care luted together over the core or smaller image, or other object, above named. Of course the two were adjusted so as to leave the interval between them quite uniform. Finally this interval was filled with melted bronze. When this was set the outer coating and the core were removed and there was your hollow bronze image. Whoever wants to partly realise the racking anxiety of producing a large work of this sort, let him read Benvenuto Cellini's immortal tale of the casting of his Perseus. In modern times, but not, as far as is known, of old, a very ingenious method was used, called the process "*de la cire perdue*." This appears to be as follows:—The core was made in the usual way. On it was applied a coating of wax of the thickness desired for the bronze. On the surface of this wax were artistically modelled the details of the image. To this modelled surface was applied the coating of clay, and that it seems all in one piece, as of course would be possible. When the clay hardened the wax was melted and run off. The melted bronze was then poured into the cavity. The metal of course showed all the modelling of the displaced wax. This method would seem to have two advantages: Firstly and chiefly, it takes away the need of luting together the coating, which may cause slight lines on the metal. Secondly, it secures accuracy of the thickness of the metal. For large statues, the casting is done in several portions which are afterwards fitted together and joined with melted metal. Of course this casting in sections must have been the method used for the gigantic bronze statues of ancient times. A curious modification of casting bronze with a core was anciently in use in Assyria and Etruria. They sometimes made the core of iron, and retained it of course within the bronze. But the method was bad, judging



by one Etruscan image of this kind in the British Museum. The iron has expanded and split the bronze. A sort of work cognate with this is represented in the Dorset County Museum. A highly ornamented armlet in the Cunnington Collection, Case xv., has a core of some sort with a sheathing of bronze, apparently not cast, however. Again, several rings and other things in the very remarkable Belbury Find, in the same collection, Case xiv., are of iron, thinly coated with bronze.

There remains the repoussé process to be named as the last touched on in this paper. It must not be passed over because in the Cunnington Collection, Case xv., there is a rude, but very curious and puzzling specimen of this sort of bronze work. We have here to think only of the workmanship. The thin plate has been "repoussé" into a human or divine figure with ornaments round. It gives the idea, however, of not having been wrought by hand-punches in the strictly repoussé manner, but with a stamp and die at one blow as the ornaments of brass trays and such like are done now.

Bronze wire was used largely by most ancient nations. This, one may suppose, was of bronze without much tin, the rather as the wire ornaments seem very liable to patination. Anyhow the wire was of a pliable, tough nature, as is proved by its close twisting in many specimens.

Everyone who cares about bronze acquires an extraordinary fondness for the patina of it. This paper, therefore, should not omit Professor Flinders Petrie's remarkable opinion on the subject. He says, * "Patina is not usually formed out of the surface metal, but is of metal drawn by slow action out of the whole mass. A metallic object is not homogeneous, but is made up of a multitude of minute crystals of pure metal and of the various alloys formed by the impurities, or intentional additions, which are present. Thus there are particles all through the mass, which are more oxidizable than their neighbours, and these forming a galvanic action with the less oxidizable are—in

* *Archæological Journal*, No. 177, p. 89.

the very slow process of rusting—transferred to the surface.” Now these words of Petrie’s are strongly confirmed by specimens in the Dorset Museum. In particular, a dagger, Br. 32. in Case xiii. a, is in great part loaded with oxide, yet its surface seems uninjured. Observe that Petrie says “usually.” So it is, for some bronzes, for instance, Br. 33. in Case xiii. a., have the surface greatly pitted by oxidization.

Notes on ancient bronze must perforce contain a word on the “Bronze age.” Of course, the bronze age of one European country was a very different epoch from that of another. Greece was emerging from her bronze age 800 or 900 B.C. Homer speaks of both bronze and iron weapons, iron being still scarce, however. It seems to have come into use much later in Britain. Indeed, the opinion has prevailed, and still exists, that it was unknown here before the coming of the Romans. There are, however, archæologists, for instance Canon Greenwell, who do not think so. They put back the date to from 300 to 200 B.C. Certain it is that about 50 B.C., Julius Cæsar found the Gauls fully iron-age folk, almost in advance of the Romans. At least it was clearly a novelty to him to find the Gallic Veneti using iron chain cables. When Gaul was so far advanced it is difficult to believe that imported iron, if not home smelted iron, was not used in Britain then and long before. Canon Greenwell says of the bronze plated iron things from Belbury above named:—“I think you may, without any hesitation, say that they are of a date about B.C. 100, with a rider that they may be a little later.”

Here end these notes on bronze, imperfectly compiled from several authorities, old and new. These are, chiefly, Pliny, Sir J. Evans, Canon Greenwell, Professor Flinders Petrie, Dr. W. H. Smith, and the *Encyclopædia Britannica*; Aristotle is not accessible.

There is a strange spell about ancient bronze. The ancients loved it, and some archæological moderns there are who “go in” for bronzes and only bronzes. Bronze has a magic drawing power on the mind, or imagination rather, like that exerted by another and widely different link with grey antiquity. The Wall

that is—Hadrian's Wall. A man that has seen the Wall—well, he dreams of the Wall. Standing, say, on the hoary west-gate masonry of Statio Burcovicus, and looking this way and that, along the great lonesome pastures fenced on the north for miles by the Wall, he almost sees the cohorts patrolling, almost hears the alarm blasts of the tuba echoed from crag to crag. So, in a manner, it is with bronze. The very word bronze sets us imagining in our minds the ancient, the mediæval, the vast, the delicate works in that enduring metal—the Mercury of Herculaneum—the gates of Ghiberti—the seventy cubit Phœbus of Rhodes—the parcel-gilt enamelled fibula from Charminster, Dorset.

DORSET-FOUND CELTIC AND ROMAN BRONZE OBJECTS IN THE DORSET COUNTY MUSEUM.

Of bronze objects belonging to ancient times the weapons can generally be assigned to the pre-Roman epoch. But there is much more difficulty in giving a date, even roughly, to ornaments.

The things here catalogued are numbered Br. 1, Br. 2., &c.; Br. standing for bronze.

i.—CELTS.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xviii.	Br. 1.	<p><i>On Ridgeway Hill. Barrow 7 in the map close by.</i></p> <p>A little celt of the simple wedge form. It is broken at the small end, $3\frac{1}{2}$ in. long.</p> <p>Adhering to this celt is a little fragment of cloth, the only ancient relic of this kind in the Dorset Museum.</p>	With the Cunnington Collection.
xii.	Br. 2.	<p><i>Jordan Hill, Weymouth.</i></p> <p>A still smaller specimen of the wedge formed celt. It is only $2\frac{1}{2}$ in. long.</p> <p>Such a very small implement was used as a chisel, not an axe, one may think. Jordan Hill is a site where a multitude of Roman relics have been found. But from this celt being discovered there, as well as a socketed celt and 2 bronze spear heads, and many flint balls, the place seems to have been before occupied by the Britons.</p>	With the Warne Collection.



No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. a.	Br. 3.	<p data-bbox="342 310 731 342"><i>Near Muddox Barrow, Bere Regis.</i></p> <p data-bbox="317 347 819 485">This wedge-shaped celt from its deeply pitted surface seems to be very old. Unfortunately the finder damaged it by filing. 4½ in. long.</p> <p data-bbox="317 490 819 1468">The simple wedge-shaped celt was repeatedly improved. It must have been difficult to fasten it to a shaft, lancewise, or to an angular, elbowed handle, axewise, firmly. With all the binding with small thongs of hide or with sinews, it would in time split the handle, and would also get loose sideways. To prevent the latter the celt was furnished with flanges, two at each edge of the upper part, or with triangular projections, or short flanges, near the middle of its length. This kept it from getting loose sideways. Then the other evil, the risk of splitting, was prevented by adding a ridge or shoulder on each side, joining the flanges. A slotted handle, of either lance or axe sort, carefully fitted on to such a celt, or palstave as it is called, and well lashed round, would be quite firm. And all chance of its dropping out was prevented by adding an ear or ring, through which part of the lashing was passed. The Dorset collection here does not contain specimens of the first two of the improved sorts, the flanged and the winged celts, but some from other parts are in Case xvii.</p>	With the General Collection.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvii.	Br. 4.	<p>Of the regular shouldered palstaves the Dorset collection has several, as follow:— <i>Wareham.</i></p> <p>A very light palstave, with only a shallow shoulder. From its slight make it seems possible that it was meant to be used as a chisel rather than a lance or axe. It was unskilfully cast, being honeycombed with several holes, not caused by corrosion.</p>	With the Cunnington Collection.
xvii.	Br. 5.	<p><i>Wareham.</i></p> <p>A small, narrow-edged specimen (1½ in.), of much more solid make than Br. 4, but like it in shallowness of shoulder-ridge.</p>	Do.
xvii.	Br. 6.	<p><i>Near Wareham.</i></p> <p>A solidly made, rather rudely cast specimen, with the normal curved edge, 2¼ in. wide. Shoulder deeper.</p>	Do.
xvii.	Br. 7.	<p><i>Near Dorchester, Eglesham Meadow (below Colliton Walk).</i></p> <p>A fully developed palstave, having well-projecting wings, deep shoulders, and it has had a ring or ear (see description above), of which there is no sign in 4, 5, or 6. This palstave is ornamented with a 'rat's-tail' below the shoulder.</p>	Do.
xvii.	Br. 8.	<p><i>Same Locality.</i></p> <p>Much like 7, but its wings project less and are longer. Its ring or ear is perfect. Besides a rat's-tail, or rather a slight ridge from the shoulder to the bevel of the cutting edge, it has a hollow on each side of the upper part of that ridge. Both 7 and 8 are much oxidized.</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvii.	Br. 9.	<i>Fontmel Down. Ploughed up.</i> This is a good palstave of finely curved outline. Its edge is 3in. wide not following the curve. Unfortunately, a piece of the edge is broken away. On one side there is a rat's-tail ridge, on the other three small ones converging. And the edges of the sides of the blade are brought up into slight flanges. There has not been an ear.	With the Cunnington Collection.
xvii.	Br. 10.	<i>Same Locality.</i> This is smaller and less ornamented than Br. 9, but with a great likeness to it. No ear. Both 9 and 10 are free from oxide.	Do.
xiii. a.	Br. 11.	<i>Rew, Winterborne St. Martin.</i> A good specimen of a style of palstave differing from others in these collections. The shoulder is not a ridge uniting the flanges or wings. The flange which widens downwards is curved round to make a deep shoulder and then tapers up the opposite edge. Again, the faces of the blade are convex, not flat as usual. They are unornamented. This palstave has, unfortunately, been a good deal filed and brightened up. The ear is perfect.	Lent by Sir R. Edgcumbe.
xiii. a.	Br. 12.	<i>Winterborne Steepleton.</i> A palstave with wing-shaped flanges and deep flat bedded shoulder. The blade is adorned with a rat's-tail ridge on each face. The ring is broken.	Presented by T. Wood, Esq.

