

## THE ANGLO-SAXON POTTERY OF LINCOLNSHIRE\*

By J. N. L. MYRES

The Anglo-Saxon settlement of Lincolnshire has never been studied in detail with the attention which it deserves. The area of the present county forms, with certain minor frontier adjustments, a natural geographical entity sharply demarcated by tidal estuaries, swampy river valleys and fenland from the rest of England, and this natural unity was typified in the centuries following the settlement by the political survival of a local dynasty of kings.<sup>1</sup> Yet practically nothing is known of the origin and conditions of its occupation, or of the relation which its people bore to those beyond the Humber to the north or beyond the Wash and the fenland in East and Middle Anglia to the south. Were the Lincolnshire folk primarily the southern branch of the Humbrenses? Or were they more closely related to the complex of immigrants who spread through the fens onto the drier foothills and more sheltered valleys to which they gave access in the eastern midlands? Or were they a distinct and homogeneous group independent in early times of close contact with all their numerous and powerful neighbours, men of Deira to the north, of Mercia to the west, and of East and Middle Anglia to the south? What in any event were their continental origins?

The intention of this paper is to show what light, if any, can be shed on these problems by the pottery, and primarily the decorated pottery, from the pagan cemeteries and early occupation sites of the Anglo-Saxons in Lincolnshire. Before the discovery and excavation of the Elkington cemetery, described elsewhere in this volume,<sup>2</sup> this material was disappointingly meagre. A considerable number of cemeteries are on record,<sup>3</sup> and many of these are primarily cremation cemeteries of the type that in other parts of eastern England has produced long series of urns. Yet, apart from Elkington, no single site in the county has surviving a run of even twenty decorated urns, and the total number of such vessels from all sites, except Elkington, put together does not amount to more than sixty or seventy in all. From several cemeteries known to have produced many urns, such as Wold Newton and South Willingham, not a single surviving example has been traced.

\*Acknowledgment for permission to publish pottery in their possession is due to the Duke of Northumberland, the Marquis of Exeter, Mrs. E. H. Rudkin, Mrs. Hossack, the late Mr. V. B. Crowther Bcynon, F.S.A., and the authorities of the following Museums: British Museum, Grantham, Lincoln, Nottingham Castle, Salford, Scunthorpe, the University Museum at Manchester, and the Blackgate Museum, Newcastle-on-Tyne. I am greatly indebted to Mr. Graham Webster, F.S.A., Mr. E. M. Jope, F.S.A., Mr. Harold Dudley, Mr. R. H. Arrand, and Mr. F. H. Thompson, for drawings, and above all to Mr. F. T. Baker, F.S.A., who has not only produced the distribution map (Fig. 13) and various drawings, but has answered countless enquiries on points of detail over a period of more than five years during which this paper has been in preparation.

<sup>1</sup> Studied by F. M. Stenton in *Essays in History presented to R. Lane Poole* (1927).

<sup>2</sup> pp. 25-64.

<sup>3</sup> Those known up to 1935 are conveniently assembled by C. W. Phillips in *Arch. Journ.*, xci, 137-51.

Most of the remaining material had been assembled by me before the Elkington cemetery was discovered in 1946, but it seemed best to defer publication until the excavation of Elkington was complete, and its contents could be examined side by side with the rest of the Lincolnshire evidence. This course was amply justified, for Elkington has in fact produced about twice the number of decorated pots that remain from all the rest of the county put together, and their simultaneous publication with the other Lincolnshire material was obviously the best way of enabling each group to be of the greatest service in elucidating the evidence of the other. By the courtesy of Mr. Graham Webster, who kindly allowed me to take tracings of all his drawings of the Elkington urns as he completed them, I was able to become thoroughly familiar with this material and to make full use of its evidence for purposes of comparison with the pottery from other sites.

These other sites, which are listed and described on pp. 95-99, are not at all evenly spread over the county (see distribution map, Fig 13, which has been kindly supplied by Mr. F. T. Baker, F.S.A.) and are of very diverse character. To take the second point first, there are cemeteries consisting primarily of cremations, like Hough-on-the Hill, Ancaster or Kirton Lindsey, producing in the main large decorated urns; there are cemeteries consisting primarily of inhumations, like Sleaford or Ruskington, producing in the main small accessory vessels, and there are occupation sites, like Messingham or Willoughton, producing domestic wares which have not been used in a funerary context at all. There are also sites which have produced two or more of these categories in combination. In comparing the evidence from different sites and from different parts of the county these differences must be remembered.

So, too, must the varying circumstances which have led to the discovery and record of this pottery in different areas. The large number of sites recorded in the Scunthorpe region, for example, is in marked contrast to the large blank spaces of the central and southern Wolds. But around Scunthorpe very extensive disturbance of the land has resulted from iron mining and its accompanying industrial development in quite recent years, and an enlightened Museum has taken active steps to record the resulting discoveries: whereas in many more purely rural areas elsewhere in the county there have been fewer opportunities for such discoveries to occur and less likelihood that those which have occurred should be properly recorded. In all parts of England distribution maps of archaeological remains have a disconcerting tendency to echo the distribution of the principal museums, and the map of Anglo-Saxon pottery in Lincolnshire is no exception.

But the recognition of the part played by this factor does not of course destroy the interest of the distribution revealed by the map. The existence of a bunch of sites in and around the Ancaster gap at the south end of the county (Ancaster, Sleaford, Ruskington, Grantham, Quarrington, Caythorpe, etc.) should make it possible to form a view

on the relationship of that element of the Anglo-Saxon population to its neighbours in the other parts of the eastern midlands that border on the fens or the middle Trent valley. Similarly the pottery from the Scunthorpe group of sites, in conjunction with that from Elkington and Kirton Lindsey, should provide some clues to the affinities of the northern group of Lincolnshire settlers with those beyond the Humber in Yorkshire. The scarcity of this pottery in the central part of the county, except for one or two individual pieces from the immediate neighbourhood of Lincoln, is also a feature of interest in the distribution, though its significance is at present quite obscure.

Both the northern and southern groups of pottery provide evidence for settlement going back to the fifth century. In the north both Elkington and Kirton Lindsey have produced urns of this early period, though not in great numbers. In the south the same may be said of Ancaster, Caythorpe, and Hough-on-the-Hill. At Elkington the earliest pottery is both Anglian (or Anglo-Frisian) in character and also Saxon, but the bulk of it is certainly of the former kind. From no other site in the county is enough pottery preserved to justify a corresponding quantitative judgement. The urns that have survived from Kirton Lindsey are too few to tell a clear story. In the south the evidence of Hough-on-the-Hill seems, for what it is worth, to echo in little that of Elkington, early urns of both Anglian and Saxon types being among the small number that remain. At Ancaster less than half a dozen decorated urns survive, and it may be no more than a coincidence that they are all of early Anglo-Frisian character without any mixture either of Saxon or of later elements. Yet that such early Anglo-Frisian urns are present at all in a cemetery close up against the south gate of a Roman walled town is consistent with the notion that the first settlers on the site may have been Anglo-Frisian mercenaries, perhaps called in as *foederati* to defend such towns against northern raiders. But it furnishes no proof whatever that this was so, and it is in fact a pure assumption that the use of early Anglo-Frisian pottery is more likely to be the hall-mark of a federate than of an invading or a raiding community of barbarians.

Ancaster is, however, the only cremation cemetery in the county which has so far produced nothing but early pottery of this particular kind: in all the others, whether in the south or north, the evidence points to a mixed origin, no doubt predominantly Angle or Anglo-Frisian, but including some Saxon elements from the start. What does seem to differentiate the two areas is the extent to which these Saxon ceramic fashions, and especially the fondness for stamped ornament, come to dominate the basic Anglian styles in the course of the sixth century. In the south, the evidence from Sleaford, Caythorpe, and the various sites in and around Grantham, suggests that, as in the more southerly regions of Middle Anglia, round Cambridge and Northampton, the Saxon dominance exemplified by the growing prevalence of stamped ornament become

virtually complete during the sixth century. The Slea valley sites have produced examples of the whole repertoire of stamped panel-style pottery in all its stages, and are thus culturally almost indistinguishable from the rest of Middle Anglia, except, of course, for the odd peculiarities in evidence at Sleaford itself.<sup>1</sup>

But in the north this was not so much the case. I have noted elsewhere<sup>2</sup> that at Elkington the balance of the cremation pottery remains far more heavily weighted on the Anglian and Anglo-Frisian side than it does in the south or in Middle Anglia, and that the stamped wares are neither so numerous nor so elaborate as there. True stamped panel-style patterns, so common in the Cambridge region are very little in evidence at Elkington. In this respect north and east Lincolnshire seem far more closely akin to Yorkshire on one side and Norfolk on the other than to the lands around the fens.

In the final phase, however, the fashion for stamped ornament triumphed in the north as it had already in the south. From the north of the county, particularly from the Scunthorpe area, though also from the wolds at Riby Park and from Lincoln Edge at Willoughton, come a number of examples of very late stamped wares, often of coarse red fabric, in which pattern based on lines has given way wholly or partially to random stamping with little or no attempt to follow any particular design. Some of these vessels (illustrated in Fig. 9 and discussed pp. 86-89) come from habitation sites, and these help to document the development of settled communities in north Lincolnshire in the late sixth and seventh centuries. In this period, as we know from Bede, the connections of Lindsey and Deira as the main northern and southern branches of the Humbrenian peoples, were close and intimate,<sup>3</sup> and it is interesting to find from Brandesburton and elsewhere in East Yorkshire examples of similar late pottery also decorated with random stamping. If, as is probable, the fashion for stamped decoration spread from south to north, it seems thus to have taken firm root in north Lincolnshire only at the last stage of its development, and in a form which links that part of the county more closely with the lands beyond the Humber than with the parts of Middle Anglia from which it came.

The evidence of the Anglo-Saxon pottery of Lincolnshire thus points, however tentatively, to the following conclusions. It suggests that in the earliest days of the settlement there were established Anglo-Frisian communities (whether *foederati* or invaders there is no means of knowing) at Ancaster and perhaps at Lincoln, together with other groups, predominantly of this kind but including Saxon elements, at sites such as Elkington and Kirton Lindsey in the north, and at Hough-on-the-Hill, Caythorpe, and elsewhere in the south. At Sleaford such

<sup>1</sup> See p. 99.

<sup>2</sup> See pp. 60-4.

<sup>3</sup> e.g. the account of Paulinus' activities in *Hist. Eccles.* ii, 16, where it is assumed without

question that a mission to the Humbrenses will involve preaching tours in Lindsey as well as in Yorkshire.

early settlers seem to have had cultural links even further afield, perhaps in Norway or even in the western Baltic. It is probable that the settlers in the north of the county, though not widely different in origin from those in the south, belonged essentially to the Humbrenian group, being closely linked with the folk of such early sites in Yorkshire as Sancton and Heworth and those in York itself. On the other hand, the people of south Lincolnshire, largely concentrated in and around the Slea valley and the Ancaster gap, were more nearly related to the other Middle Anglian communities surrounding the fens. They thus followed the same ceramic fashions as the other fenland peoples which in that area sprang largely from Saxon roots. In the course of the sixth century these fashions spread gradually northward, but only came fully to dominate the Humbrenian region in the final phases, not very long before stamped ornament went out of fashion altogether in the seventh century.

That is the story which at present the pottery seems to tell. But the caution with which this discussion opened should not be forgotten at the end. The only site in Lincolnshire of which it is really possible to speak with confidence at present is Elkington, and the story owes much, far too much for safety, to inferences based on comparisons and contrasts between Elkington and such great cemeteries of Cambridge and West Suffolk as Girton, St. John's, Little Wilbraham and Lackford. Those inferences certainly receive support from the rest of the Lincolnshire material at present known, but this material, though deriving from some twenty-five places, amounts in bulk to no more than the contents of one medium-sized cemetery. At any time the discovery in any part of the county of other cremation cemeteries comparable in size with Elkington might alter the picture completely and necessitate an entirely fresh assessment of the evidence. Until such cemeteries appear and bring with them corroboration or the reverse it would be folly to treat these conclusions as anything but provisional.

#### DESCRIPTION OF THE ILLUSTRATIONS

It is possible to illustrate Anglo-Saxon pottery in various ways, but none of them is wholly satisfactory. Photography is useful for indicating form and texture, but even in ideal conditions of lighting it will not bring out the details of a complicated decorative scheme with sufficient clarity on the coarser fabrics. The vessels, being hand-made and nearly always more or less eccentric in form, do not lend themselves readily to the sectional and profile drawing appropriate for wheel-made Roman pottery. It is often impossible to find a standard section or profile which will apply even approximately to different sides of the same pot, especially when, as frequently happens, rim and base are not in the same plane. Moreover, the decorative scheme is often of a kind which requires the whole width of the pot, if not more, for its

effective display. Freehand sketching, whether in perspective as in many German publications, or in elevation as practised by Mr. T. C. Lethbridge in the Lackford Report,<sup>1</sup> or Mr. Graham Webster in the Elkington Report, is often the most satisfactory method of indicating both form and decoration. But confusion as to the significant elements in the design may easily arise from perpetuating in a sketch the purely accidental misfits which spring from the fact that Anglo-Saxon potters hardly ever spaced the design round the pot before beginning to execute it.

The line illustrations to this paper have been produced in an attempt to eliminate such confusions. Most of them have been professionally drawn as elevations from my own carefully measured sketches, and minor errors of workmanship both in form and ornament have been ignored. Their object is to show not so much an exact image of the pot as it can now be seen from one side or another, but the idea which the potter had in his mind when fashioning the pot. Such a method has its dangers, for it is not always obvious what the intention of the potter was. But in the great majority of cases it is perfectly clear, and I hope that in no instance has the form or the design been distorted or misinterpreted by the method here employed in its representation. It is after all what the potter was trying to do that is the interesting thing about his work, not the blunders and mistakes that he committed in carrying out his idea. It is always necessary in drawing Anglo-Saxon pottery to keep these blunders and mistakes as far as possible in the background, and always to hold in the forefront of one's mind the question: what did the potter intend this pot to look like? These drawings are the most faithful answer that I can give to that question.

