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- ¹⁷ C. Plummer (ed.), *Two of the Saxon Chronicles Parallel*, 1 (Oxford, 1892–99), 18–19.
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- ²³ S. 561; B. 899.
- ²⁴ S. 713; B. 1121.
- ²⁵ P. Morgan, *Domesday Book, 5, Berkshire* (Chichester, 1979), 7.38; *Domesday Book, 1*, f. 59b.
- ²⁶ Printed in M. Gelling, *The Place-Names of Berkshire*, Part 3. (Engl. Place-Name Soc. 51, Cambridge, 1976), 689.
- ²⁷ 'A Survey of Lord Craven's Estates', Fawler and Kingston Lisle, 1785, Berks. R.O., Reading, D/EC P13.
- ²⁸ D. Hookc, 'Anglo-Saxon estates in the Vale of the White Horse', *Oxoniensia* (forthcoming).
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- ³⁰ S. 786; B. 1282.

A 'VIKING-AGE' GRAVE FROM CAMBOIS, BEDLINGTON, NORTHUMBERLAND (Figs. 4–6)

During 1859 a cist burial containing three bodies, an enamelled disc-brooch and a bone comb was excavated at Cambois, Bedlington, Northumberland.¹ The material was acquired by the Revd Greenwell, whose notebooks reveal that it had been obtained from a Dr Ward of Blythe, who reported that a tumulus on the E. side of the R. Wansbeck had been excavated: the brooch was 'lying by a skeleton interred at full length with the head to the east encased in clay', with a line of stones placed round the body.² Of the bones, only the skulls survive: Dr Rosemary Powers (Natural History Museum) has kindly informed me that one may be that of a woman, aged 45–60, the other two probably those of males, one in his 20s and one in his 40s.

The Disc-Brooch (Fig. 4)

The brooch is cast copper-alloy, about 43.5 mm in diameter. It contains a raised central roundel with champlévé enamel surrounding a bird with something in its beak, probably a branch. The details of the bird are picked out by rows of small punched dots. There is a border of punched dots on the central roundel which is set in a wider border of a running design cast in relief. The design is hard to interpret, but suggests a running border of fish-like heads with gaping mouths and pellet eyes. The outside edge is decorated with close-set incised lines.

The underside of the brooch is concave, and plain apart from a slight concretion on one side suggesting the attachment of some sort of clasp. On the outermost serrated border is a minute hole, possibly too small to take a thread or chain sturdy enough to support the weight of the brooch.

It has often been claimed that the Hyde Abbey, Winchester and Cambois brooches are from the same mould³ although as Hodges noted,⁴ the Hyde Abbey brooch is smaller. This could be a result of differential shrinkage to the clay mould of the original wax or lead model, or more likely because a product of the initial mould was used as a model for the Hyde brooch, the design on which is more indistinct through wear. The details of its bird, however, appear to be executed in incised lines rather than dots. The back of the brooch contains obvious signs

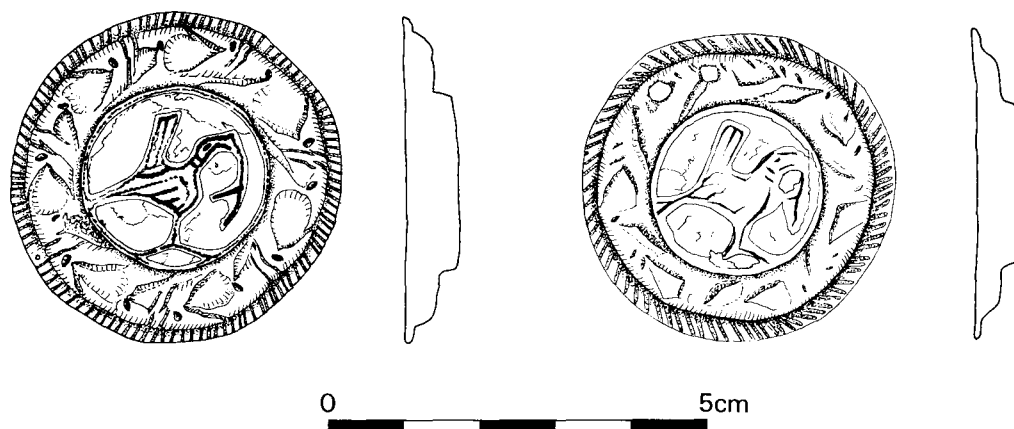


FIG. 4

DISC-BROOCHES

Left: Cambois, Northumberland. Right: Hyde Abbey, Winchester, Hants. Scale 1:1

of attachment where it is pierced in two places on the animal border and the holes filled with copper alloy, worn smooth and flush to the upper surface of the brooch.