SOCKETED CELTS.

The only other kind of bronze celt was a new invention, not a mere improvement of the palstave type. Instead of the handle having a slot to receive the upper part of the celt it is brought to a conical form and fitted into the socket, of which the butt end of the celt consists. Such a celt must have been a very handy, useful tool or weapon.

No of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 13. Br. 14.	Six little celts, Br. 13 barely 3¼ in. long, found with a seventh (?) in a barrow near Eggardon Camp in 1882. These have never been used, the edges being unground just as they came out of the moulds. They are all ornamented with slender fillets or ridges ending in small knobs. Br. 14-17 have 4, Br. 13 only 1, Br. 18 has 3 and is of a make rather different from that of the others. The sides are somewhat more curved, and are angular, not almost flat like the rest. All have a loop. Br. 13, 16, and 18 are remarkable from their being apparently made of almost or quite pure tin; but the weight, not less than bronze, may show that there is a mixture of lead.	13, 14, with the Hogg Loan Collection. 15-18, with the Cunningham Collection.
xvii.	Br. 15. Br. 16. Br. 17. Br. 18.		
xii.	Br. 19.	<i>Jordan Hill, near Weymouth.</i> A celt which, like Br. 13, 16, and 18, seems to be made of almost or quite pure tin.* It has three fillets on each side.	With the Warne Collection.
xiii. a.	Br. 20.	<i>Milborne St. Andrew.</i> A celt ornamented with three fillets on each side united by a ridge at the upper end.	

* The Rev. Canon Greenwell does not accept this opinion.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. a.	Br. 21.	<i>Near Fifehead Neville.</i> A celt ornamented somewhat differently from the others in this Museum. It has on each side two fillets, but curved inwards.	Presented by C. Connop, Esq.
xiii. a.	Br. 22.	<i>Near Wareham.</i> A celt with three fillets on each side. Its ring is gone.	Presented by R. Fetherstonhaugh Frampton, Esq.

ii.—DAGGERS.

The weapons or tools now generally called daggers, or knives, were formerly thought to be spear-heads. In some instances, this may be true. One, only 3in. long, found at Roundway, Wilts, had a wooden shaft about 1ft. long, which could not have been a dagger or knife. (Evans' *Bronze Implements* p. 242.) On the other hand, several of these implements have been found with dagger handles remaining.

N.B.—According to Sir J. Evans' classification in his "*Bronze Implements*," knives should come before daggers. But as B. 37 is the only specimen, except dagger-knives, and as it may be a javelin head, it is catalogued with spear-heads.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xv.	Br. 23.	<i>Clandown Barrow, Martinstown.</i> This dagger is very imperfect, but it is of much importance as seeming to give the epoch of the rest of the noteworthy find, with which it is grouped.	With the Cunnington Collection.
xv.	Br. 23a.	<i>Frome Whitwell.</i> Dagger knife only 2½in. long, 2 rivet-holes.	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xviii.	Br. 24.	<p><i>Barrow on Ridgeway. (7 on map at the other end of this case.)</i></p> <p>From the third interment.</p> <p>A good specimen retaining its three rivets. 7½ in. long.</p>	With the Cunningham Collection.
xviii.	Br. 25.	<p><i>Same Barrow.</i></p> <p>Fourth interment.</p> <p>An imperfect specimen, but very interesting, because some little remnant of the wooden (?) sheath is still sticking to it. It also shows an impression of the handle's edge, with the characteristic semi-circular notch plainly seen. It retains three of its four rivets.</p>	Do.
xviii.	Br. 26.	<p><i>Same barrow and interment as 25.</i></p> <p>It retains five of its six rivets.</p> <p>Just below 25 and 26, found in the same barrow, and probably belonging to one or the other of these two weapons, are two gold fittings, apparently of a dagger hilt.* They are lettered A & B. One somewhat like B is figured by Sir J. Evans (<i>Bronze Implements</i>, Ed. 1. p. 239). A. is almost certainly the socket or pommel protecting and ornamenting the butt end of the hilt. Sir J. Evans (p. 227), says "the lower end of the haft was often inserted in a hollow pommel, usually of bone." He does not seem to mention any made of gold.</p>	Do.

* Mr. Cunningham does not accept this opinion.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xii.	Br. 27.	<i>Lord's Down, Dewlish.</i> A very good dagger, 5in. long. It retains its two rivets. It is ornamented with the usual converging sets of parallel lines. But, besides this, the space between the two sets of lines is dotted thickly over with minute punched superficial holes. It is described and figured in Warne's Celtic Tumuli of Dorset, Pt. i. p. 50, and plate of weapons.	With the Warne Collection.
xiii. a.	Br. 28.	<i>Boveridge House, Cranborne.</i> A very fine, although broken dagger, 13in. long, ornamented with the usual lines. It is remarkably free from patina, and is of a copper colour. Towards the point there are remains of what looks much like gilding. As to this golden appearance, however, Sir J. Evans says of a large dagger found at Woodyates, by Sir R. C. Hoare, : "This blade, like many others, is described as having been gilt, but this can hardly have been the case. Dr. Thurman has tested such brilliantly polished surfaces for gold, but found no traces of that metal." (Ancient Bronze Implements, Ed. 1, p. 236.)	Lent by H. W. Brouncker, Esq.
xiii. a.	Br. 29.	<i>Boveridge House.</i> A small imperfect dagger or knife, 4½in. long.	Do.
xiii. a.	Br. 30.	<i>Fordington.</i> A dagger imperfect at both ends, but interesting from its showing the impression of the rim of the sheath in the oxide.	Presented by the Rev. H. Moule.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. a.	Br. 31.	<i>Fordington.</i> A minute dagger shaped knife. It has lost its point, but when whole, cannot have been more than 2in. long. It has two rivet holes. N.B.—Br. 30 and 31 are figured in the <i>Archæological Journal</i> , Vol. v., p. 323.	Presented by the Rev. H. Moule.
xiii. a.	Br. 32.	<i>Laurence Barrow, Fordington (formerly behind the site of Sidney Terrace).</i> A dagger, 8 $\frac{3}{4}$ in. long, imperfect at the upper end.	Lent by W. Tilley, Esq.
xiii. a.	Br. 33.	<i>Laurence Barrow.</i> A very small dagger or knife, imperfect at the point. When whole it must have been 4in. long. One of its two rivets remains.	Do.
xiii. a.	Br. 34.	<i>Winterborne Came. Barrow at the W. end of the South Plantation.</i> A good dagger well preserved, except at the upper end, where one out of the four rivet holes has disappeared. This dagger like Br. 28, has been broken. Can this have been done ceremonially at the burial?	Presented by the Hon. Mrs. Dawson Damer.
xiv.	Br. 34a.	<i>Belbury Camp, Higher Lytchett.</i> An object made of iron, plated with bronze. It is somewhat flat, widens from about 1in. in two hollow curves to about 2 in. In this wider edge is a hole, which looks as if it were meant for the insertion of a dagger blade. At the small end, which is encircled by a thin bronze flange, there seems to have been an iron tang, probably for a wooden handle.	With the Cunnington Collection. <i>iron dagger handle plated with bronze</i>



iii.—SPEAR-HEADS.

Of bronze spear-heads, this Museum possesses only two found in Dorset. They are from Jordan Hill, a Roman site. But inasmuch as from the same place there are two bronze celts, one being of the earliest shape (Br. 2), and the other, a socketed one (Br. 19), it would seem to have been occupied by Bronze-age Celts before the Romans came. These spear-heads, being like some of Sir J. Evans' illustrations, are therefore here classed as Celtic. (See Evans' "Bronze Implements," Ed. 1. p. 312, &c.)

No of Case.	No. of Object.	Locality, &c.	How procured.
xii.	Br. 35.	<i>Jordan Hill, Weymouth.</i> 6 $\frac{3}{4}$ in. long. The socket's bore is $\frac{3}{4}$ in. Point imperfect, and much worn or ground. A hole in the socket for a rivet. The mid-rib has three facets, slightly hollow.	With the Warne Collection.
xii.	Br. 36.	<i>Jordan Hill.</i> 5 $\frac{3}{4}$ in. long. Point very much ground away. Socket $\frac{3}{4}$ in. bore, no rivet hole. The mid-rib is narrow but projecting boldly with two facets. Parallel with the edges are several slight, irregular lines, recalling those on daggers.	Do.
xii.	Br. 37.	<i>Hewish Farm, Milton Abbas.</i> It is difficult to classify this object. From its general shape it may be a light javelin head. But against this there is the shape of what remains of the socket, the section of which is a narrow oval. This, with the thinness of the blade, and its having no mid-rib, perhaps show that it is a knife rather than a javelin head, 5 $\frac{1}{4}$ in. long, $\frac{3}{4}$ in. wide. The socket is imperfect.	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 38.	<p>From "Bronze Implements," Ed. 1., p. 205, Br. 37 would seem to be a knife.</p> <p><i>Fifehead Neville. Roman Site.</i></p> <p>An object partly like a Celt of the earliest form. It, however, at what in a celt would be the narrow end, curves out to a greater width than that of the edge. This wide butt-end is straight and flat, $\frac{1}{8}$ in. thick. From this shape, from its having been found, as is quite believed, on a Roman site, and from its small corrosion, this implement cannot be Celtic as it seems. Just possibly it may have been used for cutting, held in the hand just as it is, without a handle. It may have been for leather cutting. It has been pronounced to be Egyptian.</p>	Given by C. Connop, Esq.

iv.—SHIELDS AND HELMETS.