Fig. 1.

Here is shown a group of unstamped urns of early types decorated with linear or line-and-dot ornament.

1. HOUGH-ON-THE-HILL 70 (Grantham Museum: illustrated in *Sixth Annual Report of the Grantham Public Library and Museum*, 1928).

Jar in very coarse rough brown ware decorated with a raised slashed collar and vaguely arranged broad grooves below.

This vessel resembles in form some of the simple early fifth-century *buckelurnen* of Hannover (e.g. that from Quelkhorn illustrated by A. Plettke, *Ursprung und Ausbreitung der Angeln und Sachsen*, 1920, Pl. 35, 1) which like it are invariably decorated with one or more raised slashed collars: even closer are some of the unbossed urns from the Galgenberg (K. Waller, *Der Galgenberg bei Cuxhaven*, 1938, Pl. 19, 1 and 6). In any case a fifth-century date seems highly probable, though the deterioration in technique and fabric from the continental prototypes is very marked. Some presumably later examples with flat slashed collars and simple chevron ornament in dark smooth ware are among the Girton and St. John's urns at Cambridge: cp. also Heworth 3 (York Museum) and Sancton 1322 (Ashmolean Museum, Oxford).

2. ANCASTER (Grantham Museum A.S. 52).

Lower part of an urn in smooth grey ware decorated with at least three grooved neck lines and rather vague wide tooling, dimpling, etc., on the shoulder.

<sup>1</sup> *A Cemetery at Lackford, Suffolk* (1951). (Cambridge Antiquarian Society. Quarto Publications. New Series, No. VI.)

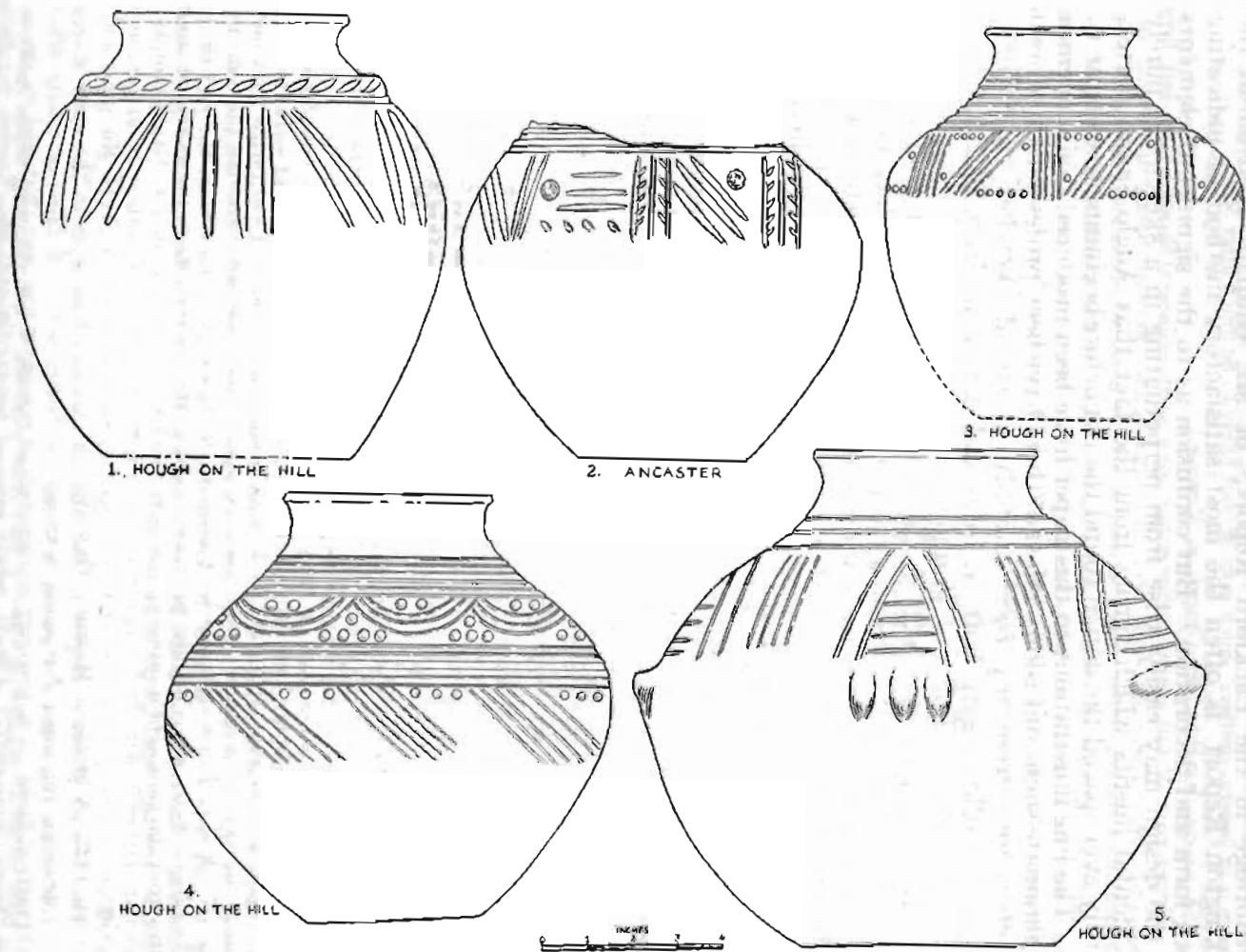


FIG 1. ANGLO-SAXON POTTERY FROM LINCOLNSHIRE : EARLY TYPES

The fabric is better than the previous example, and the neck was probably ornamented by numerous grooves in the Anglian manner rather than raised collars, but the type of wide tooled decoration in a vague pattern partly imitating the effect of vertical slashed bosses is in general similar. Such urns are not likely to be much after 500.

3. HOUGH-ON-THE-HILL 80 (Grantham Museum).

Upper part of tall jar in rather rough grey ware ornamented with light but firm lines and dots. There are eight neck lines and below alternate bands of vertical and diagonal lines, the triangular spaces between which are bordered above and below with dots.

Alternate groups of vertical and diagonal lines on the shoulder are one of the commonest basic motifs on Anglo-Frisian pottery in this period: see J. N. L. Myres in *L'Antiquite Classique*, xvii (1948), 458, Fig. 2, 3-8 for examples from Grinsted (Denmark), Midlaren and Hooghaalen (Holland), Sancton (Yorks.) and N. Elmham (Norfolk): another has recently been found in Roman Canterbury. The present example with its numerous neck lines and use of line-and-dot ornament suggests a northern origin.

4. HOUGH-ON-THE-HILL 69 (British Museum 1928 3-8 1).

Sub-biconical urn in grey-brown ware, now rough from weathering but probably once smooth. Decorated with sharply tooled necklines, including a zone of swags and dots, while below is a band of line-and-groove ornament above diagonal bands in the same technique, with a line of dots between.

The upper zone of swags in sharp line-and-dot is reminiscent of the decoration on some biconical urns from Norfolk, e.g. Castle Acre 45 a. 58 and 45 e. 58 in the Norwich Castle Museum (J. N. L. Myres in *Proc. Norf. and Norwich Arch. Soc.*, xxvii, 184, Pl. 2, 2 and 6, though neither of these has swags). The line-and-groove technique used on the lower part is characteristic of fifth-century Saxon and Anglo-Frisian pottery, and its use in this country can probably be taken as a sign of early date: it is very rarely found on stamped wares. The diagonal line-and-groove on the belly is reminiscent of the whirling effects produced on some continental *buckelurnen* by diagonal bosses or grooves in this position (e.g. the examples quoted under Hough-on-the-Hill 71, Fig. 5, 1, and p. 80). This urn is not likely to be much later than 500.

5. HOUGH-ON-THE-HILL 77 (Grantham Museum).

Large bossed urn in brown leathery ware ornamented with grooved lines. There are four groups of bosses, two of which consist of three each, while the other two were originally single bosses set horizontally (one has been wrongly restored as three). There are groups of chevron lines over each group of bosses with some vertical lines between the chevrons.

The form of this urn suggests that it derives rather from the biconical than the shoulder-boss type, and the upper part of the linear decoration with its chevrons seems to support this, though the scheme is very sketchy and the usual horizontal line on the maximum diameter is not present. The grouping of bosses in threes is common in Lincolnshire, as on Elkington 60, 126, 138 (Fig. 16),<sup>1</sup> all of which are stamped, and seems to be an Humbrenian characteristic for it occurs again at Sancton (Yorks.). An urn from Lackford, similar to this in general design, but elaborately decorated with five stamps (49, 19, Fig. 6, and note p. 17), is dated by Lethbridge to the fifth century from the fact of its containing a decorated comb and bronze tweezers of Roman type, but from the typological point of view this would seem to be too early.

Fig. 2.

This picture shows examples of the Anglian shoulder-boss style in the early stages of its development when the panels between the bosses were still filled or nearly filled with vertical lines. The typology of this style of ornament has been discussed by me in *Ant. Journ.*, xvii (1937), 429-32, where some of the continental and English parallels

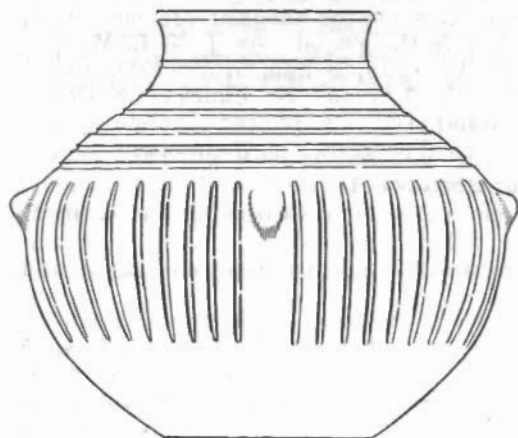
<sup>1</sup> For this and subsequent references to illustrations of pottery from South Elkington, see the previous article, pp. 25-64.



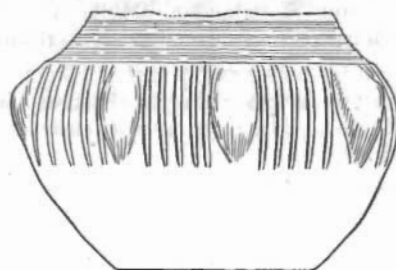
are listed. For illustrations of some of these see also my paper in *L'Antiquite Classique*, xvii (1948), especially p. 462-3 and Fig. 4, 1-5.

1. KIRTON LINDSEY (British Museum 80 6-20 2).

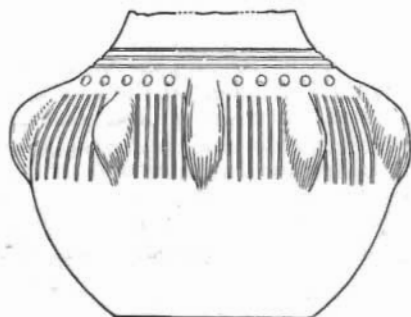
Shoulder-boss urn in dark grey smooth ware once burnished; ornamented with six broad firm grooves on the neck and four small solid applied bosses, one of which has come off: between the bosses are vertical lines entirely filling the panels.



1. KIRTON LINDSEY



2. ANCASTER



3. HOUGH ON THE HILL



4. HOUGH ON THE HILL

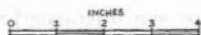


FIG. 2. ANGLIAN SHOULDER-BOSS URNS FROM LINCOLNSHIRE

This urn is probably from the same workshop if not by the same hand as another Kirton Lindsey piece (B.M. 71 5-13 2, here Fig. 4, 1) which also has small solid bosses and simple linear decoration. In the earlier examples, e.g. Elkington 32 (Fig. 13), the bosses are always hollow and pushed out from inside the pot of which they form an integral

part. It is probable that in view of the vestigial nature of the small solid bosses these Kirton Lindsey pots should be placed late in the series to which they belong, as is also suggested by the neatness of their finish, for they seem to belong to a period when professional potmaking had established itself as a regular industry.

2. ANCASTER (Grantham Museum AS 54).

Lower part of a well-made shoulder-boss urn in black polished ware with a zone of continuous line-and-groove ornament on the neck above about eight shoulder bosses between which the panels are entirely filled with vertical grooves.

Both in fabric and in the use of continuous line-and-groove ornament on the neck, which was probably tall and conical, this vessel shows close links with the Anglian pottery of Schleswig, and it is not likely to be later than the end of the fifth century in date.

3. HOUGH-ON-THE-HILL 66 (Grantham Museum).

Shoulder-boss urn in rather rough grey ware with conical neck and nine shoulder-bosses, between which the panels have a line of faint dots above light and carelessly drawn vertical lines. The dots have a tendency to run over every other boss, thus grouping the panels in pairs.

The rough fabric and careless execution of this pot suggest that it may not be an early example of the class to which it belongs.

4. HOUGH-ON-THE-HILL 78 (Grantham Museum: illustrated in *Sixth Report of the Grantham Public Library and Museum*, 1928, and *Ant. Journ.*, xvii, 1937, Pl. xciii b).

Large shoulder-boss urn in black polished ware ornamented with a raised slashed collar, sixteen shoulder-bosses and strongly drawn lines, horizontal above the collar and vertical between the bosses: in one of the panels there is a vertical band of concentric circle stamps, and in another a double line of two different criss-cross stamps.

This fine urn illustrates an interesting stage in the evolution of the stamped panel style from the simple Anglian shoulder-boss type. With its raised slashed collar and hard black polished fabric it retains characteristic features of the fifth-century Anglian pottery, but the rotund contour and the appearance of stamped ornament (involving three different stamps) used, apparently experimentally, on two only of the sixteen panels, suggests the tentative acceptance of the new fashion at Hough-on-the-Hill almost at the very moment when this urn was being decorated. I have discussed the point in *Ant. Journ.*, xvii (1937), 431. In spite of the primitive features in the decoration the vessel probably belongs to the first half of the sixth century, for it is not uncommon to find the revival of archaic features in ornamenting specially elaborate urns: see e.g. the raised collars and swastikas on Lackford 48, 2475, an urn by a potter of the second half of the sixth century, (Lackford Report, Fig. 18, and the remarks of T. C. Lethbridge thereon, p. 6).