Enamelled objects from England have recently been discussed by Evison.⁵ The Cambois and Hyde Abbey, Winchester brooches are distinguished from all other examples of enamel work in Britain by their colours. Ninth-century examples are all cloisonné and contain one colour to each cell, although accidental seepage may occur. The Cambois and Winchester brooches are champlevé and contain several colours in each area: red, turquoise, white, blue and green. The enamels have discoloured with age but the effect is obviously deliberate, and must have been produced by placing two different colours of powdered glass together, or by adding small solid lumps of glass.⁶ This relates them to a series of objects from Europe called Kettlach enamels, after the type site. These often display bird and branch motifs.⁷

Dinklage in a recent article suggests that the enamelled brooches evolve from a late Merovingian tradition for variegated enamel work, citing the vase from Saint-Maurice d'Agaune as an example.⁸ He now rejects the label Kettlach and implies that to divide the enamels of this period into two schools possibly oversimplifies the situation.⁹ Despite the predominantly Christian symbolism on the brooches (some display pelta crosses), their distribution around the outskirts of the Carolingian Empire reflects the persistence of the practice of accompanied burial, as much and possibly more than it reflects centres of enamelling. Physical evidence for enamel-working centres in the Carolingian Empire has not been forthcoming apart from a glass workshop situated at San Vincenzo a Volturmo which may have produced enamelled metalwork in the Carolingian period.¹⁰ Dinklage suggests that the borders of the Winchester and Cambois brooches are English although similar to those occasionally found on enamelled brooches from N. Germany.¹¹ His dating (825–900) is based on associated grave-finds from E. German cemeteries, for instance Kohlmarkt in Braunschweig.¹²

The Comb (Fig. 5)

The comb is single-sided, handled and made of the two halves of a single bone riveted closely together at the handle end but with a gap at the narrower end to allow the toothplates to be inserted. The toothplates survive, and are of equal length. They are riveted through their mid points and originally contained six teeth per 10 mm. The rivets are iron. The

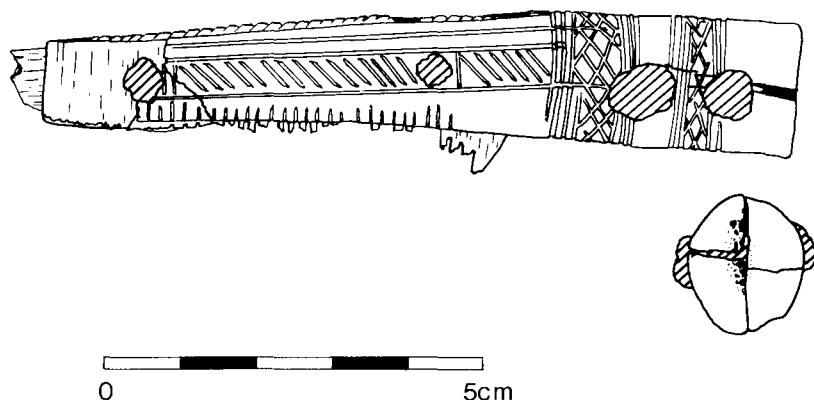


FIG. 5

Bone comb, Cambois, Northumberland. Scale 1 : 1

decoration is the same on both sides and consists of a band of diagonal hatching between horizontal lines; a third line lies above them. Pairs of vertical lines flank the rivets. There is further incised hatching along the top of the tooth segments. The handle end is decorated with two vertical bands of cross hatching flanked by two/three vertical lines.

MacGregor has noted that there were two basic methods of comb manufacture; either by splitting the bone or antler tine in two, as in the Cambois comb, or by making a slot from the top to about halfway along its length in which to rivet the toothplates, the latter being by far the most common in England.¹³ Figure 6 is a distribution map of single-sided, handled bone combs in England (there is also one example from Lagore Crannog, Co. Meath), from which it appears that the comb type is strongly represented in the south and east but is also well represented in York. The map indicates that the south has more bone than antler, but this may reflect the availability of supplies. Antler is tougher,¹⁴ and one would imagine it would be the preferred material.

There are only five complete, or nearly complete examples of the split type of comb, which may be an indication that its origins lie outside England or at least not in the southern comb-making area. The northern combs, apart from the Whitby example,¹⁵ are smaller than the southern ones. Moreover where the cross section is shown, it is more oval, a central portion of the bone possibly having been removed as if a smaller, lighter comb was intended. The second observation that can be made is that the decoration appears to use the space in a slightly different way, the emphasis being on the horizontal rather than the vertical. The most comparable combs to the Cambois example are from York, one an old find¹⁶ and one found on the Coppergate excavations and dated roughly to the 10th century.¹⁷ Both are decorated on both sides, as is the Cambois comb.