According to Sir J. Evans' classification these come here. But the specimens connected with them are very few, and their date, whether Celtic or Roman, doubtful.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 39.	<p><i>Horton.</i></p> <p>Six fragments of what may possibly have been the rim of a wooden shield. Found with other things which were certainly Roman.</p>	Given by the Right Hon. the Earl of Shaftesbury.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 40.	<p><i>Near Dorchester.</i></p> <p>Stud or boss, probably belonging to a Roman shield. These studs were used for riveting together the hide and wicker or timber work forming the shield. $2\frac{1}{4}$ in. in diameter.</p>	Given by E. Cunningham, Esq.
xiv.	Br. 41.	<p><i>Belbury. Higher Lytchett.</i></p> <p>Several fragments of thin bronze, which look as if they may be part of the covering and of the rim of a wooden shield. See descriptive label in Case xiv.</p>	With the Cunningham Collection.
xiv.	Br. 42.	<p><i>Belbury (belonging to the same find as Br. 41).</i></p> <p>Two pairs of curious objects, the use of which is a puzzle. But Mr. Cunningham's opinion that they belonged to two helmets is a likely one. These things are thin and hollow. One sort is a very grotesque representation of a bull, with the legs rudely conventionalized, and a strange tail, curled over the back, and ending in a kind of flower. The other sort is shaped like a ridge tile. The hollow cylinder, forming the crest, has a hole at each end. Mr. C. thinks that the crest of the helmet had a bull affixed at its front or upper end, and one of the ridge-tile shaped things at the lower end; and that the holes in the latter were to receive a wire sustaining a hanging plume. It is probable that these holes also held wires whereby the bronze was fastened to the crest. For there are no rivet-holes in the side flanges of the ridge-tile shaped</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		<p>objects. On the other hand, the bull has two such holes in each leg. In some of the holes the rusted iron rivets remain. See descriptive label.</p> <p>The late Sir A. Franks thought that these things were chariot-fittings, the bulls being for hitching the reins over. But Mr. C. justly considers that they are not strong or large enough for this purpose. Possibly the helmet chin-strap may have been hitched over them.</p>	<i>probable</i>

v.—PINS.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 43.	<p><i>S.W.R. Station, Dorchester.</i> (Classed here doubtfully. Very likely Mediæval.)</p> <p>Three pins. One 1½ in. long, has a solid head, rather large in proportion. The others, 2¼ and 1½ in. long, have twisted wire heads, like those of modern pins.</p>	With the Hogg Loan Collection.
xii.	Br. 44.	<p><i>Jordan Hill, Weymouth.</i></p> <p>A very curious pin, 3½ in. long. The pin itself is carefully made with a slightly moulded head. But the remarkable thing is that immediately below the head, there has been fitted on to the shaft what may be called a large bronze bead, ½ in. each way, of a truncated pear shape, fluted.</p>	With the Warne Collection.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. a.	Br. 44a.	<i>Holwell, Cranborne.</i> Needle, $2\frac{1}{4}$ in. long ; eye damaged.	Given by Dr. Smart.
xiii. b.	Br. 45.	<i>Fifehead Neville.</i> Two plain pins, one without its head.	Given by C. Connop, Esq.
xiii. b.	Br. 46.	<i>Dorchester.</i> This large pin is a puzzle. It is $7\frac{1}{4}$ in. long, but has probably been 9in. The shaft is $\frac{1}{4}$ in. thick. At 3in. from the head, there is (apparently an original part of the shaft) a narrow, flat, lozenge-shaped piece of bronze attached to the shaft. The lozenge is $1\frac{5}{8}$ in. long. Opposite the lower end of the lozenge is a small eye. Down to this eye the shaft is covered with engraved ornament, mostly chevron, very shallow and delicate. The flat head $1\frac{1}{8}$ in. across, is extraordinary. Underneath it is plain. Above it is adorned with concentric ornaments in relief. Outermost is a circle of small conical projections, then one of ten little circular fillets, then two fillet concentric circles, and in the middle a little cone. This very strange object is thought to be a hair pin. The eye may be for a string to keep it in place. As regards size, it may be noted that at Coblenz there are, or of late years have been, in use, hair-pins quite as long, or very nearly so, but flat. They are called Pfeile.	With the General Collection.
xvi.	Br. 46a.	<i>Dorchester.</i> Imperfect large pin, or perhaps nail, consisting of a bronze half globular head $\frac{3}{8}$ in. wide, and an iron shank $\frac{1}{4}$ in. thick,	With the Hogg Loan Collection.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 46b.	<p>2$\frac{3}{4}$in. long but with probably 2in. missing.</p> <p><i>Dorchester, Roman stratum.</i></p> <p>Fragment of a bronze pin consisting of a polygonal head $\frac{1}{2}$in. in diameter, through which passes the shank 3-10th in. thick. Only $\frac{1}{2}$in. of it remains.</p>	With the Hogg Loan Collection.

vi.—BRACELETS, ARMLETS, &c., AND RINGS OF VARIOUS KINDS, SOME FOR HARNESS.

These two sub-divisions will be taken as they come without attempting to classify the specimens as Roman or pre-Roman.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xv.	Br. 46c.	<p><i>Maiden Castle.</i></p> <p>Fragment of a bracelet; delicately ornamented.</p>	With the Cunnington Collection.
xv.	Br. 47.	<p><i>Wollaston Field, Dorchester.</i></p> <p>This bracelet is the most curious in this Museum. It is 3in. across, and $\frac{1}{4}$in. thick. It seems to be made of pottery or stone, possibly Kimmeridge shale, and to be plated with bronze. Two narrow flat plates cover the inner face of the bracelet—faces rather—the plates meeting at an angle. The outer face is covered by a plate of semicircular section, and apparently rather thicker than the others. This outer plate is divided into quarters by</p>	<p>Do.</p> <p><i>filled in with paste</i></p> <p>9</p> <p>—</p>

No. of Case.	No. of Object.	Locality, &c.	How procured.
		<p>shallow transverse mouldings, viz.: A cavetto bordered on each side by two fillets. In three places this group of mouldings comes singly. At the fourth place it is doubled, with an interval of $\frac{3}{4}$ in. between. And in this space there is a break, whether accidental or intentional may be a little doubtful. But most likely it was intentional, and each end of the penannular bracelet in that case probably had a slight enlargement or knob, of which some sign remains. The four divisions of the outside plate are differently and elaborately ornamented. The first to the left of the break, as the bracelet stands, is filled with diagonally crossing close lines. The second has similar lines further apart. In the lozenge shaped spaces thus formed are quatrefoils. The third may be described as also having a sort of cris-cross effect, but produced not by lines, but by what seem to be two rows of leaves with their points meeting, or slightly overlapping. On these little leaves minute lines are made. The fourth is bordered along each edge by a row of diagonal lines. Between these is a row of lozenges, in the middle of each of which is another lozenge bearing a quatrefoil. In each of the outer half lozenges is a minute circle. Of this elaborate ornament, the main features seem to have been cast with the plate. The slight lines appear to have been en-</p>	

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 48.	<p>graved. It is puzzling to see how this outer plate could have been applied to the bracelet. This difficulty may make it likely that the material of the bracelet is of the nature of pottery, and was worked into the hollow bronze plate, and the inner plates then soldered to the edges of the hollow one outwardly, and to one another inwardly.</p> <p><i>Dorchester.</i></p> <p>This seems to be a fragment of a Roman bracelet. It is richly if somewhat rudely adorned with arabesque foliage, in the midst of which is a human figure, apparently a boy playing on a pipe.</p>	With the Hogg Loan Collection.
xvi.	Br. 49.	<p><i>Albert Road, Dorchester.</i></p> <p>A solid, penannular oval bracelet, $2\frac{3}{4}$ in. by $2\frac{1}{2}$ in. The metal is $\frac{1}{4}$ in. thick, quite plain, save that there are two shallow sunk lines around each extremity. Roman?</p>	Do.
xvi.	Br. 50.	<p><i>Albert Road, Dorchester.</i></p> <p>A slight rude penannular bracelet of flat wire. No ornament.</p>	Do.
xvi.	Br. 51. Br. 52.	<p><i>Near the Roman Wall, Dorchester.</i></p> <p>A very good pair of penannular torque bracelets, 2 in. in diameter. Each is made of four wires closely and evenly twisted. At each end three of the wires are cut off short. The fourth wire projects about $\frac{1}{2}$ in. One of these projections is twisted into a hook, the other into an eye. Both hooks are in the eyes. One end of Br. 52, has a little bronze band or ferrule, binding and</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 53.	<p>concealing the end of the wires, where the eye is. Probably the other three cut ends were so protected originally.</p> <p><i>Dorchester.</i></p> <p>An armlet of extreme slighthness, of plain thin wire. It is somewhat bent out of shape. As it stands, it is 3½ in. by 3 in. One end is flattened and bored to serve as an eye, and the other is fashioned into a hook.</p>	<p>With the Hogg Loan Collection.</p>
xvi.	Br. 54.	<p><i>Dorchester.</i></p> <p>An armlet bent out of shape, and slightly made. It is formed of flat wire, bent edge-ways. The edges of the rim are ornamented each with a row of small notches. The notches of one row alternate with those of the other. This gives to the outward circumference of the armlet a zigzag or vandyke appearance. No hook and eye.</p>	Do.
xvi.	Br. 55.	<p><i>South Street, Dorchester.</i></p> <p>From its slight rusting, this iron armlet seems to have been plated with bronze, and therefore is classed with objects of the latter metal. It is much out of shape. It is made of a rod about ¼ in. thick. At each end it tapers greatly, and is made into a hook. These hooks are now on the same plane, but most likely were originally at right angles to one another so as to hook together. (This may have been rather the handle of a can or small pail. <i>(yes)</i>)</p>	Do.
xvii.	Br. 56. Br. 57.	<p><i>Eglisham Field (?), Dorchester.</i></p> <p>Found during the making of the Stratton Road, in connection with which a quantity</p>	<p>With the Cunnington Collection.</p>

No. of Case.	No. of Object.	Locality, &c.	How procured.
		<p>of soil was carted from that field, reducing it to a level. It is the water-meadow facing the northern part of Colliton Walk, Dorchester. In the course of this leveling it is believed that this fine pair of bracelets was found, and also the palstave, Br. 8.</p> <p>These massive bracelets are much honey-combed, giving the appearance of great age. The metal is of a semicircular section, the inner, flat face $\frac{3}{8}$ in. wide. From their weight, and from their being found with a palstave, it is probable that they were worn by a man; but he must have had small hands. The inside diameter, $2\frac{1}{2}$ in., would not admit a large hand.</p>	
xii.	Br. 58.	<p><i>Jordan Hill, Weymouth.</i></p> <p>An oval penannular plain armlet, $3\frac{1}{4}$ in. by $2\frac{3}{4}$ in. made of a roughly quadrangular rod about 3-16th in. thick.</p>	<p>7</p> <p>With the Warne Collection.</p>
xiii. b.	Br. 59.	<p><i>Believed to have been found at Fifehead Neville.</i></p> <p>Half of a waist torque, $7\frac{3}{4}$ in. in diameter. The closely twisted metal is about $\frac{3}{8}$ in. thick.</p>	<p>Given by C. Connop, Esq.</p>
xiii. b.	Br. 60.	<p><i>Near Woolland, Dorset.</i></p> <p>An annular armlet, labelled "British Armlet, found by Mr. W. W. Connop, near Woolland, Dorset, at the head of Locket's Stream, on the bank, about 1891." This armlet is quite uncorroded, and is of a curious blackish colour. It has patches of</p>	<p>Do.</p>