Fig. 3.

Here is shown a group of urns with the simple linear ornament typical of Angle or Anglo-Frisian pottery of the fifth and sixth centuries.

1. ANCASTER (Grantham Museum).

Wide-mouthed globular urn in dark grey-brown burnished ware, decorated with seven sharp necklines above a continuous band of vertical lines on the shoulder.

This well-made urn illustrates the Anglian linear style at its simplest, with the massing of horizontal and vertical lines on neck and shoulder. In Denmark and Schleswig such schemes are more normally carried out in continuous horizontal and vertical corrugations interspersed with shoulder-bosses (e.g. M. B. Mackeprang, *Kulturbeziehungen im nordischen Raum*, 1943, Pl. 21, 2-5, from Borgsted and Sonderbrarup, Angel). Continuous horizontal and vertical corrugation also occurs in England, especially at Caistor-by-Norwich on wide-mouthed bowls (e.g. N. 53, N. 86, X. 2, etc.), or on vessels closer in shape to the present

example but with some gaps in the shoulder corrugation (e.g. N. 59, N. 75, N. 82). For Lincolnshire parallels with shoulder-bosses, see the Kirton Lindsey urn (B.M. 80 6-20 2, here Fig. 2, 1) and Elkington 32 (Fig. 13). A date not much, if at all, after 500 seems probable.

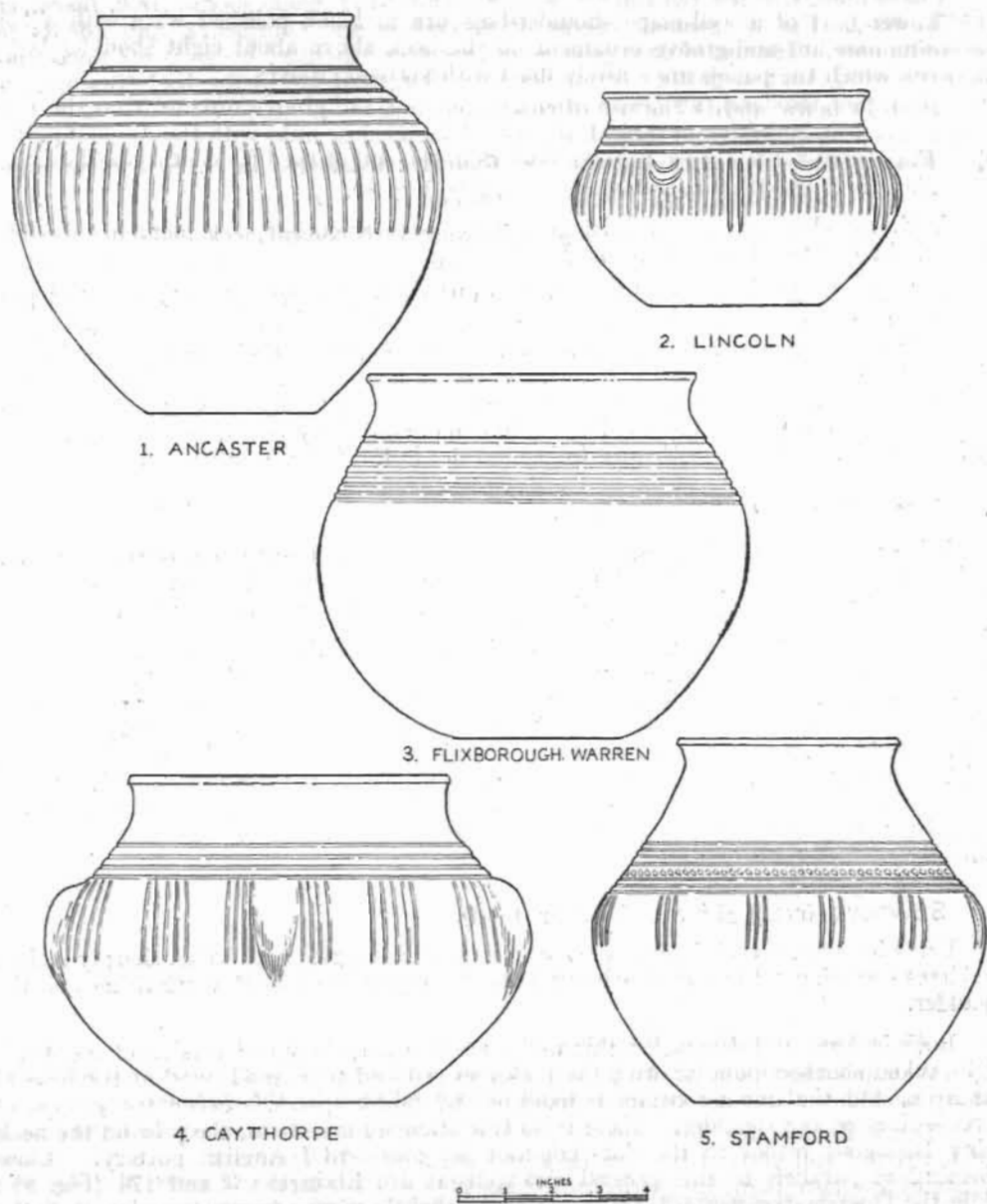


FIG. 3. ANGLO-FRISIAN POTTERY FROM LINCOLNSHIRE

## 2. LINCOLN (Lincoln Museum, formerly Warne Collection, Dorchester Museum).

Wide-mouthed bowl in black ware, once polished : decorated with five finely drawn necklines and vertical panels of fine vertical lines, each containing two little swags, and demarcated by two deep furrows.

I have illustrated this pot and discussed its history and significance in *Arch. Journ.*, ciii (1947), 86-7. For its general scheme of decoration and continental antecedents see preceding note. The use of deep grooves as 'negative' shoulder-bosses is not uncommon on continental Anglian pottery (examples from Borgstedt are in the Kiel Museum, and from Beetgum, Holland, at Leeuwarden).

3. FLIXBOROUGH WARREN (Scunthorpe Museum : illustrated in H. E. Dudley, *Early Days in North-West Lincolnshire*, 1949, 224, Fig. 80, 1).

Wide-mouthed urn in brownish-grey ware, once smoothed, ornamented only with seven light grooved lines on the neck.

This simple decoration probably derives ultimately from the sharply biconical type most common in the Danish island of Bornholm, where the upper half of the pot is entirely covered with horizontal lines or corrugation (see Mackeprang, *Kulturbeziehungen im nordischen Raum*, 1943, Pl. 30, 2 and 31, 1). It occurs in softer forms in Anglian and Anglo-Frisian areas both on the continent and in England (e.g. Caistor-by-Norwich, M. 11), and so gradually breaks down to the bag-like contour represented by this vessel, or e.g. Caistor-by-Norwich N. 50, N. 52, or the urn from Leicester in the Leicester Museum.

## 4. CAYTHORPE (Grantham Museum).

Wide-mouthed shoulder-boss bowl in grey-brown ware (very much restored and out of shape) ; probably decorated with four firm necklines above four shoulder-bosses between which are irregular groups of vertical lines with blank spaces between them.

Shoulder-boss bowls, generally with horizontal and vertical corrugation are common in Schleswig and Angeln (see examples from Borgstedt and Sonderbrarup illustrated by Mackeprang, *op. cit.* Pl. 21, 2-5). Gaps in the vertical lines on the shoulder are common on unbosomed bowls of this sort all over the Anglo-Frisian area (see *L' Antiquité Classique*, xvii, 1948, 456, Fig. 1, 1-3, 5, for examples from Ezinge, Midlaren and Beetgum in Holland and Sancton (Yorks.), the gaps representing, so to speak, the missing bosses). In the present case about one boss in three is still there. Other English examples with no bosses are Caistor-by-Norwich N. 15 and Canterbury Museum (Loan 327). All such vessels are probably of fifth-century date.

## 5. STAMFORD (near) (Lincoln Museum 1848).

Urn with conical neck in dark grey smooth ware decorated with seven sharply incised necklines enclosing a band of closely set jabs above groups of short vertical lines on the shoulder.

Both in form and decoration this well-made urn is a simplified version of the Angle high-necked shoulder-boss jar with the necklines reduced to a small band at the base of the neck, and the missing bosses represented by blank spaces between the groups of vertical lines on the shoulder. There is no true stamped ornament, the jabs on the neck being analogous rather to the dots common on continental Anglian pottery. Close Lincolnshire parallels to this general arrangement are Elkington 3 and 174 (Fig. 9) : while the Quarrington urn (Pl. III, 4) shows a slightly more advanced version of it, the line of jabs being replaced by a double line of stamps, and the vertical lines by continuous chevrons. Such schemes, simple rather than decadent, would perhaps be in place in the early part of the sixth century.

Fig. 4.

This Figure illustrates varieties of the 'eyebrow' motif, or linear arcading, as employed on simply decorated urns of Anglo-Frisian type.

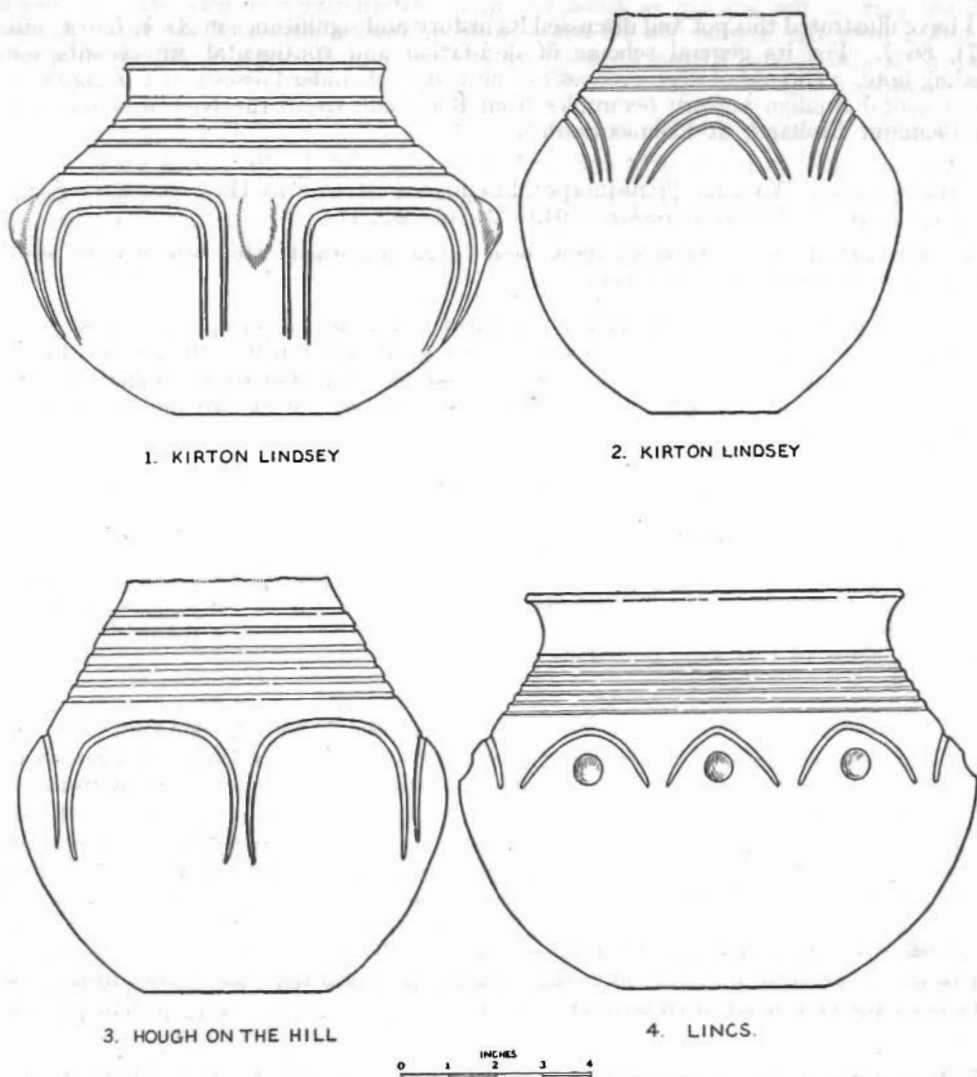


FIG. 4. ANGLO-FRISIAN POTTERY WITH LINEAR ARCADING FROM LINCOLNSHIRE

1. KIRTON LINDSEY (British Museum 71 5-13 2).

Shoulder-boss urn in dark grey-brown smooth ware, probably once burnished. Decorated with broad firm grooves and four small solid vertical bosses.

This well-made urn, which probably comes from the same workshop, if not from the same hand, as Kirton Lindsey B.M. 80 6-20 2 (here Fig. 2, 1), is a simpler version of an urn

from Beetgum in the Leeuwarden Museum, Holland (see J. N. L. Myres in *L'Antiquité Classique*, xvii, 1948, 464, Fig. 5, 6, 7 where the two are shown together).

The type may be related to the basic *buckelurne* design of alternate semicircular and vertical bosses (e.g. Elkington 93, Fig. 14) with the semicircular bosses, technically the most difficult part of the scheme, replaced by lines. Alternatively it may arise by simple evolution from the Anglian shoulder-boss style or from a fusion of the two. A close English parallel to the Kirton Lindsey urn is Caistor-by-Norwich N. 31, an unusually high-shouldered pot.

2. KIRTON LINDSEY (Lincoln Museum).

High-necked urn in grey-black smooth ware ornamented with strong lines.

For a continental parallel from Groningen (1901, 6, 2), and close English parallels from Heworth and Sancton (Yorks.) see J. N. L. Myres in *L'Antiquité Classique*, xvii, 1948, 464, Fig. 5, 1-5, where all these and the Hough-on-the-Hill urn next following are illustrated together. To these can be added examples from Little Wilbraham (Cambridge), (Neville, *Saxon Obsequies*, 1852, Pl. 30), Lackford, Suffolk (50, 117, Fig. 7), and Caistor-by-Norwich (E. 13, which contained a fine triangular-backed comb, and is therefore likely to be early). Very similar are also Elkington 109 (Fig. 8) and 167 (Fig. 5). The type no doubt derives from Saxon urns like that illustrated by K. Waller from the Galgenberg bei Cuxhaven (Pl. 29, 1), where the eyebrows are carried out emphatically in strong line-and-groove.