Historical Background

Cambois is recorded in the *Historia de Sancto Cuthberto* as part of the 'villa' of Bedlington bought by Bishop Cuthard in the 10th century.¹⁸ This subsequently emerged as Bedlingtonshire, probably preserving an early, even British landblock.¹⁹ It is an area with relatively few Scandinavian place-names, perhaps because it was beyond the direct influence of the York kings and controlled by Eadwulf of Bamburgh and his successors.²⁰ The use of a tumulus for the Cambois burials, and the deposition of objects with them, suggests Scandinavian rather than Anglo-Saxon practice, however. Although the burial has often been taken as Anglo-Saxon,²¹ similar lines of stones or kerbs occur in the Scandinavian cemetery at Ingleby, Derbyshire,²² and elsewhere. Shetelig, however, considered 'that the brooch had no parallels

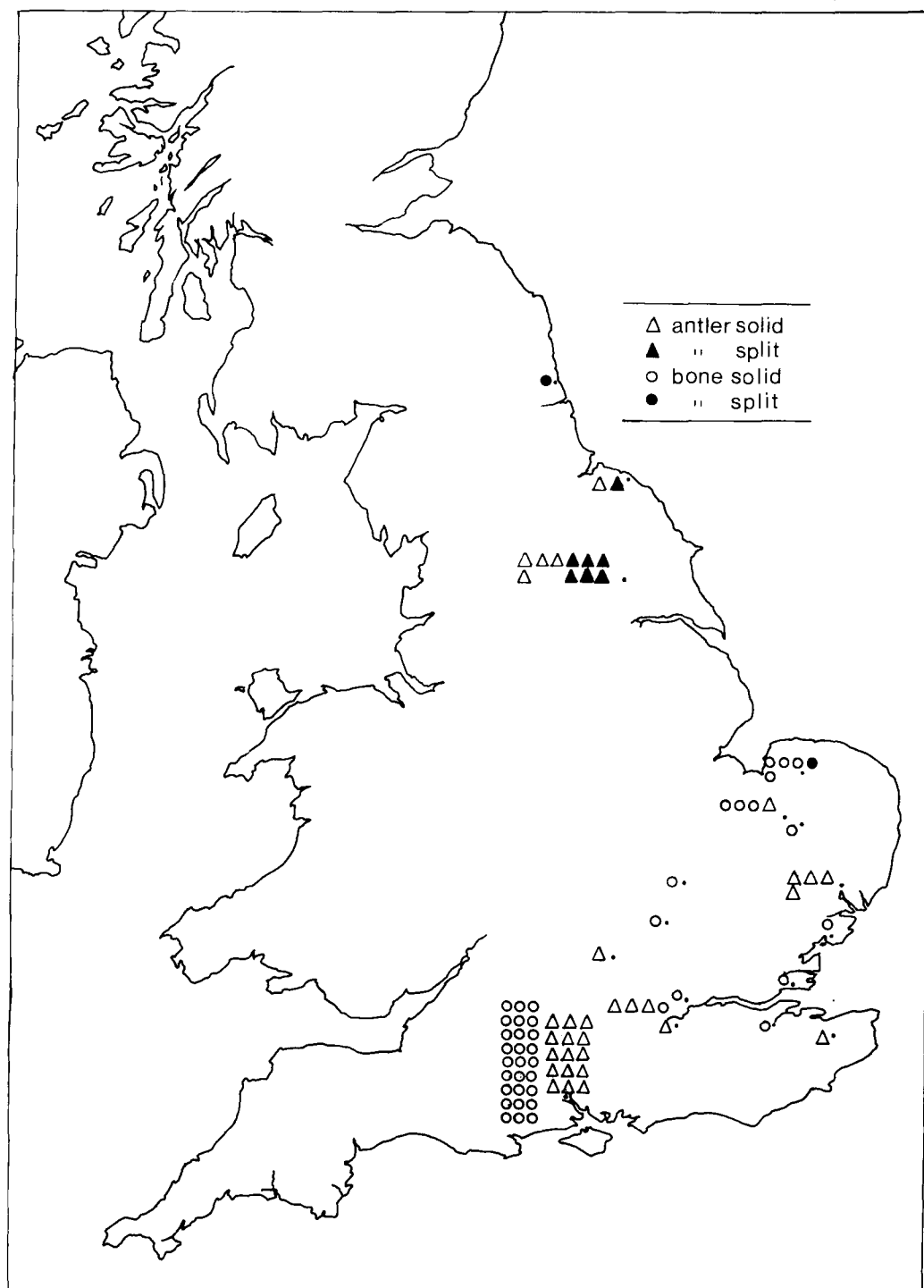


FIG. 6

Distribution map of single-sided handled combs in England

in Scandinavia and the association with the comb is not altogether convincing as a criterion of a Norse burial'.²³ The brooch may not be English, and suggests ownership by someone with wide-ranging contacts. Its 9th-century date suggests deposition no later than the middle of the 10th century, which is consistent with the dating of the comb suggested by the York parallels. The lack of weapons and the co-burial of men and a woman could indicate that the tumulus contained relatively peaceful landowners, the mound an assertion of property rights in a period of social instability,²⁴ and an example of a Scandinavian (or Anglo-Scandinavian) late 9th- or early 10th-century élite even in an area with little other evidence of their presence.