No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 31 to 66.	<p>a bright golden appearance, wonderfully like gilding. In the case of bronze daggers, however, Sir J. Evans pronounces this appearance to be deceptive. The armlet is quite without ornament, but it is remarkable for a gradual taper in the metal from 6-16th in. to 3-16th in. Its outside diameter is $3\frac{1}{8}$ in.</p> <p><i>Roman foundations, Fifehead Neville.</i></p> <p>Five penannular bracelets, and part of another. These are all of one type. They are fairly stout in make, apparently cast. The metal is flat within, slightly rounded without, about $\frac{3}{8}$ in. wide, tapering a little to the ends. 61, 63, and 65, have the ends slightly overlapping. The ends of 62 are a little thickened. The ornament consists of groups of sunk lines or mouldings at right angles to the length of the metal. In 61 and 66, some ornament appears in connection with these mouldings, but not in the others. The groups of cross lines are separated by three oblongs running lengthwise on the metal. These oblongs are variously ornamented with cris-cross lines, and with diagonal or vandyke lines of little circles and dots.</p>	Given by C. Connop, Esq.
xiii. b.	Br. 67.	<p><i>Fifehead Neville.</i></p> <p>A penannular torque bracelet, of rather stout make. It has been corroded down, or filed down, so that the convexity of the outer surface of the wires is almost done away with.</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 68. Br. 69.	<i>Fifehead Neville.</i> Two very slightly made bracelets. They are penannular, but look as if the circle may have been broken accidentally. Their ornament is a kind of milling on the outer edge.	Given by C. Connop, Esq.
xiii. b.	Br. 70.	<i>Fordington.</i> Two halves of a slender torque bracelet.	Given by the Rev. H. Moule.
xiii. b.	Br. 70a.	<i>Roman Well, Winterborne Kingston.</i> An imperfect and much bent torque bracelet.	Given by J. C. Mansel-Pleydell, Esq.
xiii. b.	Br. 71.	<i>Albert Road, Fordington, Dorchester.</i> An expanding femoral, if a new name may be used. This specimen is suspected of being unique in regard to its use, namely, to be worn above the knee. It was found in 1896, by Mr. Bull, foreman of the Borough Work, in digging a trench for a sewer. It was found tightly clasping a full sized human femur. In getting it off, it was expanded to its present diameter, 4in., and in doing this, it seems to have been strained, so as to lose its spring. A ring of the same size will not go over even a small man's knee. But one of the size of this specimen, if fully expanded, slips on with the utmost ease. This remarkable ornament consists of a rod of bronze about $\frac{1}{8}$ in. thick, tapered a good deal at the ends. Each end is twisted neatly round the rod, so loosely as to move easily on it. When not in use, the ring would contract, judging by the position in which it was found.	Lent by G. J. Hunt, Esq.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		<p>The wearer would carefully expand it, slip it over his leg and knee, and then let it contract. Nothing is known of a second being found, nor of any coins or pottery to give a date. But graves with Roman pottery were found close by. It may be noted that these graves were in the limits of the Roman fossa. Sir J. Evans has no description of any similar ring in his hand-book, but in a letter he describes one of like construction and size. He does not, however, know where it was found.</p>	

RINGS OF VARIOUS KINDS.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 72, 73, 74.	<p><i>Dorchester. Roman stratum.</i></p> <p>Three plain rings, about $\frac{3}{4}$ in. in internal diameter, probably thumb rings.</p>	With the Hogg Loan Collection.
xii.	Br. 75, 76.	<p><i>Jordan Hill.</i></p> <p>Two plain rings, $\frac{5}{8}$ in. and 9-16th in. in internal diameter respectively. Perhaps finger rings, but 76 is small and also rough for this purpose.</p>	With the Warne Collection.
xiii. a.	Br. 77, 78, 79.	<p><i>Fordington.</i></p> <p>77 is a rough little ring about $\frac{3}{4}$ in. in outside diameter. It seems to be of iron, coated with bronze. 78 is 1 in. across, neatly made of a rod $\frac{1}{8}$ in. thick. Both these rings were found with, and almost</p>	Given by the Rev. H. Moule.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 80, 81.	<p>certainly were connected with, 79. This is a snaffle bit with the rings ($2\frac{1}{2}$ in. in diameter), and the bronze eyes in which they are inserted very well made. These eyes are attached to a snaffle bar of iron, which, through rusting, has broken in two. See descriptive label.</p> <p><i>Fifehead Neville.</i></p> <p>These, as regards their present size, may be called rings, but very possibly they are imperfect bracelets. 81 is of rather ornamented make.</p>	Given by C. Connop, Esq.
xiii. b.	Br. 81a.	<p><i>Fifehead Neville.</i></p> <p>A ring with slight ornament.</p>	Do.
xiii. b.	Br. 82.	<p><i>Fifehead Neville.</i></p> <p>A slight simple finger ring.</p>	Do.
xiii. b.	Br. 82a.	<p><i>Barton's Town, Tarrant Hinton.</i></p> <p>A rudely made ring, handle, or finger ring.</p>	With the General Collection.
xiii. b.	Br. 83.	<p><i>Roman Well, Winterborne Kingston.</i></p> <p>A torque, which like 80 and 81 may be an imperfect bracelet.</p>	Given by J. C. Mansel- Pleydell, Esq.
xiii. b.	Br. 84.	<p><i>Near the Union Workhouse, Dorchester.</i></p> <p>This small object, found with Roman things, seems to be of that epoch. It is now a ring, but seems to be the rim of what possibly may have been a thimble.</p>	Given by C. J. Foster, Esq.
xiii. b.	Br. 85.	<p><i>Albert Road, Dorchester.</i></p> <p>A well-made finger ring set with blue glass, the design on which is rude and puzzling.</p>	Lent by G. J. Hunt, Esq.
xiii. b.	Br. 86.	<p><i>Near Dorchester.</i></p> <p>A slender, slightly ornamented finger ring. On the small round bezil is what may be a cross.</p>	With the Wolfe Collection.

No of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 87.	<i>Dorchester.</i> This seems to be a finger ring. It is of metal, about 5-16th in. in width. Two shallow flutings go nearly round its surface. Where they stop, and where there is a fracture, it is possible that a bezil may have been.	Given by C. J. Foster, Esq.
xiii. b.	Br. 88.	<i>All Saints' Glebe, Dorchester.</i> Two rings, 1in. in outer diameter, looped together. They may have belonged to harness.	Given by the Rev. S. E. V. Filleul.
xix.	Br. 89 to 94.	<i>Six little rings found at Somerleigh Court, Dorchester.</i> 89, imperfect and quite plain. 90, with a bezil for a stone or glass, now empty. 91, flat in the plane of its diameter. This can hardly be a finger ring. Possibly it is a little brooch which has lost its pin. 92, a ring of uncommon (?) shape. Half of its circumference is circular. The other half consists of a very small bezil, not socketted for a setting, joined to the curved part by two nearly straight pieces, one end of each forming a well marked angle where it unites with the curved portion. 93, another angular ring; within it is round, outside it is heptagonal. 94, a very small ring, only $\frac{1}{2}$ in. across within. Each edge is notched, the two sets of notches alternating so as to produce a zigzag pattern.	Given by Sir R. Edgecumbe.
xvi.	Br. 95 to 104.	<i>Dorchester.</i> Ten rings which for the most part require no special remark. Three, 98, 101, and 104	With the Hogg Loan Collection.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		are apparently roughly cast, and intended to have been filed smooth, which was never done. 96 is penannular. 103 is too large to be a finger ring. (Both 96 and 103 are very likely brooches minus their pins).	
xvi.	Br. 105.	<i>Dorchester.</i> "Found upon a skeleton." This ring is rather prettily ornamented.	With the Hogg Loan Collection.
xvi.	Br. 106.	<i>Dorchester, Beggars' Knap.</i> Found in a patera beside a skeleton. This is a very simple penannular ring, bent out of shape.	Do.

vii.—CLASPS AND BUCKLES.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xv.	Br. 107.	<i>Beggars' Knap, Dorchester.</i> A clasp or buckle not easy to describe, and to which various dates have been ascribed, from pre-Roman to Saxon. (Roman. Franks.) It is of cast bronze, 3 $\frac{3}{8}$ in. long, 1 $\frac{3}{8}$ in. broad, oblong, with semi-circular ends. At the middle of each end is a little circular projection in the same plane. On each side of each of these projections are similar ones, pierced so as to form what may be two eyelets at each end. Each end has within it a projection so	With the Cunningham Collection.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		<p>formed as to produce the effect of a double foliation. The straight sides are widened inwards and outwards, so as to be $\frac{3}{4}$ in. broad. The bronze where exposed has a fine patina. But it is much adorned. The front curved face of each end has seven squares of red enamel, separated by six squares of very dark blue, almost black, enamel. In the middle of each of these latter squares is a minute flower, partly red. The two middle projections at the ends seem to have had roundels of enamel, apparently red. Lastly, the face of the straight oblong side is covered with irregular interlaced gold lines, the interstices being brown enamel. There is no ornament at the back of the buckle, but the oblong side pieces have long hollows as if intended for enamel.</p> <p>It is difficult to understand the mode of using this buckle. At the back there is a stud at one end, the button of it $\frac{3}{4}$ in. across. At the other end there is a rivet, which looks as if it had originally been a similar stud. If this were all, one would have supposed that one stud was buttoned into one end of a leather belt, the other stud into the other end; and that through the eyelets were fastened laces for more security. But this seems disproved by what look like the catch of a pin at one end, and the remains of the attachment of a pin at the other end. If we accept this it is</p>	