3. HOUGH-ON-THE-HILL 68 (Grantham Museum).

High-necked urn in rough grey ware ornamented with wide shallow grooves, some of the eyebrow lines being hardly visible.

For the type and parallels see preceding note. The present example with its tall conical neck corrugated by numerous grooves has a more Anglian look than the others, and is reminiscent of an early urn from Markshall, Norfolk (Norwich Castle Museum) where a scheme of this kind is carried out in deeply furrowed grooves and the vessel has a foot.

4. LINCOLNSHIRE—site unknown (Blackgate Museum, Newcastle-on-Tyne 1810 9).

Wide-mouthed bowl in rough grey ware ornamented with six broad grooves on the neck above a zone of broadly-tooled arcading and single deep finger-tip impressions.

Bowls of this type are dated as early as the fourth century by some continental scholars, but their common occurrence in English cemeteries, especially in Norfolk and Yorkshire, shows that the form persisted at least until the later part of the fifth century in this country, perhaps later. The decoration of this example might almost be described as that of a Saxon *buckelurne* in negative, the place of the semicircular and round bosses being taken by deep grooves and dimples. Yet the bowl form and zone of continuous furrowing on the neck are both more Angle than Saxon, and the vessel is not likely to be later than the end of the fifth century.

Fig. 5.

This figure illustrates a group of bossed urns showing various treatments of the intervening panels.

1. HOUGH-ON-THE-HILL 71 (Grantham Museum: illustrated in *Sixth Annual Report of the Grantham Public Library and Museum*, 1928).

A fine *buckelurne* in smooth grey ware with decoration in light lines, a raised collar with curved dependent bosses, enclosing diagonal panels each with three or four circular bosses and stamps. Two stamps are used, one at the top of each panel being perhaps made with a bird-bone, the other a cross-in-circle.

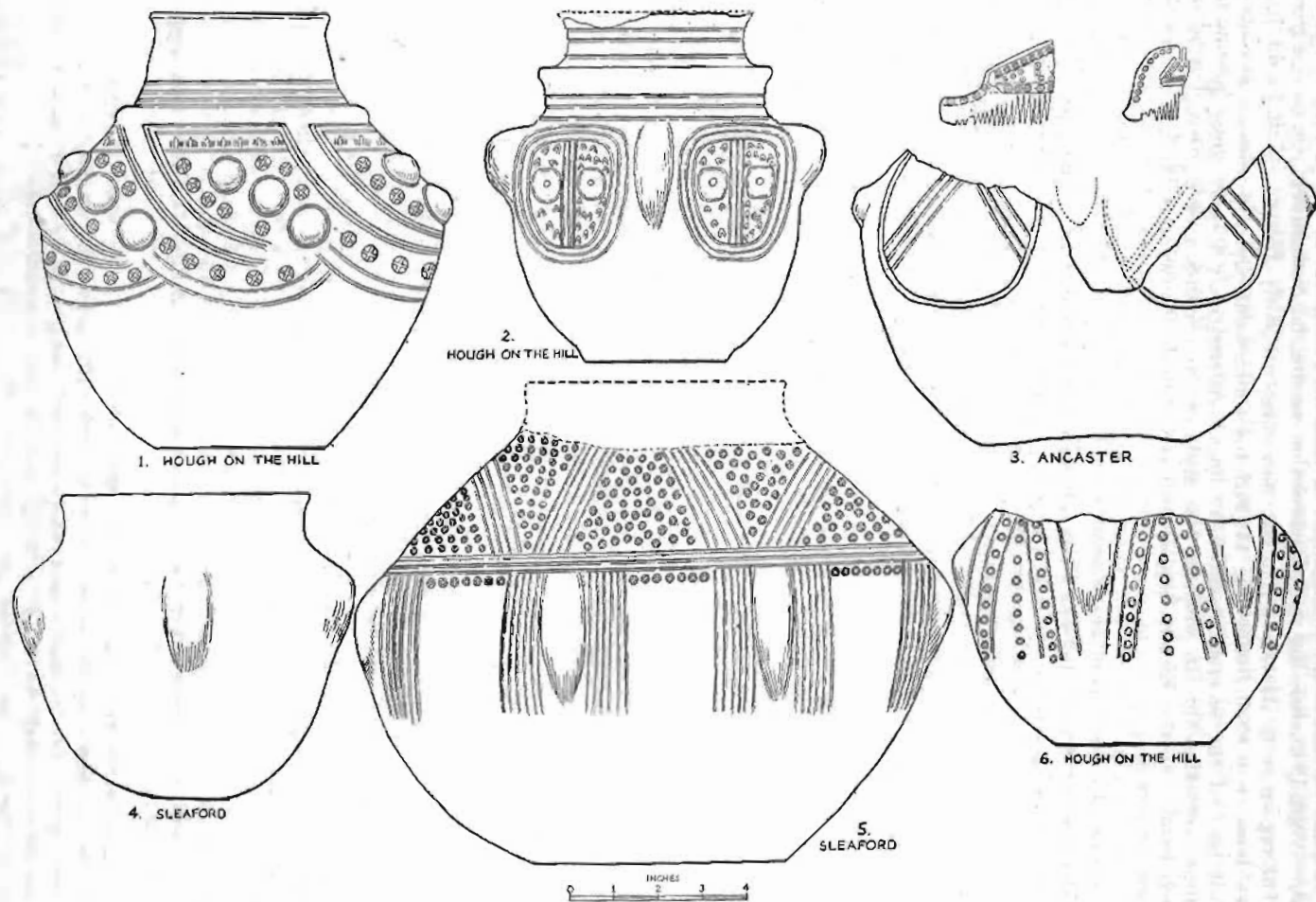


FIG. 5. ANGLO-SAXON BOSSED POTTERY FROM LINCOLNSHIRE

An exact parallel to the combination of decorative elements on this urn has not been found. Whirling schemes are not uncommon on continental *buckelurnen*, e.g. on one from the Perlberg bei Stade (Hannover), or one from Borgstedt (Kiel) (Plettke, *op. cit.* Pl. 43, 10), but in these, as in most English instances, e.g. Rushford, Norfolk, the effect is produced by a series of diagonal grooves or bosses on the carination below the main scheme of decoration rather than by whirling the latter itself. Raised collars with dependent vertical bosses derive from the Anglian relief decoration in which a grid of raised bands is made to overlie corrugation or line-and-dot ornament, sometimes with circular bosses as here and on the Borgstedt urn mentioned above. A good English example is Caistor-by-Norwich B.2, and there are simpler ones from Lackford (48,2476, Fig. 18; 50, 32, Fig. 29; and the Girton parallel there quoted), and Elkington 176 (Fig. 16). None of these are whirling, nor do they have the intermediate circular bosses, but Elkington 176 has a stamp somewhat like the cross-in-circle here used.

This urn is an excellent example of the early mixture of Angle and Saxon characteristics, and no doubt belongs to the first years of the settlement in Lincolnshire.

2. HOUGH-ON-THE-HILL 74 (Grantham Museum: illustrated in *Sixth Annual Report of the Grantham Public Library and Museum*, 1928, and *Ant. Journ.*, xvii, 1937, Pl. xciii a).

Shoulder-boss urn in hard red-brown ware with necklines, a projecting collar, four prominent bosses which separate panels containing a circular design of sharp lines and horseshoe-shaped jabs probably made with the end of a broken bone. The base sags slightly but is sharp-angled.

This urn is unusual in fabric, design, and execution, and no parallel to the decoration in the circular panels has been noted. I have discussed elsewhere the significance of these circular panel designs, which are only known to me on two other pots in this country, one being the urn from Ancaster next to be described, the other an urn from N. Elmham, Norfolk, formerly supposed also to come from Lincolnshire.<sup>1</sup> On the latter urn the circular panels, as in some continental examples, are part of a general rosette design and contain a ring of rosette stamps around a central boss. But although in the present case the panels each contain two inner circles separated by a group of vertical lines, there are no hints of the rosette motif. Nor does the scheme look much like a broken-down version of a human face, though this is possible, and a continental parallel for it could be quoted on a *buckelurne* from Altenwalde bei Lehe in the Hannover Museum. That the design is not just random, but intended to be in some way significant, is suggested by the fact that it is repeated without major variations in all four panels.

It is difficult to suggest a date for such a curious vessel. The prominence of the collar and bosses and its general angularity give it an archaic appearance, and there is no reason why it should not belong to the fifth century.

3. ANCASTER (Lincoln Museum).

Lower part of globular shoulder-boss urn in smooth brown ware with (originally) four small bosses. The intervening spaces apparently contained a circular panel enclosing a three line chevron all in strong grooves. The urn contained half a bone comb among the burnt bones, but it is not known which of the two half-combs from Ancaster now in the Lincoln Museum belongs to this pot. Both are of the decorated types associated elsewhere with cremations of early date, and in spite of its unemphatic bosses and sagging form the urn may be as early as 500.

4. SLEAFORD (British Museum 83 4-1 601).

Wide-mouthed, heavily-made urn in smooth grey ware undecorated save for five shoulder-bosses. It has been very crudely restored, and is in fact now built round a modern pudding-basin, but appears always to have been round-bottomed.

<sup>1</sup> *Ant. Journ.*, xvii (1937), 426-9, and Pl. XC1a. The faulty ascription to Lincolnshire is corrected by me in *Ant. Journ.*, xxvii (1947), 47-50.



This type which is closely paralleled elsewhere, e.g. at Lackford (50, 141, Fig. 24, and note p. 20) is derived from the pottery of the continental Angles in Schleswig, but it is not closely datable in this country.

5. SLEAFORD (British Museum 83 4-1 629).

Spreading biconical shoulder-boss urn in coarse red ware, very much restored. The upper part has a wide zone of firm but carelessly drawn chevron lines, all the spaces being filled with small cross-in-circle stamps very indistinctly applied (some may be just circles). There were probably six bosses, the panels being bordered by groups of vertical lines and containing a single horizontal line of stamps.

This is a typical example of the fusion between the biconical style of ornament with its wide chevron zone (so common in East Anglia) and the bossed panel style at a fairly advanced stage of its evolution from the basic Angle scheme (e.g. Fig. 2, 2). The fusion is in evidence already in continental examples from Blumenthal (Bremen Museum) and Borgstedt (Kiel Museum), but these are unstamped and far more archaic. In this stamped form it is common in numerous varieties in the Cambridgeshire cemeteries and elsewhere in Middle Anglia. It is interesting that here, while the chevron zone is fully stamped, the panels are still almost empty. An urn from Caistor-by-Norwich (M. 47), with panel style decoration at very nearly this stage, contained a cruciform brooch of the first half of the sixth century, and this or a little later is no doubt the date of this Sleaford urn.

6. HOUGH-ON-THE-HILL 81 (Grantham Museum).

Lower part of a stamped shoulder-boss urn in grey ware with rough surface. There were six or seven slight bosses, the intervening panels containing double chevrons in firm line emphasized by lines of stamps. One stamp, a small single circle, is used.

This is a not uncommon variety of the stamped panel style with bosses and no doubt belongs to the first half of the sixth century.

Fig. 6.

Here is shown a group of vessels without bosses but decorated with a variety of stamped designs and linear ornament.

1. SLEAFORD (British Museum 83 4-1 630).

Jar with tall concave neck in grey smoothed ware ornamented with four horizontal bands of stamps and dots among the necklines.

This simple type of horizontal decoration with stamps and dots is exceedingly common and parallels could be quoted from all parts of eastern England, as well as the continent, where it occurs, e.g. at Blumenthal (Bremen Museum) on biconical pots somewhat of this type, no doubt deriving something from the tall conical-necked vessels of Schleswig, which are often decorated with numerous horizontal lines sometimes diversified by dots. The present urn retains something of this form and may be earlier than most of the English examples which come to use it for a rich display of stamps, as e.g. one from Caistor-by-Norwich (M. 4), which has six zones of stamps and a single line only between each. Fairly close parallels to the Sleaford vessel are two from Kempston (Beds.), (Bedford Modern School D. 2 3727 and B.M. 91 6-24 27). There are vessels very much of this shape and ornamented with three or four zones of stamps from Gotland in the Stockholm Museum (e.g. 10298-161). The class of late stamped pottery described under Fig. 9 mostly derives from urns of this type.

2. KIRTON LINDSEY (Lincoln Museum).

This urn of rather rough grey ware has a pair of necklines between which is a line of stamps and below a medley of stamps and other impressions arranged roughly in bands, horizontal above and vertical below, but without any guiding lines. Only one true stamp is used—a concentric circle—the remaining impressions being apparently made with bits of metal objects, e.g. wrist clasps or the like.