M. L. ALEXANDER

NOTES

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- ² The Greenwell Papers 16 MSS12 No. 13 p. 3, British Museum, London.
- ³ R. A. Smith, *The British Museum Guide to Anglo-Saxon Antiquities* (London, 1923); D. M. Wilson, *Anglo-Saxon Ornamental Metalwork 700–1100 in the British Museum* (London, 1964). The two brooches are shown together on plate 24 in D. M. Wilson, 'Tenth Century Metalwork', 200–07 in D. Parsons (ed.), *Tenth Century Studies* (London and Chichester, 1975).
- ⁴ D. Hodges, *Victoria County History of Durham*, Vol. 1 (London, 1905), 216.
- ⁵ V. I. Evison, 'An Enamelled Brooch from Great Saxham', *Proc. Suffolk Inst. Archaeol. Hist.* xxxiv (1977), 1–13.
- ⁶ *Ibid.*
- ⁷ A. Riegl, 'Kunstwerke des Frühen Mittelalters', *Oesterreichs Archeologisches Institut* (1923), pl. xviii, No. 7, fig. 57.
- ⁸ K. Dinklage, 'Die Emailscheibenfibeln vom Kohlmarkt in Braunschweig ihre Zeitstellung und Verbreitung', 271–73 in H. Rötting (ed.), *Städtarcheologie in Braunschweig* (Neumünster, 1985).
- ⁹ K. Dinklage, pers. comm.
- ¹⁰ J. Mitchell, 'An Early Medieval Enamelled Reliquary Fragment from San Vincenzo', and J. Moreland, 'A Glass Workshop from San Vincenzo', both in R. Hodges and J. Mitchell (eds.), *San Vincenzo a Volturno, the Archaeology, Art and Territory of an Early Medieval Monastery* (Oxford, Brit. Archaeol. Rep. Int. Ser. 252, 1984).
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- ¹⁷ A. MacGregor, pers. comm.
- ¹⁸ Anonymous *Historia de Sancto Cuthberto in Symeonis Dunelmensis Opera et Collectanea*, ed. J. Hodgson Hinde (Surtees Society Publication Vol. 51, Durham, 1868).
- ¹⁹ C. D. Morris, 'Northumbria and the Viking Settlement, Evidence for Landholding', *Archaeol. Aeliana*, v (1977), 81–103.
- ²⁰ W. S. Angus, 'Christianity as a Political Force in Northumbria in the Danish and Norse Periods', 142–65 in A. Small (ed.), *Fourth Viking Congress* (London, 1965).
- ²¹ A. L. Meaney, *A Gazetteer of early Anglo-Saxon Burial Sites* (London, 1964).
- ²² H. Shetelig, and K. Bjørn, *Viking Antiquities in England* (Oslo, 1940).
- ²³ *Ibid.*
- ²⁴ For the theory of such assertions see L. Binford, 'Mortuary Practices: their Study and Potential', 208–43 in L. Binford (ed.), *An Archaeological Perspective* (Cambridge, Massachusetts, 1971), and I. Hodder, 'Burial Houses, Women and Men in the European Neolithic', 51–68 in D. Millar and C. Tilley (eds.), *Ideology, Power and Prehistory* (Cambridge, 1984). Similar proposals have been made for Isle of Man burial mounds: G. Bersu and D. M. Wilson, *Three Viking Graves in the Isle of Man* (Soc. Medieval Archaeol. Mono. 1, 1966).

A 10TH-CENTURY METAL ORNAMENT FROM MAINZ, WEST GERMANY (Figs. 7 and 8; Pl. vii)

In view of the recent attention paid to Anglo-Saxon art-history of the 10th and 11th centuries, as manifest by the exhibition entitled *The Golden Age of Anglo-Saxon Art* (British Library and Museum 1984)¹ and the publication by D. M. Wilson of his survey, *Anglo-Saxon Art*,² it is desirable to draw wider attention to an inconspicuous piece of continental metalwork that throws new light on this topic.³

During the winter of 1981/82, in the course of construction work in the city of Mainz on the bank of the Rhine, immediately in front of the Roman town wall, nine hulls and other