No. of Case.	No. of Object.	Locality, &c.	How procured.
		<p>hard to understand what the studs were for.</p> <p>With the buckle, there is a letter from Sir A. Franks, who says that this buckle is of the utmost rarity. He gives a slight sketch of one of two brooches found at South Shields. This South Shields specimen seems to be very much like the one here. The three are the only specimens known to Franks. He pronounces them to be Roman.</p>	
xvi.	Br. 108 to 114.	<p><i>Dorchester.</i></p> <p>Buckles not calling for detailed notice. Br. 110, is of the regular make, with a tongue or pin. All the rest are without a pin, having only a cross bar. Br. 111 and 112 are imperfect, 111 so much so as to make it doubtful whether it is a buckle or not. All are probably Roman.</p>	With the Hogg Loan Collection.
xvi.	Br. 115 to 117.	<p><i>Fordington Field and Dorchester.</i></p> <p>Three bar buckles like those in the last group, but larger. 115 is square, 116 dice box shaped, with a bluntly pointed projection at each end. This is adorned with a line across from side to side, and another from the point at right angles to the cross line. 117 is a double oval, like a figure of 8. 108 is much like it, but smaller.</p>	Do.
xiii. a.	Br. 117a.	<p><i>Boveridge House, Cranborne.</i></p> <p>Fragments of a brooch of thin flat cast bronze, adorned with graceful curved triple lines in relief. Late Celtic, Greenwell.</p>	Lent by H. W. Brouncker, Esq.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 118.	<i>Tarrant Hinton.</i> A double oval buckle like 108 and 117. Across one of the curves it has three lines or notches made with a file, it seems.	Given by the late Earl of Shaftesbury (?).
xiii. b.	Br. 119.	<i>Gallows Hill, Dorchester.</i> A buckle like the above, but imperfect. It has a small round projection from the middle of its remaining curve.	Given by C. J. Foster, Esq.
xiii. b.	Br. 120.	<i>Stoke Abbot, Bridport.</i> A little buckle so like modern ones, that it is hard to believe that it is Roman. Yet it was found with a fibula close by, and with other undoubtedly Roman things. In place of being made to be sewn on to the leather strap itself, it has an attachment of thin brass rivetted and folded round a bronze bar or pin, to which it seems that the leather strap was fastened.	Given by B. F. Hogg, Esq.
xiii. b.	Br. 120a.	<i>Roman Well, Winterborne Kingston.</i> Fragment of a disk-shaped ornamental brooch.	Given by J. C. Mansel-Pleydell, Esq.
xiii. b.	Br. 121 to 124.	<i>Somerleigh Court, Dorchester.</i> 121, 122, and 124 buckles like 119 and others of the 8 shape. But 121 is of importance, because, unlike all the rest of this construction, it has a pin. This pin is so slightly fastened to the bar by a mere twist, that the idea is suggested that all the other pinless buckles originally had pins, which have become loose and have been lost.	Given by Sir R. Edgcumbe.
xiii. b.	Br. 125.	<i>Somerleigh Court.</i> This seems to be a buckle of the same plan, but not cast like the others. It is	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 125a.	<p>now a simple hollow oblong punched out of a thin sheet of bronze. But there are two marks of fracture seeming to show that originally it was a double oblong. The side of the existing oblong, the side namely which was the middle bar, is slightly notched, probably to enable a pin to be attached more firmly.</p> <p><i>Gussage St. Michael, Field 53.</i></p> <p>A very curious buckle, $1\frac{3}{4}$ in. across, and $1\frac{3}{4}$ in. the other way. The bow is hinged to the bar by interlacing eyes. There have been three pins or prongs.</p>	Given by Miss Ward.

viii.—BROOCHES. ROMAN.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 126.	<p><i>Longbredy.</i></p> <p>These (126 and 126a.) are the only perfect bronze brooches in the collections. 126 is penannular, $1\frac{1}{8}$ in. across, the ends doubled back and slightly ornamented, the flattish ring having a faint cable moulding on it. The pin is twisted round the ring-metal so as to move freely on it, but to be stopped by the doubled ends of the ring.</p>	(?)
xiii. b.	Br. 126a.	<p><i>Charlton Marshall.</i></p> <p>The ends of the ring are formed into knobs. Section of the metal of the ring round.</p>	Given by J. C. Mansel-Pleydell, Esq.



No. of Case.	No. of Object.	Locality, &c.	How procured.
xix.	Br. 127.	<p><i>Somerleigh Court, Dorchester.</i></p> <p>This seems certainly to have been a brooch like 126, but it is now without a pin. It is also rather larger, being 1½ in. across.</p> <p>N.B. Br. 96 in case xvi. is catalogued with the rings, but almost certainly should be included among the brooches. So possibly should Br. 103 in the same case, although not penannular. In that case there is an annular silver brooch or buckle, which seems to be Roman. Whether these completely annular contrivances were buckles or brooches, <i>i.e.</i>, whether they were meant to fasten straps, or two portions of a dress, is difficult to decide.</p>	Given by Sir R. Edgecumbe.

ix.—FIBULÆ. ROMAN.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xv.	Br. 128.	<p><i>Maiden Castle.</i></p> <p>A plain harp-shaped fibula with the catch imperfect. Twisted union of pin to fibula.</p>	With the Cunnington Collection.
xv.	Br. 129.	<p><i>Dorchester.</i></p> <p>A good specimen, harp-shaped, but of rather remarkably bold curves both of fibula and pin. The fastening of the pin is without twisting. The fibula is of bold design. At the extreme end—the hinge</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 130.	<p>end—the metal is formed into a little ring, looking as if it might have had a lace or string through it for safety. From that to the actual joint of the pin, the metal opens out into a semicircle an inch across. Then comes the bar itself, widening a little to the middle each way, and at the middle formed into a slightly moulded projection, with a smaller one at the catch-end. This fibula is quite perfect, including the hinge of the pin.</p> <p><i>Dorchester.</i></p> <p>A rather small, but boldly designed fibula. Its hinge end is cross-shaped, the limbs round and slightly moulded at the extremities. The bar then swells into a semi-circular curve with an almost circular flange ornament formed on it near the lower end. Then, in line with the upper cruciform part, comes the tubular catch. The pin, perfect and quite sharp, seems to be welded into the fibula.</p>	With the Hogg Loan Collection.
xvi.	Br. 131.	<p><i>Dorchester.</i></p> <p>A very simple fibula, but of good shape. At the hinge end it has a cross bar from which the main bar rises in a bold long curve, and about the middle of this the bar thins and widens into a plate with its inner edge strongly curved and its lower edge turned upwards to form the catch. The pin, perfect and sharp, seems to have been hinged to the head of the fibula, but the construction there is a little out of order</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 132.	<p>and is not easy to understand. A delicate fillet, dying away to nothing, adorns the top surface of the main bar, and there are fillets where that bar and the cross bar join.</p> <p><i>North Square, Dorchester.</i></p>	With the Hogg Loan Collection.
xvi.	Br. 133 to 138.	<p>A roughly cast but remarkable fibula. It is like 130 in its somewhat cross-shaped upper end and in its semi-circular curve. But below this it is different. Of the remaining 1½ in. of its length, ¾ in. is thickened downwards so as to be of square section. On one side of this is a narrow slot, deep and widening within into a tubular form. This was the catch. The pin is gone. This fibula is a good deal ornamented, the cross ends being moulded, and the rest of the fibula having cross lines.</p> <p><i>Found in the Surface Drainage Work, Dorchester, 1883.</i></p>	
		<p>133 is a very curious fibula, at present only 1½ ins. long. It may be described as a narrow plain oblong, formed at each end into a thin blunt wide point. One point is imperfect and to it the catch must have been attached. The pin, hinged to a projection below the other point, has lost its small end. The oblong has a hollow upper surface, as if to hold enamel. 134. Quite perfect. At the upper end there is a plain cross bar. The curved main bar widens out to give room for a diamond-shaped bezel, which has probably been filled</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		<p>with enamel. The pin is hinged and is perfect. There seems to be a spring in the shape of a small projection, pressing on the inner surface of the cross bar. 135 and 136 are very much damaged. 137 has lost its pin, but is a curious specimen, $1\frac{1}{4}$ in. long. It has a slightly adorned cross bar. Its main bar is wide and thin, the slightly convex upper surface having $7\frac{1}{2}$ diamond-shaped ornaments in low relief. Further, it has on each side a thin flange minutely serrated. At the small end, this main bar has three slight fillets partly round it, and a semi-circular projecting flange as a termination. 138, another small, imperfect, but most curious fibula, not easy to understand or describe. The flat, slightly-curved main bar, $1\frac{1}{2}$ in. long, has at the head a very thin, vertically flat cross bar, each projection only $\frac{1}{4}$ in. long. At half-an-inch from the head of the main bar, a thin, carefully-shaped, and slightly-ornamented strip of bronze is fastened to the upper surface by one rivet, on which it now can be turned, and rather looks as if it was always able to do so. This little strip reaches just beyond the head and its small cross bars. It is there bent into a little transverse eye or cylinder. Through this passes a bronze wire, which has each end twisted into a close spiral. The wire seems to have lain against the little cross bars, to which it possibly was fastened by delicate</p>	

No. of Case.	No. of Object.	Locality, &c.	How procured.
xii.	Br. 139 to 145.	<p>binding wire. Where the wire clears the cross bars the spirals come, and are turned so as to point towards the catch at the other end of the fibula. Possibly the wire below the spirals was straightened out and the two lengths united somehow so as to form a pin. But the whole make of this fibula is puzzling.</p> <p><i>Jordan Hill, Weymouth.</i></p> <p>Five backs and two pins of fibulæ. Only Br. 142 calls for remark. This is the back bar of a fibula of very light and graceful make. The bar is of round section, at the thinnest part hardly, if at all, more than 1-16th inch thick. At the hinge end it seems to have been worked into two side arms as usual, but these are broken off. Further, welded on to the bar, between the arms, or possibly forged as part and parcel of the bar, is the spiral spring of the pin. At the most projecting part of the curve of the harp-shaped bar is an ornament consisting of a fillet moulding surrounding the bar and a little projection from the outer side on each side of the moulding. These projections look as if they had been joined so as to form a ring or arch. The catch is curious. The ordinary little plate joined to the lower end of the bar, and at its outer edge curled up to secure the pin point, is of unusual make. It is not perfect. But it seems to have had four openings pierced in it. These reduced the plate to two slips each $\frac{1}{8}$ in. wide, and</p>	With the Warne Collection.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		three extremely thin ends or wires, not thicker than a thread.	
xiii. b.	Br. 146 to 149.	<i>Fifehead Neville.</i> Fragments of fibulæ.	Given by C. Connop, Esq.
xiii. b.	Br. 150.	<i>Dorchester.</i> A small cross-headed fibula, without its pin. On the bow is a slight hollow, perhaps for enamel.	Given by A. Emson, Esq.
xiii. b.	Br. 151.	<i>Charlton Marshall.</i> Fragment of a fibula.	Given by J. C. Mansel-Pleydell, Esq.
xiii. b.	Br. 152 to 155.	<i>Winterborne Kingston, in a Roman Well.</i> 152, a small imperfect fibula cross and ring-headed. It looks a little as if it had been plated. 153, a large fibula with fluting and other ornament. Pin gone and also the ring. The cross bar is unusually short. This has been a good specimen of the flat-barred, harp-shaped fibula. With the ring it must have been more than 3in. long. 154, a pin only. Note the shoulder or stop, whereby the springiness of the pin was able to be used to make it take the catch. 155, of no importance.	Do.
xiii. b.	Br. 156.	<i>Winterborne Kingston, Roman Well.</i> An imperfect fibula of the kind made of one wire beaten out at one end into a catch. The other extremity forms the pin. The curious twist forming a spring where the bow joins the pin is well seen.	Do.
xiii. b.	Br. 157.	<i>Stoke Abbot, Bridport.</i> A cross-headed fibula, the bow of triangular section and boldly curved. The pin is gone.	Given by B. A. Hogg, Esq.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 158.	<i>Cornwall Road, Dorchester.</i> A slight fibula, with a flat, narrow, gently curved bow. The pin is perfect, but the rivet is gone.	Given by G. Mitchell, Esq.
xiii. b.	Br. 159.	<i>Near Charminster.</i> Probably at the northern end of the parish in a field adjoining the road to Godmanston, west of that road. Here a handsome tessellated floor was found in 1891. A pair of tweezers (Br. 245) is from the same spot. They are in this case. This fibula (159) is by far the best in the Dorset Museum. In shape it is of the common cross-headed, flattish bowed type, and is quite perfect. But in decoration it stands alone in this Museum, for it is parcel-gilt and on the bow has three diamond-shaped bezils, two having blue enamel and the middle one red.	(?)
xiii. b.	Br. 159a.	<i>Somerleigh Court Garden, Dorchester.</i> Bow of a fibula, 2½ in. long not following the bold curve. This bow is made of a thin strip of bronze, rolled over so as to be convex outwardly, flattish within. The plate or flange on which was the catch seems to be brazed between the meeting edges of the plate forming the bow. At the other end a strip of very thin bronze is rivetted on to the outer surface of the bow. This strip is imperfect. It seems to have formed part of the joint uniting the pin to the bow, or possibly it may have had to do with the spring.	Given by Sir R. Edgcumbe.