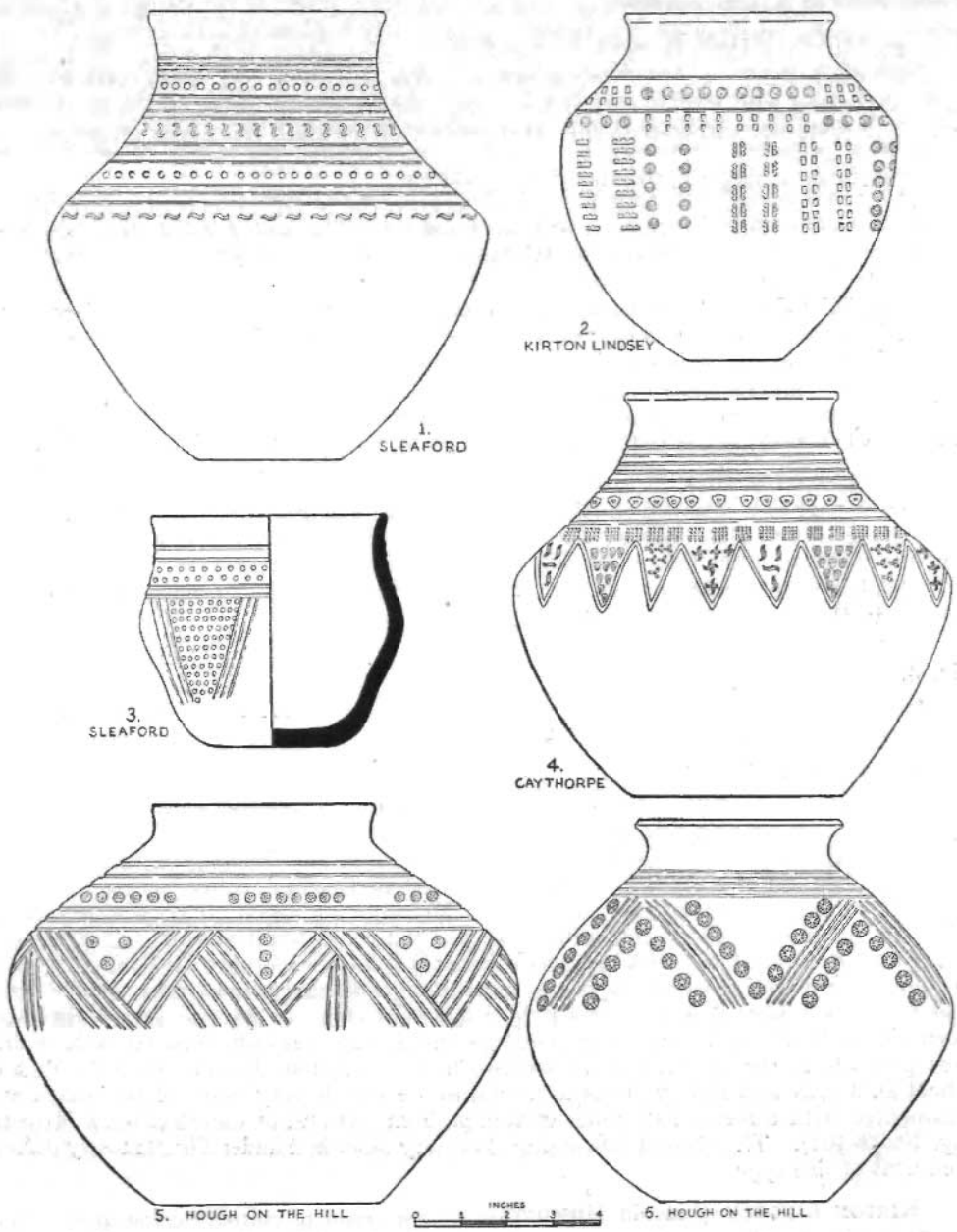


FIG. 6. ANGLO-SAXON STAMPED POTTERY FROM LINCOLNSHIRE

Almost random stamped decoration of this kind belongs to the final phase of pagan Anglo-Saxon pottery. The maker of this urn was so far mindful of tradition as to put in a couple of necklines, and attempt some rational arrangement of the stamps on the lower part of the urn, but his work is approaching the purely haphazard arrangement discussed under Fig. 9. A parallel to this urn, but even more decadent, is that from N. Runcton (Norfolk) discussed by me in *Proc. Norfolk and Norwich Arch. Soc.*, xxvii, 205-6, which is also decorated with impressions of metal objects, apparently parts of a late cruciform brooch. A date not earlier than the third quarter of the sixth century is probable.

3. SLEAFORD (British Museum 83 4-1 603, illustrated *Archaeologia*, 50 (Pl. xxv, 9).

Small wide-mouthed urn in smooth brownish-grey ware decorated with sharp necklines enclosing a zone of stamps, and four pendant triangles filled with stamps. One stamp is used, a small circle.

Although this pot has no bosses there is a well-defined ridge on the shoulder forming a sort of continuous vestigial shoulder-boss. The vessel is clearly not far removed from the bossed stage of the stamped panel style, and its stamped triangular panels are typical of that style, in Middle Anglia and the Thames Valley. It probably belongs to the second third of the sixth century. For a more decadent version of this style cp. Elkington 62 (Fig. 11).

4. CAYTHORPE (Grantham Museum AS 36).

A well-made urn in grey-brown ware with numerous finely drawn necklines and numerous small pendant triangles filled with a variety of neat stamps. Five stamps are used, one of which (a small S) is sometimes impressed twice over at right angles to form small swastikas.

This urn is clearly the work of a professional potter allied to the school of the so-called Icklingham potter at Lackford (Suffolk). But I have not identified any other examples of his work. A closely comparable scheme of decoration on a rather larger pot of similar form is Elkington 101 (Fig. 10), where, however, only two stamps are used. Probably soon after 550.

5. HOUGH-ON-THE-HILL 67 (Grantham Museum).

Wide urn of sub-biconical form in buff ware decorated with strong lines and one indistinct stamp perhaps of rosette form. There is an incompletely filled zone of stamps among the necklines and some stamps among the rather irregular groups of chevron lines below.

This type of decoration marks the intrusion of stamped ornament on to the basic Anglian design of necklines and linear chevrons. It is not uncommon, and a fairly close parallel to the rather random scheme of this urn is Heworth 44 (Yorkshire Museum, York).

6. HOUGH-ON-THE-HILL 73 (Lincoln Museum).

Sub-biconical urn in dark grey brown ware ornamented with five lightly drawn necklines above linear chevrons outlined above and below with stamps. One stamp is used—a six point star in circle.

This indicates another way in which stamps were used to emphasise the lines of the basic Anglian pattern, as their use became more fashionable in the course of the sixth century. Typologically the more restrained schemes, such as this, are likely to be earlier than those in which all available spaces come to be filled with stamps (as in Elkington 123, Fig. 11), but in the absence of associated objects close dating of individual pieces of this kind is impossible at present.

Fig. 7.

Among the fragmentary pottery from Denton are the two sherds in black sandy ware here illustrated; apparently both come from a large urn decorated with lines and at least two stamps. The design is not clear, but the vessel would appear to be of sixth-century type.

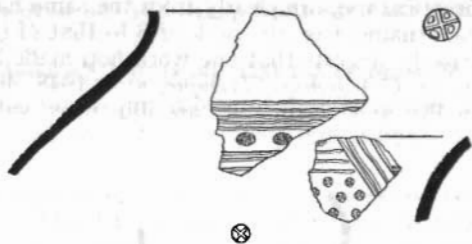


FIG. 7. ANGLO-SAXON STAMPED POTTERY FROM DENTON, LINCOLNSHIRE  
( $\frac{1}{4}$  : STAMPS  $\frac{1}{2}$ )

Fig. 8.

Here are shown a number of small vessels whose decoration resembles that of the larger urns, though they were mostly not used to take cremations, but as accessories with inhumation burials.

1. STAMFORD (near) (Lincoln Museum).

Small carinated pot in smooth grey-brown ware with flaring lip and a piece of glass let into the middle of the round base: decorated with two sharp lines on the neck above a single line of large circular stamps in the form of a whirl.

This is the well-known Stamford window-urn, a class of which less than half-a-dozen are recorded from this country, the continental prototypes being also few in number and probably fifth century in date. Window urns are of all sizes and types, and the closest continental parallel in size though not in form to the Stamford urn is perhaps that from the Burmania Terp at Leeuwarden (J. Boeles, *Friesland tot de Elfte Eeuw*, 1927, Pl. xxx, 9) which is three inches high and has three windows, two in the side and one in the bottom. In England the Haslingfield (Cambs.) example is more closely comparable but less angular in profile, and has also a single line of stamps and the window in the bottom. The form of the Stamford urn is definitely northern: Denmark and Norway can show many examples of these little round bottomed carinated pots with hollow neck and flaring lip, e.g. Mackeprang, *op. cit.*, Pl. 24.1; 26.1; 27.1 from Funen and Seeland: also J. Bøe, *Jernalderens Keramik i Norge*, 1931, 55-121. But it also occurs at the Galgenberg bei Cuxhaven (F. Roeder, *Neue Funde*, 1933, Pls. 11 and 12).

2. SLEAFORD (British Museum 83 4-1 602).

Shouldered pot in rough grey ware ornamented with fine lines and one line of dot stamps.

A simple version of the design used on e.g. the Quarrington urn (Pl. III, 4).

3. STAMFORD (?) (Crowther-Beynon Collection).

Miniature wide-mouthed bowl in smooth grey ware with three deep grooves on the neck and faint vertical lines and scratches on the shoulder.

This little bowl of Anglian type was bought in Stamford by the late Mr. V. B. Crowther-Beynon who believed it to have been found locally.

4 and 6. SLEAFORD (British Museum 83 4-1 631 and 632, illustrated in *Archaeologia*, 50 (Pl. xxv, 8).

These two miniature shoulder-boss urns in rough grey ware have each seven bosses with faint necklines above and either faint lines or broad grooves in the panels. One has a band of deep jabs on the neck.

These two little pots, which are so coarsely made as to appear more like models or toys than objects of practical use, are clearly from the same hand, and the similar fabric and arrangement of the ornament on the neck of 6 to that of the Sleaford vessel B.M. 83 4-1 602 already described, suggests that one workshop made all three. For continental parallels from Belgium see *L'Antiquite Classique*, xvii, 1948, 466, Fig. 6, 6-8, where two little bossed pots from Pry and Harmignies are illustrated side by side with one of the Sleaford pair.

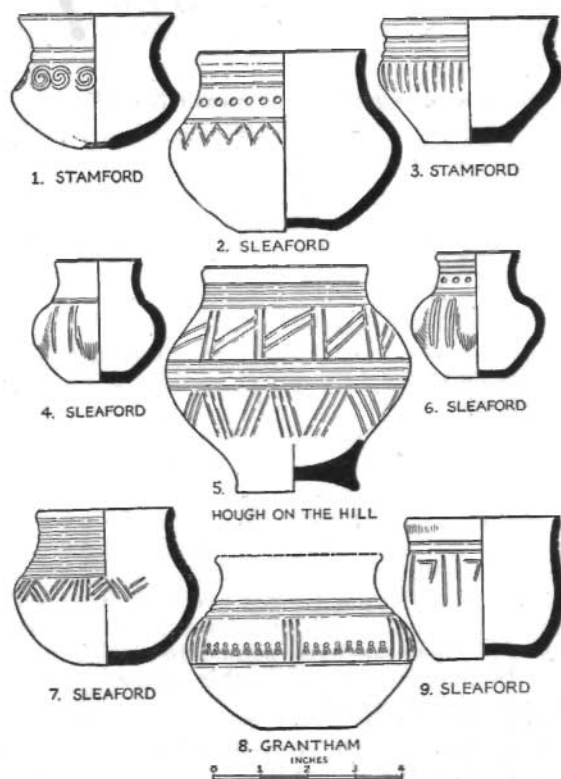


FIG. 8. ANGLO-SAXON POTTERY FROM LINCOLNSHIRE : SMALL DECORATED VESSELS

5. HOUGH-ON-THE-HILL (Grantham Museum).

Wide-mouthed vessel of sub-biconical form on a moulded foot in smooth dark grey ware, decorated with sharp lines.

The arrangement of the linear ornament in two zones separated by a group of horizontal lines on the belly make it clear that the scheme derives from that of the early biconical type, where a wide band of chevrons or vertical lines forming panels on the upper half is often matched below the carination by some similar scheme. Biconical pots of

this kind are very common in East Anglia, and I have discussed the evolution of their decoration in connection with two urns from Brundall (Norfolk) in *Proc. Norf. and Norwich Arch. Soc.*, xxvii, 189-92, with Pl. 1, 2 and Fig. 1, 2. In the present case the occurrence of a moulded foot, and the absence of the stamped ornament which generally runs riot over the later examples of these biconical pots, may indicate that this is a fairly early one in spite of its rounded contour.

7. SLEAFORD (British Museum 83 4-1 604 ; illustrated in *Archaeologia*, 50 (Pl. xxv, 10).

Miniature bowl in rough grey ware with high neck entirely covered with sharp necklines and irregular groups of vertical, diagonal and chevron lines on the shoulder.

This seems to be the only example in Lincolnshire of the Anglian type of bowl with high neck entirely covered with continuous necklines. There are several examples of larger bowls of this kind in smooth dark ware from Sancton (Yorks.) (see *L'Antiquité Classique*, xvii, 1948, 460, Fig. 3, 8). A very close parallel both in size, fabric and decoration, but without the shoulder lines is in the Wyman Abbot collection from Woodston, Hunts.

8. NEW SOMERBY, GRANTHAM (Grantham Museum AS 27).

Small bowl in dark grey ware decorated with firm lines forming closed panels each containing a single row of 'keyhole' stamps.

The scheme of closed panels demarcated by groups of vertical lines is derived from a variety of the biconical style. Accessory vessels with this type of decoration are not uncommon in the inhumation cemeteries of the south and southern midlands, and probably below to the middle or later part of the sixth century.

9. SLEAFORD (British Museum 83 4-1 605).

Small tub-shaped pot in very rough reddish-grey ware much restored : apparently decorated with two lines below the slightly swollen rim and on the body with faint vertical lines and large cuneiform jabs.

This little pot with its nearly vertical sides and flat base with slight central kick is difficult to parallel among the normal forms of Anglo-Saxon pottery. It appears to be reminiscent of the straight sided 'spannformede vaser', characteristic of Norwegian ceramics in the sixth and seventh centuries: see J. Bøe, *Jernalderens Keramikk i Norge*, 1931, 164-203, and Figs. 263-327. Most of these are larger and more elaborately decorated, often with motifs imitative of wicker-work or straw basketry, but there are simple examples with necklines and a few vertical lines only (e.g. one from Kvassein, Eigersund, *op. cit.*, Fig. 263) not unlike this pot. The curious cuneiform jabs may themselves be the result of some far-away memory of the knotted and plaited decoration displayed by some of the Norwegian prototypes. If there is anything in this comparison the Sleaford pot is not likely to be earlier than the seventh century.

Fig. 9.

A number of sites in Lincolnshire have produced examples of small jars usually with slightly everted or flaring rims and sagging profiles profusely decorated on the upper part with stamps. The stamps are arranged either in horizontal bands demarcated by lines, or in a more or less random fashion without guiding lines.