**The remaining Bronze Things will be
Classed as MISCELLANEOUS OBJECTS and taken as they come.**

No. of Case.	No. of Object.	Locality, &c.	How procured.
xv.	Br. 160 and 161.	<p><i>Maiden Castle.</i></p> <p>Two thin rods of bronze. 160, bluntly pointed at one end and flattened towards the other, where is a slight sign of an eye, seems to be a bodkin. 161 may be one also.</p>	With the Cunnington Collection.
xv.	Br. 162.	<p><i>Maiden Castle.</i></p> <p>A minute, imperfect ring, and a round wide-headed nail.</p>	Do.
xv.	Br. 163.	<p><i>Maiden Castle, from the site of a Roman House.</i></p> <p>Fragment of a small statue—the breast. $4\frac{1}{2}$ in. by 4 in.</p>	Do.
xv.	Br. 164.	<p><i>Maiden Castle. Same site.</i></p> <p>A very thin sheet of bronze $7\frac{3}{4}$ in. by $3\frac{3}{4}$ in. For about half its length it seems to have been rectangular, and above it tapered roughly to a point. It is much but coarsely decorated in repoussé or stamped work of very rude art. The chief object is a figure, apparently female, about 5 in. high, with helmet, lance, and what may be the ægis of Pallas. The figure stands in a rectangle bounded by cable moulding. The rest of the bronze is occupied by chevron-like, broad shallow ornament, except on the dexter side, where, imperfectly preserved, is what possibly may be a round shield. It has been suggested that this curious bronze may have been an ornament of a standard.</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xv.	Br. 165.	<i>Wollaston Field, Dorchester.</i> A good spoon, with the characteristic curve joining the bowl to the pointed handle.	With the Cunnington Collection.
xv.	Br. 166.	<i>Dorchester.</i> A very small key, $1\frac{1}{2}$ in. long.	Do.
xv.	Br. 167.	<i>Dorchester.</i> An aurist's instrument. (?) See Br. 206.	Do.
xv.	Br. 168.	<i>Wollaston Field, Dorchester.</i> A bronze fragment $1\frac{1}{2}$ in. long, with an oblong hole through it. Use?	Do.
xvi.	Br. 169.	<i>Fordington Field, Dorchester.</i> A curious thing of uncertain use. It is a roughly heptagonal tube, $1\frac{1}{2}$ in. long, $\frac{3}{8}$ in. in bore. On three of the faces it is curiously adorned with two parallel lines of minute triangular dots. Close to one end projects at right angles a thin flange, $\frac{3}{8}$ in. long, $\frac{1}{4}$ in. wide. On it are scratched VX. At the outer edge the flange bears a thin round rod, tapering and imperfect. It is slightly curved, but runs nearly parallel to the tube. This tube at the end by the flange is partially closed. At the other end a very slight, narrow strip of bronze divides the bore into halves.	With the Hogg Loan Collection.
xvi.	Br. 170.	<i>Fordington Field, Dorchester.</i> A stud, with shank imperfect, $\frac{3}{4}$ in. across.	Do.
xvi.	Br. 171.	<i>Arish Mill, East Lulworth.</i> A very rude figure of a cock, about 2 in. each way. On its back is a small narrow flower pot-shaped receptacle. It is suggested that this thing may be an ornament	Do.

No of Case.	No. of Object.	Locality, &c.	How procured.
		of a helmet. If so, the object on the cock's back was most likely for holding a plume.	
xvi.	Br. 172.	<i>Dorchester.</i> A Roman spoon, quite perfect.	With the Hogg Loan Collection.
xvi.	Br. 173.	<i>Dorchester.</i> A spoon almost certainly mediæval.	
xvi.	Br. 174.	<i>Dorchester.</i> A hanging drawer-handle of uncertain date. The actual handle may be described as an oblong with lower side and both ends slightly curved inwards, the upper side rising in two bold inward curves, which are united by a slightly curved cross-piece, which plays loosely in a roughly modelled closed hand. The hand, of course, was fastened to the drawer front, but it has lost the bolt for this purpose. The six-sided handle is made of rather thin bronze, about $\frac{1}{2}$ in. broad. The outer face is ornamented with a row of little punched circles.	Do.
xvi.	Br. 175.	<i>Dorchester.</i> A weight. Roman? ($3\frac{1}{2}$ oz.)	Do.
xvi.	Br. 176.	<i>Dorchester.</i> A puzzling spoon-shaped implement. The round bowl is only $\frac{5}{8}$ in. across. The shank is only 1 in. long, but has been more.	Do.
xvi.	Br. 177.	<i>Dorchester, Weymouth Road.</i> Roman tweezers.	Do.
xvi.	Br. 178.	<i>Dorchester.</i> A small ring, on which are hung a pair of tweezers and another little implement,	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		both imperfect. Possibly the second was like Br. 180. (On the same card with 178, &c., are several small bronze fragments and a small ring.)	
xvi.	Br. 179.	<i>Dorchester.</i> An imperfect, small Roman spoon, without the curved neck. Also a little rod which may be the shank of a spoon.	With the Hogg Loan Collection.
xvi.	Br. 180.	<i>Dorchester.</i> An aurist's instrument. See Br. 206.	Do.
xvi.	Br. 181.	<i>Gaul Grounds, Dorchester.</i> Near the tessellated pavements, of which fragments are in the Museum. A stylus, well made and perfect, but bent out of shape.	Do.
xvi.	Br. 182.	<i>Dorchester.</i> A small stylus, perfect but bent.	Do.
xvi.	Br. 183.	<i>Dorchester.</i> Three bronze nails, $1\frac{1}{2}$ in. long.	Do.
xvi.	Br. 184.	<i>Dorchester.</i> A fragment, the use of which is unknown. A trefoil-shaped flat plate, about $1\frac{7}{8}$ in. by $1\frac{3}{4}$ in. At its broad end it is hinged to a piece of bronze about $\frac{3}{8}$ in. thick, curved downwards, with a curved branch rising from it 1 in. away from the trefoil. Both branch and stem are imperfect. Then beneath the trefoil and nearly coinciding with its upper outline are two curved arms, part and parcel of the bar or stem. Both these arms are broken at the ends.	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 185.	<p><i>Dorchester.</i></p> <p>A tool the use of which it is hard to understand. Just possibly it may have been for stamping leather or pottery. It is like a shallow gouge. But instead of having a sharp edge it has filed or sawn lines on each side, eight outside and apparently seven inside. These indented lines are alternate, so that the edge, pressed vertically down, makes a curved serrated impression. The edge is 1 in. across. The tool tapers for $1\frac{3}{4}$ in. where the shaft begins. This is now $\frac{3}{4}$ in. long, but is imperfect.</p>	With the Hogg Loan Collection.
xvi.	Br. 186.	<p><i>Dorchester.</i></p> <p>A fragment, possibly of a lamp. It is part of a round hollow vessel, ornamented with concentric fillets in relief. N.B.—On the same card are two small fragments of bronze, use unknown.</p>	Do.
xvi.	Br. 187.	<p><i>Fordington Field, Dorchester.</i></p> <p>This looks like a barrel-key with two opposite wards, which are broken off. The handle consists of two flat rings united, roughly 1 in. and $\frac{1}{2}$ in. across respectively. The small one ends in two little knobs or projections. The flat surfaces are roughly engraved with slight ornament suggesting sprays of foliage.</p> <p>On the same card is a button of doubtful date.</p>	Do.
xvi.	Br. 188. Br. 189.	<p><i>Dorchester.</i></p> <p>Two flat-headed nails. 188, $\frac{5}{8}$ in. across; 189, $1\frac{1}{8}$ in.</p>	Do.

No of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 190.	<i>South Street, Dorchester.</i> A very puzzling fragment, looking somewhat as if intended to represent a bent arm, but as it has been longer at the upper or thicker end most likely that was not the idea. The other end, what would be the fore-arm and fist if meant for an arm, is split. The fist is pierced as for a ring to hang it by. This suggests that this curious thing may been worn as a charm. It is very slightly and indistinctly ornamented. On this card is a spur, which, like several similar ones in the Museum, is of doubtful date.	With the Hogg Loan Collection.
xvi.	Br. 191. Br. 192.	<i>From a circular pit, Wareham Road, Dorchester.</i> A fragment of uncertain use. With it is the thin, flat bar of a fibula (192), which from its having some patina must have copper in it. On the other hand part of its surface is shining and silvery.	Do.
xvi.	Br. 193.	<i>Dorchester.</i> A nail 1½ in. long, square shank, round, flat head. See 183 in the same case.	Do.
xvi.	Br. 194.	<i>Dorchester.</i> A very curious thing, difficult to describe or explain. It may be defined as a thin bronze plate 2½ in. long, bent round into an incomplete pipe ¾ in. in diameter. On one edge this plate was bent outwards at about right angles. This projecting plate was then cut away partially so as to leave three rhomboids at equal intervals. These	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 195.	<p>are pierced and each carries a little wire eye. Two of these eyes have, and doubtless the third has had, rings inserted. Lastly, the tube, which is slightly ornamented, has three small holes, in one of which a pin remains. Doubtless the others also had pins. Is it possible that these pin-holes were to allow of the fastening of a thin wooden rod fitting into the pipe, and serving as a handle?</p> <p>Further, may the rings have carried little "hawks-bells," and may the whole thing have been a child's rattle?</p> <p><i>Dorchester.</i></p> <p>An imperfect rod, $2\frac{1}{4}$ in. long and $\frac{3}{8}$ in. thick. Its perfect end looks as if the whole thing is a model of a battering ram. The shank has very shallow but noteworthy ornament, consisting of three bands of arches. Just possibly this thing may have been the handle of a knife.</p>	With the Hogg Loan Collection.
xvi.	Br. 196.	<p><i>Dorchester.</i></p> <p>A fragment of pretty stout bronze plate $1\frac{3}{4}$ in. long, $\frac{1}{2}$ in. broad at one end, $1\frac{1}{2}$ in. broad at the other. This thing, imperfect and seeming to be bent out of shape, may just possibly be part of the handle of a vessel.</p>	Do.
xvi.	Br. 197.	<p><i>Orchard Street, Dorchester.</i></p> <p>Two spur frames, one almost perfect, the other a fragment. They are catalogued here with the utmost doubt, for some, perhaps most, antiquaries think them to be post-Roman.</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xvi.	Br. 198.	<i>Albert Road, Dorchester.</i> A little key, barrelled, the ring only $\frac{3}{8}$ in. across. Roman?	With the Hogg Loan Collection.
xii.	Br. 199. Br. 200.	<i>Jordan Hill, Weymouth.</i> Two small spoons, with round bowls and straight pointed handles. See 203.	With the Warne Collection.
xii.	Br. 201.	<i>Jordan Hill, Weymouth.</i> A clasp or double hook. It may be described as a hollow cigar-shaped object, each end of which is drawn out into a slender short pointed hook. The middle of the hollow part has a hole through it, at right angles to the plane of the hooks. The hollow part, again, is curiously adorned with four bands of engraved lines round it, united by others running lengthwise. $2\frac{1}{2}$ in. long.	Do.
xii.	Br. 202.	<i>Jordan Hill, Weymouth.</i> A little lamp, $1\frac{1}{2}$ in. each way, with three openings.	Do.
xii.	Br. 203.	<i>Jordan Hill, Weymouth.</i> A spoon like 199 and 200, but with the handle fluted.	Do.
xii.	Br. 204.	<i>Jordan Hill, Weymouth.</i> A stud or flat-headed nail, with the shank broken off. It is $\frac{3}{8}$ in. across and ornamented with a curvilinear hexagon, &c.	Do.
xii.	Br. 205.	<i>Jordan Hill, Weymouth.</i> A piece of metal, $2\frac{3}{4}$ in. long, $\frac{3}{8}$ in. broad in the middle, tapering to a blunt point at each end. It is curved, and within the curve the bronze is worked into a ridge or flange, tapering to nothing each way. At	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xii.	Br. 206.	<p>the thickest part, measured through the convex and concave faces, the object measures $\frac{1}{4}$ in. The flange has a small rivet hole through it in the middle. The outer face of the object is ornamented with fillets and other shallow mouldings, cross-wise in the middle, lengthwise at the ends. This thing seems to have been a fitting, fastened by means of the flange and a rivet to some appliance, probably of wood; but it is difficult to divine what this was.</p> <p><i>Jordan Hill, Weymouth.</i></p> <p>An instrument, $5\frac{3}{4}$ in. long, a thin rod, with a band of moulding round it 2 in. from one end. At this end there is a minute flat spoon, round, $\frac{1}{4}$ in. across. At the other end the rod or wire is slightly thickened out into a cigar-shaped termination about $\frac{3}{4}$ in. long. This instrument is thought to have belonged to an aurist. (On the same board are two other bronze objects, of not much account.)</p>	With the Warne Collection.
xiii. a.	Br. 207.	<p><i>Thorney Down.</i></p> <p>Part of a javelin-head (?) 3 in. long, cast hollow. The section is a curved rhomboid.</p>	Given by Dr. Smart.
xiii. a.	Br. 208.	<p><i>Holwell, Cranborne.</i></p> <p>A little implement which may have been used, one end for making triple lines, the other single ones, on pottery. It is a thin slip of bronze 3 in. long, nearly $\frac{1}{2}$ in. wide at one end, and tapering to a point at the other. The broad edge has two bits taken out of it, leaving three points or little prongs.</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 209.	<i>Near Cranborne (?)</i> . Handle of a vase, 5in. long.	Given by Dr. Smart.
xiii. b.	Br. 210.	<i>Holwell, near Cranborne</i> . Fragment of twisted wire, perhaps part of a torque.	Do.
xiii. b.	Br. 211.	<i>South Street, Dorchester</i> . Ladle for dipping up wine, 1ft. long. The end of the handle is hooked and fashioned into two ducks' heads, one slightly imperfect. The hook, doubtless, was for hanging the ladle to the rim of the large wine bowl, when out of use.	With the General Collection.
xiii. b.	Br. 212.	<i>Horton, Dorset</i> . Base of a vase, of brownish bronze, quite without patina. From its weight it may in part be of lead, with a thin coating of bronze, applied in some way which is hard to understand. The remnant of stem is cast hollow, the metal hardly 1-16th in. thick. The base consists of a disk rounded at the edge, or rather, brought to a blunt curved edge, disk about $\frac{1}{2}$ in. in section. Above and below this disk has a circular fillet about 2in. across. A fine casting. The disk has three minute holes drilled through it, in a row. It is difficult to explain them.	Given by the late Earl of Shaftesbury.
xiii. b.	Br. 213.	<i>Near Wareham</i> . With defaced coins, 1859. Two fragments of a lamp. The thin, much damaged bowl is $3\frac{1}{4}$ in. across at its widest part, but narrows in at the top. The flat upper portion is also damaged. It consists of a disk 3in. across, with a $\frac{1}{2}$ in. wick-opening	With the General Collection.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 214.	<p>in the middle. Round this and at the outer edge is a fillet. Part of the nearly flat handle remains. It is of curved outline, artistically blending with the circle of the top or cover into an ogee. Along the edges it is adorned with a shallow outer and deeper inner groove, leaving a fillet between them. The patina of the bowl is curious, showing patches of madder brown, with green about their edges.</p> <p><i>Dorchester (?)</i>.</p> <p>A hook $2\frac{1}{2}$in. long, but it has been longer. It is 1in. across. This seems too large for a fish-hook, at all events for river use, and the absence of a barb is against its being for that purpose. On the other hand its shape and sharp point give it the appearance of a fish-hook.</p>	With the General Collection.
xiii. b.	Br. 215.	<p><i>Dorchester (?)</i>.</p> <p>A spout $2\frac{1}{2}$in. long over all. It seems to have been cast, and then roughly worked, partly with a file, into a rude dog's head, with the actual spout in the mouth.</p>	Do.
xiii. b.	Br. 216.	<p><i>Roman Well, Winterborne Kingston.</i></p> <p>Six thin fragments of bronze of uncertain use. One of them, marked A, seems to be mediæval, having on it a repoussé F, apparently of that epoch.</p>	Given by J. C. Mansel-Pleydell, Esq.
xiii. b.	Br. 217.	<p><i>Fifehead Neville.</i></p> <p>Fragment, $4\frac{1}{2}$in. long, of a curved rim of possibly a wooden shield. It has three rivet holes. With it is a little bit of bronze bent round. It may have been a handle.</p>	Given by C. Connop, Esq.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 218.	<i>Dorchester.</i> A rude little female figure, 3in. long. It is cast hollow. The features have been almost wholly worn away. The head-dress, with its lappels falling over the breast, suggest that the figure is meant for Isis or some other Egyptian goddess. The arms are placed across the body. The lower limbs are concealed by drapery, or what seems to be meant for it.	With the General Collection.
xiii. b.	Br. 219.	<i>Dorchester.</i> A helmeted female bust, 1½in. long, probably meant for Minerva. Towards the lower end of the back are the remains of a rivet. The little bust may have been a helmet ornament.	Do.
xiii. b.	Br. 220.	<i>Near Dorchester.</i> An implement consisting of a thin, fluted, and prettily twisted quadrangular rod, 5in. long over all, at one end beaten out into a spoon ½in. long, and at the other end into what seems to have been a similarly-shaped termination, but flat. This part is imperfect. Possibly this may have been a modelling tool.	Given by the Honble. Mrs. Ashley.
xiii. b.	Br. 221.	<i>Dorchester (?)</i> . Perhaps a stylus. It is a thin, slightly curved, round rod, 4½in. long over all. At each end the rod is worked into a four-sided, fluted point, ¾in. long. This has been called a Roman stylus. But from an article and figure in the Archæological Journal, V. 161, it may seem to be a	Given by J. Garland, Esq.