This style belongs to the later part of the pagan period when stamped ornament was at its most fashionable. The tendency then was for the stamps to dominate and eventually overwhelm the pattern set by the traditional linear schemes which had evolved from the old ceramic forms, the *buckelurnen*, the shoulder-boss urns, the biconical urns, and so on. Such indiscipline soon brought its own nemesis, for in and after the seventh century a reaction against this restless fashion for random stamping haphazard all over the surface of the pot seems to have led to a very general abandonment of stamped

decoration. In later Saxon times stamps are rarely used and the types are restricted in number : most of the wide repertoire of different stamp forms familiar in the sixth century went completely out of fashion.

The chronology of these developments is still ill-defined, for there are very few examples that can be closely dated. We know from the evidence of the Lackford cemetery that unbossed pots of the later panel style with elaborate stamped decoration were in

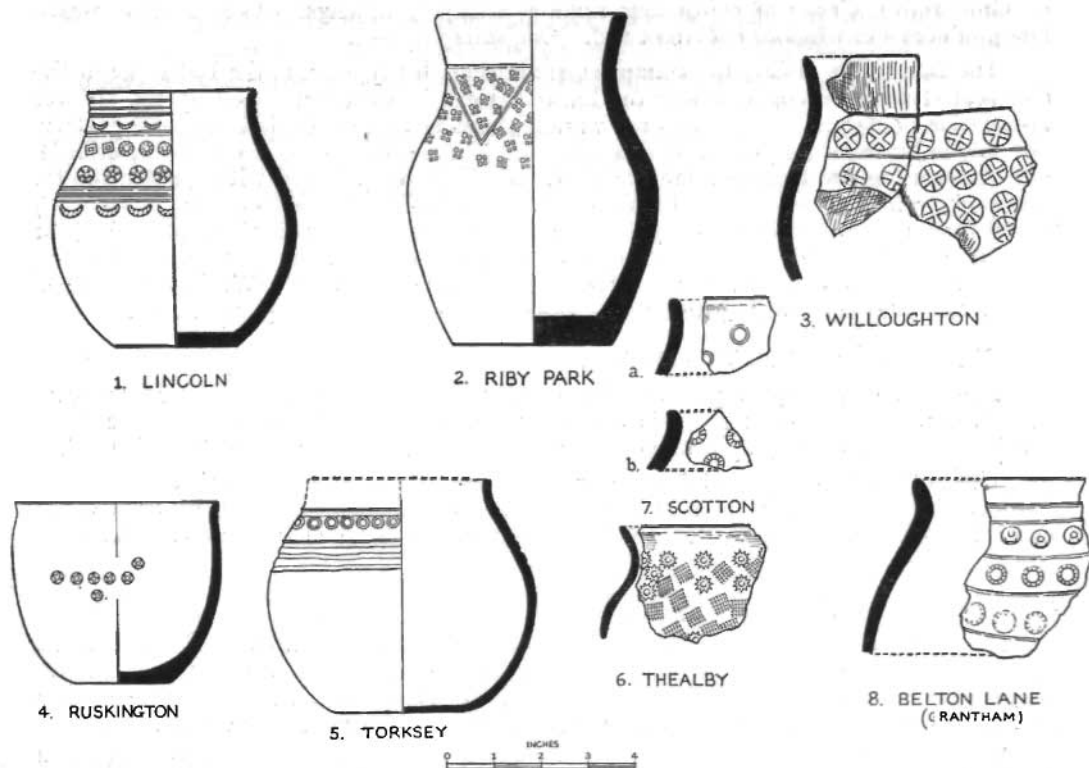


FIG. 9. ANGLO-SAXON POTTERY FROM LINCOLNSHIRE : LATE STAMPED WARES

use in the second half of the sixth century along with urns on which the pendant triangle panels were dropped altogether or lost their regular outline, the stamps being concentrated in horizontal bands (see Lackford Report, Fig. 16, 49, 429, and 50, 78 : Fig. 17, 50, 234 : the associated pots on Fig. 21 and notes thereon pp. 18, 19). At the other end of the story there is the little pot covered with random stamping from the churchyard of Heworth, Gateshead, now in the Blackgate, Newcastle-on-Tyne, which contained stycas of Egfrith of Bernicia, who died in 685. The intervening stages in the breakdown of pattern in the use of stamped ornament seem to have occurred in the course of this hundred years.

#### 1. LINCOLN (Lincoln Museum).

Jar with upright rim and sagging profile in rough grey-brown ware, irregular and misshapen ; decorated with four lines of stamps indistinctly applied and partly demarcated by blurred horizontal lines. At least five stamps are employed.

This little pot was a chance find, apparently unstratified, on the site of the Roman pottery kilns in Westwick Gardens over the Pike Drain two miles south-west of Lincoln,

not far from another Roman site at Swanpool. The association must, however, be purely fortuitous, for the vessel represents an advanced stage in the process of degradation described above, the guiding lines of the pattern being in a fair way to lose control of the stamped ornament. It may well belong to the seventh century.

## 2. RIBY PARK (Lincoln Museum).

Beaker-shaped vessel with flaring rim in rough red ware ornamented with one light neckline above a zone of continuous random stamping amongst which a single zigzag line produces a continuous chevron band. One stamp is used.

The zigzag line among the stamps suggests that this represents the last stage of the biconical style of ornament before the linear pattern is finally swamped by the all-over application of stamps. The rough red ware is characteristic of this late stamped pottery, not only in Lincolnshire (see the Willoughton and Ruskington vessels next to be described), but elsewhere in the Humbrenian area, e.g. on a little rough vessel with random rosette stamping from Brandesburton, E. Yorks. (now at Hull), or the Heworth (Gateshead) vessel (now at Newcastle-on-Tyne) that was found with stycas of Ecgrith (died 685), or a vessel, not unlike this in form, among the late pottery from Market Overton, Rutland, in the School Museum, Oakham. The comparison made by C. W. Phillips (*Arch. Journ.*, xci, 1934, 148) with Jutish bottle vases from Kent is not very significant.

## 3. WILLOUGHTON (Rudkin Collection).

Fragment of the upper part of a jar with sagging profile in rough red-brown ware decorated with a line of stamps above a single scratched line below which is a zone of continuous stamping roughly arranged in lines. One large cross-in-circle stamp is used.

This pot came from a rough hut floor and was not associated with a burial. It belongs to much the same stage in the degradation of stamped ornament as the Riby Park vessel and is in similar rough red ware. The large circular stamps are characteristic of this final phase.

## 4. RUSKINGTON (Hossack Collection).

Small tub-shaped pot in rough reddish-grey ware, undecorated except for seven impressions of a small cross-in-circle stamp at one point on the side of the pot: five impressions in a horizontal row with a single impression irregularly placed above and below. All the impressions are quite sharp and there have never been any more.

Most of the Ruskington vessels are undecorated (see Fig. 10, 4-9), but the maker of this little pot apparently began a patch of random stamping and then quickly thought better of it. One might almost suppose that the revulsion of feeling against random stamping suddenly conquered the potter while actually at work on this pot.

I do not know any close parallel to this change of mind, but there are in the Norwich Castle Museum two little pots from Parkhill, Hunstanton (Norfolk), that represent a slightly earlier stage in the downward process. One is more shapely, having a constricted neck and some attempt at a biconical contour, and is decorated round the neck with just a single line of a small cross-in-circle stamp, closely similar to this. The other, a fragment of a vessel similar in shape to that from Willoughton, has in addition to a single line of stamps round the neck two groups of stamps in the form of pendant triangles on opposite sides of the shoulder, an echo of the unbossed panel style used, e.g. by the so-called Icklingham potter at Lackford. None of these shows any linear ornament at all.

## 5. TORKSEY (Lincoln Museum 2308.25).

Globular pot in dark-brown smooth ware decorated with four necklines between the upper two of which is a single line of plain circle stamps.

This is probably an earlier example than most of the others, for the linear decoration is still dominant and the fabric is like that of many cremation urns. The wide-mouthed



globular shape is characteristic of the later sixth-century pottery at Lackford (e.g. that of the so-called Icklingham potter, Lackford Report, Fig. 18).

6. THEALBY (Scunthorpe Museum).

Fragment of upper part of well-made pot in smooth brown ware decorated with overall stamping: two stamps are seen, and there is some attempt at their use in alternate horizontal lines in the upper part.

Typologically this shows the stage following that of the Lincoln or Willoughton vessels above (1 and 3), the lack of linear guides leading to a breakdown of pattern; but the fabric and workmanship are much better than that of the other two.

7 (a) and (b). SCOTTON (Scunthorpe Museum).

Two rim fragments in grey ware from vessels decorated in the same way as that from Thealby. There are also pottery fragments of the same sort from Manton in the Scunthorpe Museum.

8. GRANTHAM, BELTON LANE (Grantham Museum).

Fragment of upper part of well-made pot in hard black ware, decorated with at least three horizontal lines of stamps separated by necklines. At least three stamps are used.

Both in fabric and decoration this seems to belong to an earlier stage in the series than the Lincoln urn (1) described above.

Although isolated examples of this type of late stamped pottery could be quoted from many sites in Eastern England, the only group from one area at all comparable in numbers with the Lincolnshire series is that from Sussex, where there are several examples from the Hassocks sandpit in the Barbican House Museum, Lewes, and one from High Down at Worthing. There are also a number in Belgium, e.g. among the pottery from Anderlecht at Brussels, and that from Pry at Namur. It is a curious fact that the later history of stamped ornament in Sweden in this period seems to have followed a somewhat similar course: in Gotland, for example, the elaborately stamped pots of the sixth century seem to have given place later to those with horizontal lines of stamps, and then more haphazard and random schemes of decoration.

Fig. 10.

Here is shown a selection of small plain, or nearly plain, pots, mostly of domestic types.

1. LACEBY (Lincoln Museum).

Jar with upstanding rim and sagging profile in rough red ware, decorated only with a few roughly scored lines on the neck.

The chief interest of this vessel lies in its association with a large square-headed brooch of Leeds Type B.1 (illustrated in E. T. Leeds *A Corpus of Early Anglo-Saxon great square-headed Brooches*, 1949, no. 53) which probably belongs to the later part of the sixth century. The brooch was an old one when buried, and the pot is thus not likely to be much earlier than 600 A.D. It may thus be useful in dating other jars of this form, e.g. the one from Ruskington (no. 9 on this Figure): or of this rough red ware which seems characteristic of the seventh century (see note on Fig. 9, 2).

2. SLEAFORD (British Museum 83 4-1 609).

This miniature shouldered urn in rough grey ware belongs to the same group as the other miniature pots from Sleaford (Fig. 8, 4 and 6) and is probably of sixth-century date.

## 3. CAYTHORPE (Grantham Museum AS 56).

Wide-mouthed, round bottomed pot of sagging profile in hard dark brown ware.

This belongs to the same type of domestic ware as the two smaller plain vessels from this site in the Nottingham Castle Museum (99.63 and 99.65 here illustrated Fig. 11, 1 and 2).

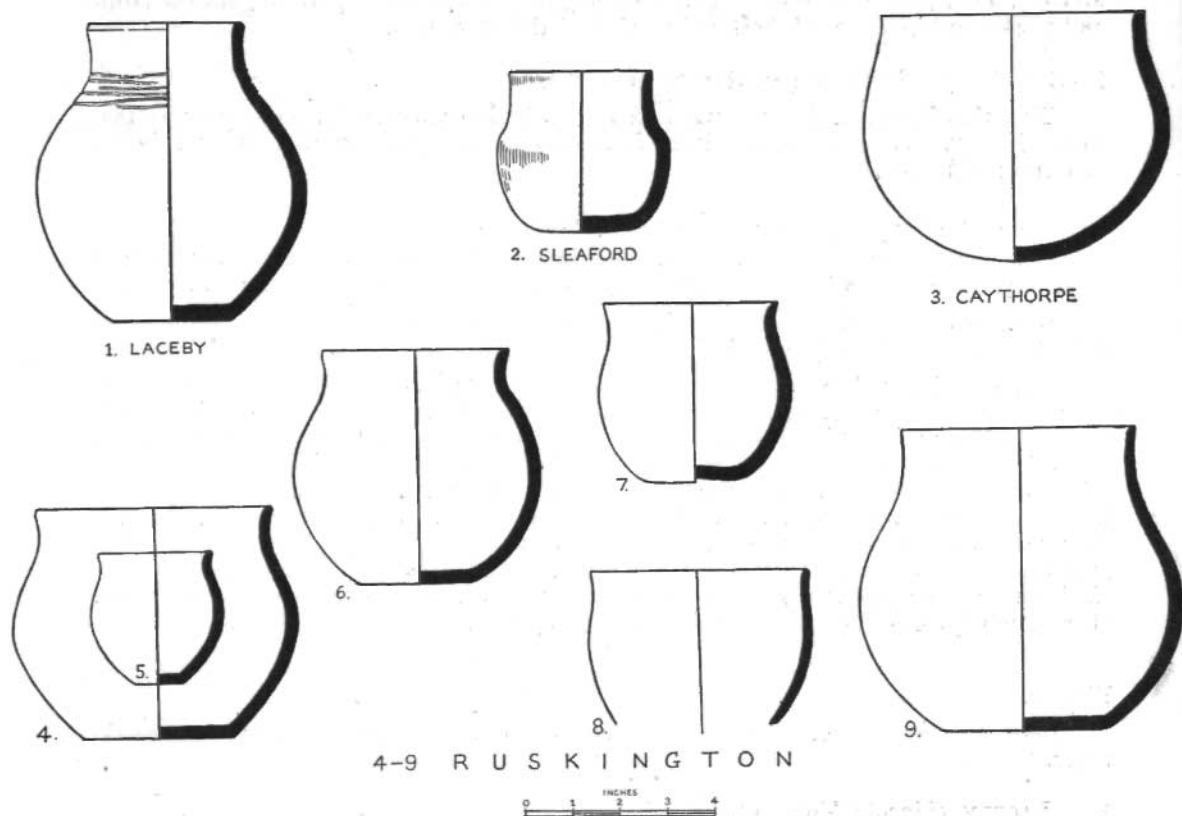


FIG. 10. ANGLO-SAXON POTTERY FROM LINCOLNSHIRE : SIMPLE TYPES

## 4-9. RUSKINGTON (Hossack Collection).

The six plain vessels in rather rough grey ware here illustrated are part of an extensive group of domestic character, some of which (e.g. 9) were used as accessories in inhumation graves. Nos. 4-7 are similar in form and probably come from the same workshop. The little pot 5 was found filled with sand inside 4. No. 8 is of smoother fabric and more wide-mouthed, like the Caythorpe type (no. 3 and Fig. 11, 1, 2). No. 9 is similar in contour to the Laceby vessel, though undecorated. The whole group probably dates from the late sixth or early seventh century.

Fig. 11.

Here is a further group of small undecorated pots.

- 1 and 2. CAYTHORPE (Nottingham Castle Museum 99.63, 99.65).

These two little vessels in soft sandy black ware are similar in general form to the larger pot from this site in the Grantham Museum (AS 56, here Fig. 10, 3) and may well come from the same workshop. A close parallel to the type is the little vessel from the Beacon Hill Mound, Cleethorpes, illustrated and discussed in *Arch. Journ.*, ciii, 1947, 89.

3. GREETWELL (Lincoln Museum).

Small biconical pot with everted rim in hard rough grey ware, with marked carination and well-formed base.

This rather stylish little pot was found in the Greetwell Roman Villa two miles east of Lincoln. Its significance in that connection has been discussed by me in *Arch. Journ.*, ciii, 1947, 87-8, where I suggested that it may owe something to a surviving tradition of Romano-British potmaking. The form, however, is unmistakably Anglo-Saxon and is paralleled by that of the Caythorpe pot next to be described.

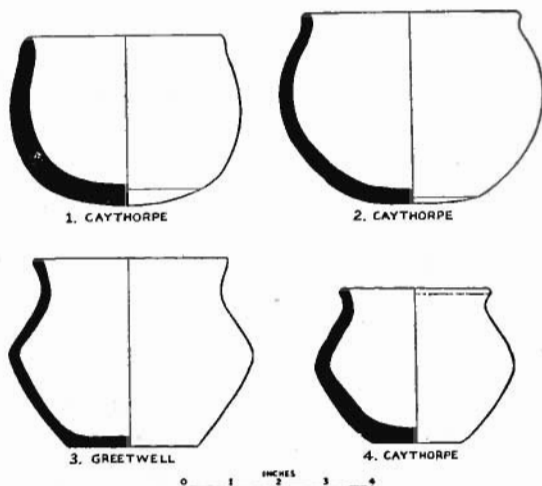


FIG. 11. UNDECORATED ANGLO-SAXON POTTERY FROM LINCOLNSHIRE

4. CAYTHORPE (Nottingham Castle Museum, 99, 62).

Miniature biconical pot with slightly everted rim in dark hard sandy ware.

This little pot is markedly different in form from the other plain vessels from this site and its biconical shape recalls that of the Greetwell vessel.

Fig. 12.

This figure shows a number of fragmentary stamped wares from various sites.

- 1 (a) and (b). NEW SOMERBY, GRANTHAM (Grantham Museum, AS 20, AS 8).

Two fragments in hard black ware, possibly from the same pot, showing parts of pendant triangles filled with stamps: three stamps are used. Probably mid to late sixth century.

## 2. GRANTHAM, BELTON LANE (Grantham Museum).

Several fragments, of which that illustrated is the most informative, of an ovoid or globular urn in hard dark brown ware ornamented with at least one row of stamps<sup>1</sup> above groups of vertical lines extending nearly to the base of the pot. Probably mid to late sixth century.

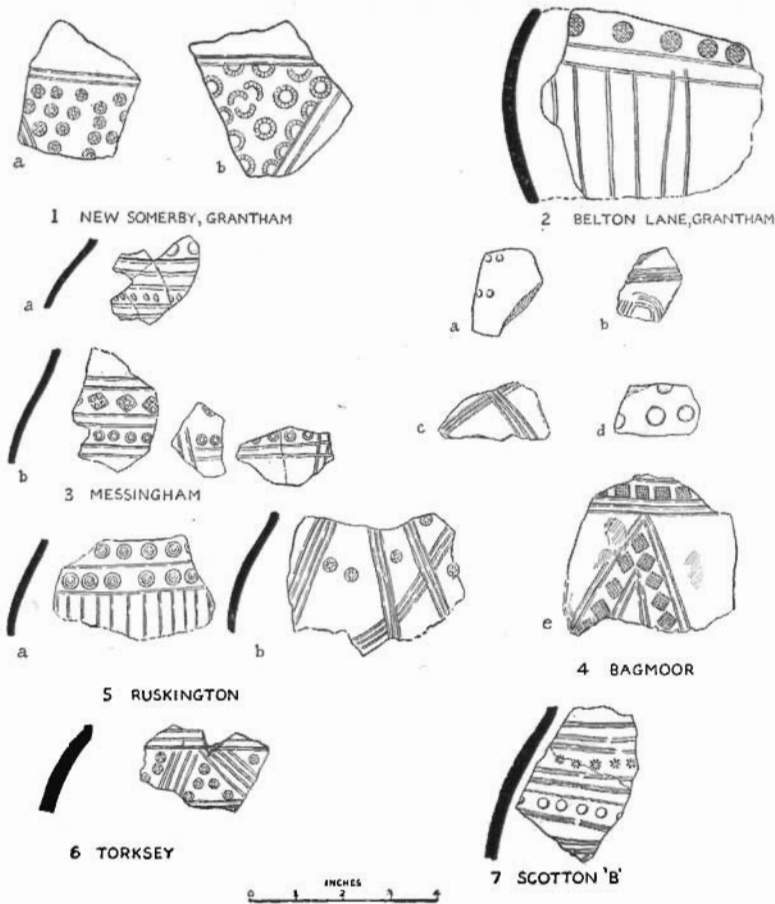


FIG. 12. ANGLO-SAXON STAMPED POTTERY FROM LINCOLNSHIRE

## 3. MESSINGHAM (Scunthorpe Museum).

Fragments of two decorated pots out of a quantity of sherds apparently from a habitation site.

- (a) Part of a vessel in reddish brown smoothed ware decorated with horizontal lines separating a band of single impressed circular stamps and a band of jabs. Probably sixth century.

<sup>1</sup> Other fragments of this pot seem to indicate that it had at least two other rows of stamps

among the necklines, and that at least three different stamps were used.

- (b) Several pieces of a vessel in rough grey ware decorated with two horizontal bands of stamps above empty pendant triangles which cut into the lower band of stamps. Two stamps are used. A parallel to this intrusion of the triangular panels into the stamped zone above may be noted from the other side of the Humber (Heworth, York, 8). Perhaps early to mid sixth century.
4. BAGMOOR (Scunthorpe Museum).
- (a)—(d) are decorated sherds from a hut site in Field 8.
- (a) Very thick sandy grey-brown ware.
- (b) Hard grey ware, the rim just missing. The groups of light lines are made simultaneously with some implement like a small comb.
- (c) Red rough ware.
- (d) Red rough ware, probably from a vessel of the seventh-century type discussed in the notes on Fig. 9.
- (e) Comes from the Bagmoor ironstone mine, and is part of a large urn of reddish ware with smoothed grey surface. The decoration is of the biconical type with large chevrons emphasized with stamps.
5. RUSKINGTON (Hossack Collection).
- Among the pottery from Ruskington, most of which consists of undecorated accessory vessels, are parts of at least two decorated urns.
- (a) In smooth red brown ware with fine lines: a well-made urn with at least two bands of stamped ornament above a continuous zone of vertical lines. This is a neater version of the scheme used on the Belton Lane, Grantham urn, 2 above, or Elkington 174 (Fig. 9).
- (b) In hard rough grey ware, showing a rather unusual design of diagonal scoring forming an irregular lattice pattern with a few impressions of a small cross-in-circle stamp dotted about. This almost random use of linear and stamped ornament suggests a late date. Cp. Fig. 9.4, also from Ruskington.
6. TORKSEY (Lincoln Museum 2309, 25).
- Sherd from an urn in black sandy ware, decorated in the biconical style with a zone of chevron lines, the spaces being filled with impressions of a small cross-in-circle stamp.
7. SCOTTON 'B' (Scunthorpe Museum).
- Among a number of decorated fragments from this site is this sherd from a vessel with numerous necklines enclosing at least two bands of stamps: below were chevrons or pendant triangles. The decoration is of the same general type as that of the Messingham fragments above (3).

### Plate III.

#### 1. KIRTON LINDSEY (British Museum 80 6-20 1).

Biconical urn with two stamped collars from the lowest of which four slight vertical stamped ridges lead to slight bosses on the carination. Intervening bosses on the carination are linked to the collar only by a stamped strip. Between the bosses are groups of chevron lines with stamps and dots above.

This is a more slapdash and carelessly executed version of the fine early stamped biconical urn Elkington 176 (Fig. 16), the bosses pendant from the collar being scarcely more than indicated and the stamped ornament applied in a haphazard manner. For the motif of bosses pendant from a collar see the discussion of Hough-on-the-Hill 71 (Fig. 5, 1), where unstamped examples from Lackford and Girton are cited. This type of decoration is not likely to have lasted long after 500 A.D., and the sharply biconical form of the pot also points to an early date.

2. KIRTON LINDSEY (Salford Museum, deposited at the University Museum, Manchester ; illustrated in *T. E. Riding Antiq. Soc.*, xxvii, 175).

Wide-mouthed bowl, on a foot, with continuous line of small pinched-out bosses on the carination, above which are two flat collars, one with multiple chevron lines, the other with diagonals, and a zone of hatched vertical bands alternating with bands containing pairs of single criss-cross lines. The burnished appearance of the surface is apparently due to it having been at some time painted with glue.

I have not found any close parallels to this highly unusual urn. The form presumably derives from the Anglian biconical type, which sometimes has a continuous line of small bosses on the carination (e.g. the urn from Sonderbrarup, Angel, KS 12518, in the Kiel Museum, illustrated by Mackeprang, *op. cit.* Pl. 21, 4), but this type does not normally have a foot. Nor does the type of bowl illustrated by Plettke (his Type C, *op. cit.* Pl. 40) which is clearly related. Moreover, the decoration of hatched panels and criss-cross lines is not in the least typical of Anglian ornament : the nearest parallel in technique, though not in the actual design, would seem to be the lightly scratched linear patterns on pottery from the Danish island of Bornholm (e.g. Mackeprang, *op. cit.* Pl. 30, 3, a biconical handled vessel from Pilegaard ; Pl. 34, 2, a biconical bossed vessel from Lousgaard). There is a class of English accessory vessel, apparently derivative from the type of the Kirton Lindsey bowl (and Plettke's Type C), where the continuous bosses on the carination are still more stylised as a sort of frill or piecrusting often ornamented with stamps, e.g. one from Barrington, Cambs. (Plettke, Pl. 51, 10), a little pot from Guildown, Surrey (Guildford Museum), and a larger one from High Down, Sussex (Worthing Museum). A large Lincolnshire example, used as a cremation urn, is Elkington 108 (Fig. 9), and there was another at Lackford (50, 24a, Fig. 12). None of these have feet, and all are less archaic in style than the Kirton Lindsey vessel which can hardly be later than 500 A.D.

3. STAMFORD (Burghley House, Stamford).

Urn of sub-biconical form ornamented with a zone of stamps among the necklines and irregular curvilinear bosses on the shoulder forming a rough arcade, the spaces above being filled with stamps : there is also a line of stamps below the bosses.

This marks the final stage in the breakdown of the continental Saxon *buckelurne*. The curvilinear bosses are eccentric and inconspicuous, the contour sagging and the execution slapdash. Stamped ornament carelessly applied is coming to fill all vacant spaces. Such schemes are characteristic of the central years of the sixth century, especially in regions such as Middle Anglia where Saxon fashions were predominant.

4. QUARRINGTON (Alnwick Castle, Northumberland).

Urn of sub-biconical form decorated with a zone of stamps among the necklines, and chevrons on the shoulder below.

This is a very common form of design illustrating the intrusion of stamped ornament on to the Anglo-Frisian linear decoration at an early stage : it probably belongs to the first half of the sixth century. The stamps themselves are unusual, an incomplete plain circle with a central dot : so is the arrangement in triangular groups of three within the horizontal zone.