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No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 222.	<p>mediæval stylus, or "greffe," a much rarer thing.</p> <p><i>Dorchester.</i></p> <p>A solid stemmed, simple key, only 1½ in. long.</p>	<p>Given by J. Garland, Esq.</p>
xiii. b.	Br. 223.	<p><i>Dorchester.</i></p> <p>A statuette of Mercury, 3¼ in. high over all. He is sitting on a rock of lead, to which the statuette is fastened by little pegs or dowels, cast in the bronze. The workmanship is rough, but not inartistic. The figure has not the petasus or hat, nor the caduceus or serpent-twined rod, nor the winged feet, all characteristic of Mercury. But from the crumena or purse in the left hand, wings on the head, and from the identity of the general design with that of the fine bronze Mercury of Herculaneum, there is no doubt as to the attribution of this statuette. It was found more than 140 years ago. (See Hutchins' "Hist. of Dorset," ed. i., Vol. I., p. 38.)</p>	<p>Given by —, Stone, Esq.</p>
xiii. b.	Br. 224.	<p><i>Westham, Weymouth.</i></p> <p>A statuette of Hercules, standing 4¾ in. high over all. It is very rudely cast.</p>	<p>Given by the Rev. A. Gordon.</p>
xiii. b.	Br. 225.	<p><i>Charlton Marshal, Blandford.</i></p> <p>A pair of tweezers of better make than other specimens here. See Br. 178 and 245. Br. 225 is not made like the others of a simple flat strip of bronze. The arms are brought to a convex shape outwardly. At the upper end they are beaten out into an oval flat shape, and are joined with a</p>	<p>Given by J. C. Mansel-Pleydell, Esq.</p>

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 226.	<p>rivet in the middle. Above the riveted part a round ring for hanging up is fashioned, the metal being there also round in section. These tweezers are in good working order now. $2\frac{3}{4}$ in. long over all.</p> <p><i>Dorchester.</i></p>	With the General Collection.
xiii. b.	Br. 227.	<p>A little ornament, perhaps intended for a flower bud. It is $\frac{3}{4}$ in. long, and has two rivets for fastening it at the back. Possibly it was an ornament of harness. See Br. 233. It is of very irony bronze.</p> <p><i>Dorchester.</i></p>	
xiii. b.	Br. 228.	<p>This seems to be a bronze, or rather copper, lamp, crushed entirely out of shape. It contains a dark substance, which seems to be the remains of oil. (With it was found what seems to be a much honey-combed fragment of an early celt, like Br. 3.)</p> <p><i>Fifehead Neville.</i></p>	Given by C. J. Foster, Esq.
xiii. b.	Br. 229.	<p>A fragment ($2\frac{1}{2}$ in. long) of a tube about $\frac{3}{8}$ in. across. At one end it is bent, crushed, and broken off. Across the other end a thin square bit of bronze, $\frac{1}{2}$ in. long, is soldered. Use unknown.</p> <p><i>Fifehead Neville.</i></p>	
xiii. b.	Br. 229.	<p>A fragment $\frac{3}{4}$ in. long, imperfect at both ends. It is boldly curved and concave outwards in section. From a width of $\frac{5}{8}$ in. at one end it tapers to $\frac{3}{16}$ inch at the other. Across the wide end there is a sharply-formed semi-circular depression. No explanation of the use of this thing can be offered.</p>	Do.

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No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 230 and 230a.	<i>Fifehead Neville.</i> Fragments of two spoons.	Given by C. Connop, Esq.
xiii. b.	Br. 231 and 231a.	<i>Fifehead Neville.</i> Two fragments, perhaps, of the same ornament. Each consists of a piece of very thin bronze $1\frac{1}{4}$ in. long, widening from a blunt point to a width of about $\frac{3}{8}$ in. This wide edge is a fracture. The sides are slightly curved, and along each of these curved edges is a row of diagonal dents, giving somewhat the effect of a cable moulding. Near each point is the remains of an iron pin or rivet. These objects were doubtless ornaments, or parts of one ornament, to be riveted on leather or wood.	Do.
xiii. b.	Br. 232.	<i>Fifehead Neville.</i> A ferule, well and boldly moulded. It is $\frac{7}{8}$ in. long and $\frac{5}{8}$ in. across inside.	Do.
xiii. b.	Br. 233.	<i>Fifehead Neville.</i> This thing is of the same sort as Br. 226, but is a better specimen. It is $1\frac{5}{8}$ in. long and $1\frac{1}{8}$ in. across where widest. It is curved in section, convex outwardly. In shape it may be described as a heart with the end formed into a trefoil. At the back it has two rivets of its own substance. These have their points clenched over, showing that the material to which this ornament was fastened was perhaps quite $\frac{3}{8}$ in. thick. On and between the rivets is a remnant of this material, which may have been leather. Each rivet has a little metal	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 234.	<p>washer near its point. This ornament may have been fastened to harness, or possibly to a shield.</p> <p><i>Fifehead Neville.</i></p> <p>A very puzzling little object. It is a slight pipe, $\frac{5}{8}$in. long and $\frac{1}{8}$in. in bore, closed at one end. At this end, at right angles to the pipe, is a slightly ornamented ring, $\frac{3}{4}$in. one way over all, $\frac{5}{8}$in. the other.</p>	Given by C. Connop, Esq.
xiii. b.	Br. 235.	<p><i>Fifehead Neville.</i></p> <p>Two little strips of thin bronze, about $\frac{3}{4}$in. by $\frac{3}{8}$in., joined near one end by an iron rivet. This looks like a guard to preserve the end of a narrow strap. The bronze is slightly ornamented with minute notches along the edges, and with two little concentric circles. It has been longer.</p>	Do.
xiii. b.	Br. 236.	<p><i>Fifehead Neville.</i></p> <p>A bronze nail like Br. 183 and 193, but with the flat head curiously out of centre as relates to the shank.</p>	Do.
xiii. b.	Br. 237.	<p><i>Fifehead Neville.</i></p> <p>A stylus $5\frac{1}{4}$in. long, of very irony bronze. It has been a pretty specimen, the stem being pentagonal and separated from the rounded point by a band of moulding. It is a good deal covered both with red rust and green patina.</p>	Do.
xiii. b.	Br. 238.	<p><i>Fifehead Neville.</i></p> <p>Two wires or thin rods, about 5in. and 4in. long respectively. The longer one may be of iron, is a good deal bent, and is</p>	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		broken at both ends. Use unknown. The other, a mere wire, of the thickness of a large common pin, is pointed and bent into a little hook at one end, and seems to have been pointed at the other end also. This little object, the use of which it is hard to define, has a fine patina.	
xiii. b.	Br. 239.	<i>Fifehead Neville.</i> A little staple about $\frac{3}{4}$ in. each way.	Given by C. Connop, Esq.
xiii. b.	Br. 240.	<i>Fifehead Neville.</i> A thin disk, $1\frac{1}{2}$ in. across, imperfect. It is stamped into concentric ornaments. Probably it was fastened by a central pin or rivet, to a shield or to harness. (On the same card are several other small imperfect objects.)	Do.
xiii. b.	Br. 241.	<i>Roman Well, Winterborne Kingston.</i> A fragment of an apparently circular, cast, ornamented object. On one side a small ring projects. This possibly may be part of a brooch.	Given by J. C. Mansel-Pleydell, Esq.
xiii. b.	Br. 242.	<i>Barton's Town, Tarrant Hinton.</i> This round pointed square-tanged object, $1\frac{3}{4}$ in. long, looks like an arrow-head. The shoulder of the pointed part is encircled by a band of simple ornament.	With the General Collection.
xiii. b.	Br. 243.	<i>Barton's Town.</i> This, too, may possibly be an arrow-head. It is a flat bit of bronze, $\frac{1}{2}$ in. long, fashioned into a spear-shaped point, the extreme end of which seems to have been broken off. The other end is formed into a tang. The tang is much bent.	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
xiii. b.	Br. 244.	<i>Barton's Town.</i> This may be classed with Br. 242 save that it is larger, being $3\frac{3}{8}$ in. long, and that the point is polygonal.	With the General Collection.
xiii. b.	Br. 245.	<i>Charminster Parish, North End.</i> Site of a Roman house, where was a fine piece of tessellated floor, now utterly destroyed. A pair of slight, simple tweezers, imperfect.	Given by E. Cunningham, Esq.
xiii. b.	Br. 246.	<i>Near Corfe Castle.</i> A pair of compasses $6\frac{1}{4}$ in. long, nearly perfect. The two legs are joined by a rivet of the form of a round-headed, curved, stout nail $\frac{5}{8}$ in. long. This is secured by a substantial pin passing through a hole in the shank of the rivet. The pin, like the rivet, is curved. The upper half of the legs is a good deal ornamented with cross and diagonal lines, apparently cast. It may be noted that the compass ornamented disk of Kimmeridge shale in xii. a. was found pretty near.	Do.
xiii. b.	Br. 247.	<i>Quatre Bras, near Dorchester.</i> Iron tang of a dagger, with bronze fittings. It is $3\frac{1}{2}$ in. long. At the upper end is a hollow, diamond-shaped piece of pretty stout bronze, $1\frac{1}{2}$ in. by $1\frac{1}{8}$ in. This is still firmly united to the end of the iron tang which passes through it. Then at intervals of $\frac{3}{4}$ in. are three oval bands about $\frac{1}{2}$ in. wide and about $\frac{7}{8}$ in. by $\frac{5}{8}$ in. across. These bands are all in place, the intervals between their inner surfaces and the $\frac{1}{4}$ in.	Given by J. F. Hussey, Esq.

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No. of Case.	No. of Object.	Locality, &c.	How procured.
		square tang being filled with oxidized remains of the handle, apparently of wood. The outside of the bands is ornamented with two or three pairs of shallow lines round them. "This may possibly be Celtic, of the early Iron Age"—(Canon Greenwell).	
xiii. b.	Br. 248.	<i>Somerleigh Court Garden, Dorchester.</i> Seven little ornaments, or fragments of ornaments, of doubtful use. No. 3 from the top may be the pendant of an earring.	Given by Sir R. Edgcumbe.
xiii. b.	Br. 249.	<i>Somerleigh.</i> A pair of compasses, 3in. long. They are very well made and quite perfect.	Do.
xiii. b.	Br. 250.	<i>Somerleigh.</i> A slender ointment spoon, 5in. long. It consists of a thin rod, at one end of which is a narrow spoon-bowl, $1\frac{1}{8}$ in. long and $\frac{3}{8}$ in. wide. At the junction with the bowl the rod is slightly moulded. At the other end the rod ends in an egg-shaped piece, $\frac{1}{2}$ in. long and $\frac{3}{16}$ inch thick. Perhaps this was wrapped in wool, and dipped in the ointment, which was thus applied to a sore or wound. (See a similar end on an aurist's instrument, Br. 206.)	Do.
xiii. b.	Br. 251.	<i>Somerleigh.</i> A little hammer-head, 2in. long. It is not clear whether this small tool was cast or hammered and filed into shape. Its hammer surface is roughly round, $\frac{3}{8}$ in. across. Above it comes a rather clumsily-made groove all round. Then for $\frac{1}{2}$ in. it	Do.

No. of Case.	No. of Object.	Locality, &c.	How procured.
		<p>tapers. Then comes the flat, oval centre, in which is the hole for the handle. This hole seems to have been drilled, and is only $\frac{1}{4}$ in. across. From the centre piece the bronze, still flat, widens out to $\frac{1}{2}$ in. broad. The end is square across. In the middle of this end is a notch, giving the tool the look of a claw-hammer. But in its present state it could not be so used, and there is no appearance of the claws ever having tapered in a curve to a greater length so as to fit them for drawing a nail. Indeed the smallness of this tool seems to prove that it could not have been so used. The lightness of this hammer and the thinness of the handle, as shown by the hole, make it likely that it was used only for very fine work, perhaps on gold.</p>	



GB L 229

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