#### LIST OF SITES

This list contains all the sites in Lincolnshire which have produced Anglo-Saxon pottery discussed in this paper, whether it is here illustrated or not. References are given to the illustrations here provided, or, in the case of vessels not here illustrated, to the most satisfactory illustrations known to me. Sites, such as Wold Newton or South Willingham, which are known to have produced pottery of this period which has not



1



2



3



4

ANGLO-SAXON URNS FROM LINCOLNSHIRE. APPROXIMATELY  $\frac{1}{3}$   
1. 2. KIRTON LINDSEY. 3. SEAMFORD. 4. QUARRINGTON





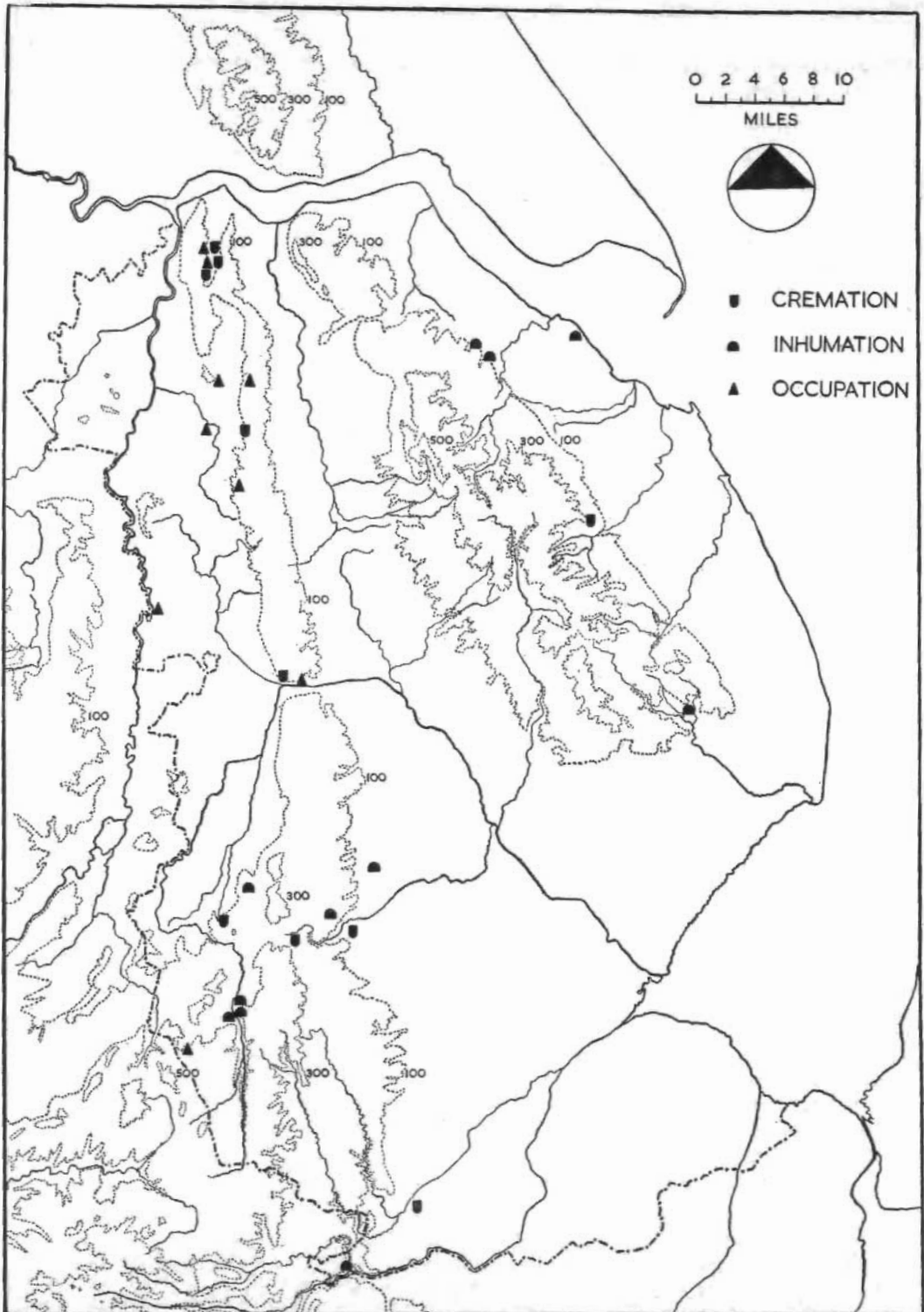


FIG. 13. DISTRIBUTION OF SITES PRODUCING ANGLO-SAXON POTTERY IN LINCOLNSHIRE

been traced, and of which illustrations are not known to me, have not been included.

The following abbreviations are used in the references :—

*A.A.S.R.* = *Reports of the Associated Architectural and Archaeological Societies.*

*Arch. Journ.* = *Archaeological Journal.*

Baldwin Brown = G. Baldwin Brown, *The Arts in Early England.*

Dudley = Harold Dudley, *Early Days in North-West Lincolnshire* (1949).

Phillips = C. W. Phillips, *The Present State of Archaeology in Lincolnshire* ii, in *Arch. Journ.*, xci (1934).

1. ANCASTER. (Fig. 1, 2 : 2, 2 : 3, 1 : 5, 3.)

These urns come from a cremation cemetery close outside the south gate of Roman CAVSENNAE, which is known to have contained more than forty urns. The four here illustrated are all of the early Anglian or Anglo-Frisian character and are consistent with the notion that the settlement which produced them began in the fifth century. There is also an undecorated urn in the British Museum. For a discussion of the significance of cremation cemeteries producing pottery of this kind in the immediate vicinity of Roman towns see J. N. L. Myres on the *Adventus Saxonum* in *Aspects of Archaeology in Britain and beyond* (1951), 221-41.

*Arch. Journ.*, xiv, 276 ; xxvii, 4.

Phillips, 141, 157-8.

Baldwin Brown, iv, 801.

2. BAGMOOR. (Fig. 12, 4.)

Many urns were apparently found in 1928 in an ironstone quarry between Bagmoor and Thealby. The only two whose full contour is preserved are undecorated (Scunthorpe Museum, illustrated by Dudley p. 224), one being of biconical, the other of more shouldered type. A fragment of another large urn is decorated in the stamped biconical style. There are also some fragments of stamped pottery from a hut site in Field 8.

Dudley, 224.

3. BASTON.

Two urns illustrated in *Arch. Journ.*, xx (1863), p. 30.

At least ten urns were found at this cemetery to the west of the village in 1863. Of the two illustrated in the original report one appears to have been a large shoulder-boss urn rather elaborately decorated with line-and-dot ornament. There were probably six to eight bosses the spaces between which were filled alternately with vertical panels of diagonal lines and linear arcading emphasized with dots. Such a scheme is reminiscent of the early *buckelurnen*, the panels of diagonal lines and the arcading representing slashed vertical and curvilinear bosses : it is not likely to be much later than 500 A.D. The other urn is a wide-mouthed bowl decorated with lines and stamps forming a more elaborate version of the design on the small Grantham vessel here illustrated, Fig. 8, 8. It probably belongs to the second half of the sixth century.

*Arch. Journ.*, xx, 29.

Phillips, 142, 159.

4. CAYTHORPE. (Fig. 3, 4 : 6, 4 : 10, 3 : 11, 1, 2, 4.)

This pottery comes from an inhumation cemetery near the west end of the Ancaster gap and four of the six pots are small undecorated accessory vessels. One of the larger urns is a typical Middle Anglian stamped vessel of the later part of the sixth century, while

the other is an early Angle shoulder-boss bowl. The presence of the latter shows that the settlement probably began in the fifth century, and it is interesting in this connection that Caythorpe has also produced a fifth-century Roman coin-board.

Phillips, 146-7, 163.

5. CLEETHORPES.

A small plain pot in black ware was found in the Beacon Hill Mound five feet from the primary Bronze Age urn-group. It presumably belonged to a secondary inhumation burial of the late sixth or early seventh century previously disturbed.

*Arch. Journ.*, ciii, 89, Fig. 2.

6. DENTON. (Fig. 7.)

Fragments found in 1948 during ironstone working include part of a large urn of sixth-century type decorated with lines and stamps.

7. FLIXBOROUGH. (Fig. 3, 3.)

The single urn preserved from this site, apparently a low mound on Flixborough Warren destroyed by ironstone workings, is of simple Anglo-Frisian type.

Dudley, 226.

8. GRANTHAM. (Fig. 8, 8 : 9, 8 : 12, 1, 2.)

At least two sites have produced decorated Anglo-Saxon pottery, one a sand-pit at Belton Lane, and the other at New Somerby. The scanty remains from both are stamped wares of the sixth century. There is also in the Grantham Museum a small plain accessory vessel from Spitalgate (AS.7).

Phillips, 142, 167-8.

9. GREETWELL, near Lincoln. (Fig. 11, 3.)

A small undecorated pot from the Roman Villa two miles east of Lincoln.

*Arch. Journ.*, ciii, 87, Fig. 1.

10. HOUGH-ON-THE-HILL. (Fig. 1, 1, 3, 4, 5 : 2, 2, 3 : 4, 3 : 5, 1, 2, 6 : 6, 5, 6 : 8, 5.)

This pottery came from a low mound on Loveden Hill which contained at least forty cremation urns and four inhumations. The symmetrical arrangement of the interments gave rise to the suggestion that the whole group was approximately contemporary. A study of the pottery does not make this very likely, for while the fully stamped wares of the middle and late sixth century are not represented among the urns which have been preserved, the latter do not look like a coherent contemporary group. They include a wide range of types, early Saxon *buckelurnen*, shoulder-boss urns of various kinds, and vessels decorated with rough grooves and dimples, along with several examples of elaborate 'line and dot' designs. There is also a considerable range of different fabrics. It would be unwise to argue with confidence from the surviving urns, for they comprise only about a quarter of those found; for what it is worth their evidence suggests that the cemetery began in the earliest days of the settlement and continued in use until at least the first half of the sixth century. The surviving pottery does not support a date at all as late as 600 as suggested by C. W. Phillips in *Arch. Journ.*, xci (1934), 142.

*A.A.S.R.*, xxxviii, 313-20.  
Phillips, 141-2, 170.

11. KIRTON LINDSEY. (Fig. 2, 1 : 4, 1, 2 : 5, 2 : Pl. III, 1, 2.)

This cemetery was north of the present village and took the form of a low mound on Lincoln Edge, containing some fifty or sixty urns, only about a tenth of which have survived. These include three unstamped urns of Anglo-Frisian type, two of which are not very early, and two stamped urns, one of which is not far from the biconical *buckelurne* type,

and the other perhaps after 550. The remarkable vessel in the Salford Museum (Pl. III, 2) may well belong to the fifth century but no closely datable parallels have been noted. The evidence for the range of date of this cemetery is inconclusive: it was certainly in use for most of the sixth century, and probably began before 500.

*Arch. Journ.*, xiv, 275.

Phillips, 139, 172.

Green, T. E. *Riding Antiq. Soc.*, xxvii, 174-7.

12. LACEBY. (Fig. 10, 1.)

A single vessel accompanying a burial associated with a large square-headed brooch (Leeds, Type B.1.) of the late sixth century.

Phillips, 154, 172.

13. LINCOLN. (Fig. 3, 2: 9, 1.)

An early Anglian bowl whose findspot is unknown, and association with Lincoln not beyond question; and a late sixth-century stamped vessel found in unstratified association with a Roman pottery kiln two miles south-west of the city.

*Arch. Journ.*, ciii, 86, Fig. 1.

14. LINCOLNSHIRE—site unknown. (Fig. 4, 4.)

An early bowl probably not after 500.

15. MANTON WARREN.

Fragments of stamped pottery, now in the Scunthorpe Museum, have been found at two points not far from the findspot of the Manton Warren hanging bowl, and also a little further north on Greetwell Hall Farm.

Dudley, 231.

16. MESSINGHAM. (Fig. 12, 3.)

Considerable quantities of fragmentary stamped pottery, now in the Scunthorpe Museum, have come from a point opposite Mells Farm on the Messingham-Kirton Road, apparently a habitation site rather than a cemetery.

Dudley, 234-5.

17. PARTNEY.

Some rather indeterminate fragments of pottery in the Lincoln Museum came from an inhumation cemetery destroyed in December, 1950.

18. QUARRINGTON. (Pl. III, 4.)

A single urn of sixth-century date: possibly an outlier from the Sleaford cemetery. There is an excellent water-colour of this urn by Samuel Stanesby at the Society of Antiquaries.

*Arch. Journ.*, x, 73.

Phillips, 177.

19. RIBY PARK. (Fig. 9, 2.)

The single beaker-shaped vessel from what was apparently a small inhumation cemetery is probably of the seventh century.

Phillips, 148, 154, 177.

20. RUSKINGTON. (Fig. 9, 4: 10, 5, 6, 7, 8, 9: 12, 5.)

This pottery came from an inhumation cemetery three miles north of Sleaford. Most of the examples illustrated are small accessory vessels, undecorated, or nearly so, and probably belong to the sixth century or later, but parts of two stamped urns are also preserved.

Phillips, 146, 179.

## 21. SCOTTON. (Fig. 9, 7 : 12, 7.)

Fragmentary stamped pottery has been found 'within the angle formed by the River Eau and the Scotton Beck'. The pieces illustrated are of domestic types and probably late sixth or seventh century in date.

Dudley, 235.

## 22. SLEAFORD. (Fig. 5, 4, 5 : 6, 1, 3 : 8, 2, 4, 6, 7, 9 : 10, 2.)

This very extensive cemetery occupied the site of Sleaford railway station. It contained over six hundred interments, but as the great majority of these were inhumations the surviving decorated pottery is meagre in quantity and mostly in the form of small accessory vessels. There were, however, at least six cremations and four decorated urns are here illustrated : one is of Anglian type unornamented except for shoulder-bosses, the other three showing varieties of the stamped decoration common throughout the Fenland region in the sixth century. Some of the little accessory vessels are rather unusual in form, being closely modelled in miniature on Anglian shoulder-boss urns, while there is one which seems reminiscent of a Norwegian type. The cemetery is notable for its unusual and exotic grave goods, and the people who used it evidently had some peculiar continental connections : it may, therefore, not be a mere coincidence that one of the large stamped urns (Fig. 6, 1) is curiously similar to a type of pottery common in the sixth century on the Baltic island of Gotland.

*Archaeologia*, 50, 383.

Phillips, 139-41.

## 23. STAMFORD. (Fig. 3, 5 : 8, 1, 3 : Pl. III, 3.)

It is probable that several sites in or near Stamford have produced decorated pottery. The urn in the possession of the Marquess of Exeter (Pl. III, 3) is known to have been found east of Stamford in the Stamford-Essendine railway cutting, and this may also be the findspot of the urn in the Lincoln Museum (Fig. 3, 5). Neither of these is likely to be later than the middle of the sixth century.

But the window-urn (Fig. 8, 1), about whose history little is known, is believed to have come from a site near Uffington. The findspot of Fig. 8, 3 is unknown.

*Arch. Journ.*, xxvi, 92.

Phillips, 142-3, 182.

## 24. THEALBY. (Fig. 9, 6.)

The fragment of a small stamped pot perhaps of late sixth-century date is one of a number apparently not associated with any of the finds of cremation urns or fragments of them which are recorded from the ironstone workings at Thealby and Bagmoor. It may well come from an occupation site near the north end of Thealby mine.

Dudley, 224.

Phillips, 139, 183.

## 25. TORKSEY. (Fig. 9, 5 : 12, 6.)

The findspot of this stamped pottery is not known. Both vessels are probably of the second half of the sixth century.

## 26. WILLOUGHTON. (Fig. 9, 3.)

This late stamped fragment came from a hut site and probably belongs to the seventh century.

Phillips, 185.