

wolves and apparently represents an essentially pagan figure, symbolic perhaps of Satan or Antichrist, and does not indicate an overt effort to perpetuate a still-potent cult.²³ If the right-hand side of the Franks casket tells the story of an ancient hero, it seems fitting that the carver of the panel wished to represent the judge-figure as belonging to the ideology of a past age in much the same way as the author of *Beowulf* dissociated himself from the religious lapses of the 6th-century Danes (lines 175a-188b). Thus the monstrous qualities of the figure, his animal head, wings and hooves would place him firmly in the category of a non-Christian deity, while his posture and the two sprouting boughs in his hands suggest that Christian and ultimately Coptic models formed the iconographic prototypes for the scene of the reception of the dead warrior. If this analysis of the mysterious animal-figure is acceptable, he becomes part of that collection of partly anthropomorphic, partly zoomorphic, figures of early European art whose prototypes reach back to the bronze age,²⁴ and which, in their turn, derive stylistically from the animal art and religious symbolism of the ancient Near East.

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AN ANGLO-SAXON ORNAMENTED SILVER STRIP FROM THE CUERDALE HOARD (FIG. 57)

The immense hoard found at Cuerdale, near Preston (Lancs.), in 1840, consisted of a leaden chest containing some 40 kilos of silver. The weight of the Cuerdale hoard is thus far in excess of that of any other Viking hoard found in the British Isles or in Scandinavia; hoards of this size, and larger, are known only from Russia. The hoard was discovered by workmen engaged in repairing the S. embankment of the R. Ribble, some 40 yd. (37 m.) from the stone wall built to retain its reclaimed bank. The contents of the chest included about 7,000 coins which are generally agreed to date its deposition c. 903. A provisional survey has shown that, in addition to these coins, the hoard must have contained over 1,300 individual pieces of silver. Of this total only 4% consists of complete ornaments, one of which is a well-known Anglo-Saxon strap-end. This 9th-century strap-end, which displays many features of the Trewhiddle style, was first illustrated by Hawkins²⁵ in his selective account of the hoard. Shetelig²⁶ referred to the existence of 'two small fragments of similar strap-ends' but this is a mistake which appears to derive from a misunderstanding of Hawkins whose account he was using. At the time of the publication of Wilson's catalogue²⁷ of Anglo-Saxon ornamental metalwork it was thought that this strap-end was the only Anglo-Saxon piece in that part of the hoard in the possession of the British Museum. Recent re-examination of the hack-silver in that collection has brought to light a second piece with ornamentation in the Trewhiddle style (FIG. 57). It is the purpose of this note²⁸ to publish this fragment as an addition to Wilson's catalogue.

Silver strip. The terminal is plain with rounded corners and has a rivet-hole in the middle. The main ornamental field contains a contorted animal within plain lateral borders. The strip is broken along the contours of the animal's head. The head has a square snout with a domed forehead above a circular bored eye, and an amorphous ear. The elongated neck crosses the field diagonally and from its base is produced a leg with a three-toed paw which lies along the side of the field. From a fully-formed rear

²³ See A. Ross, *Pagan Celtic Britain* (London, 1967), pp. 147 and 298, and P. P. Bober, 'Cernunnos: origin and transformation of a Celtic divinity', *American J. Archaeol.*, LV (1951), 13-15.

²⁴ See the study of the figures on the Gundestrup cauldron by O. Klindt-Jensen, *Gundestrupkedelen* (Copenhagen, 1961).

²⁵ E. Hawkins, 'An account of coins and treasure found in Cuerdale', *Archaeol. J.*, VI (1847), fig. 90.

²⁶ H. Shetelig (ed.), *Viking Antiquities in Great Britain and Ireland* (Oslo, 1940), IV, 43 w.

²⁷ D. M. Wilson, *Anglo-Saxon Ornamental Metalwork, 700-1100, in the British Museum* (London, 1964). The strap-end is no. 13.

²⁸ I am grateful to Mrs. Leslie Webster of the Department of Medieval and Later Antiquities, British Museum, for her assistance, and to Mr. David M. Wilson for discussing this piece with me.

hip is produced a thin leg with a three-toed paw. The back is plain. Length: 1.55 cm. *Reg. no.* 41,7-11, 457.

The snout, forehead, hip, legs and toes of this Cuerdale animal are all completely representative of the typical Trehwiddle-style animal as defined by Wilson,²⁹ except that its body is neither speckled nor sub-triangular. The use of speckling, although widespread, is by no means a universal feature of the style even within the Trehwiddle hoard itself. It may well be that the frequent use of the sub-triangular body is to be directly related to the popularity of triangular fields. Although sub-rectangular fields are often found on strap-ends, narrow oblong fields such as that on the Cuerdale strip are uncommon on objects decorated in this style but can be closely paralleled on the finger-rings from Poslingford (Suffolk)³⁰ and Hexham (Northumberland).³¹ The S-form taken by the Cuerdale animal should be seen as a deliberate adaptation to the shape of the field as with the animals on the Hexham ring. As Wilson concluded,³² the art of the



FIG. 57

CUERDALE, LANCASHIRE

Anglo-Saxon silver strip from hoard (p. 152 f.) Sc. $\frac{1}{2}$

Trehwiddle style was flourishing in the 1st half of the 9th century and remained popular throughout that century, finding favour over all Anglo-Saxon England. On stylistic grounds it is consequently impossible to make any further judgement on the strip other than that it is of 9th-century date. The date of *c.* 903 for the deposition of the Cuerdale hoard provides the *terminus ante quem* for the manufacture of the strip and thus provides general confirmation of the stylistic dating.

The extreme thinness of the strip (0.06 cm.) and the rivet-hole show that it must have been a decorative mount applied to some more rigid object. The slight curvature of the section may in part be original although the strip itself has been worn and scratched by the rest of the hoard. A very close parallel for the form of the Cuerdale strip is provided by the unornamented terminal of the second of the Trehwiddle horn-mounts.³³ This is of similar dimensions with rounded corners and an identically placed rivet-hole. The Cuerdale strip might well have served in some such manner as the vertical bronze strips with terminal rivets, like that from Sibertswold Down,³⁴ which were used to retain the rim-bindings of drinking-cups. Silver strips terminating in animal-masks with comma-shaped ears were added to the Ormside bowl³⁵ during the 9th century for just this purpose.

JAMES GRAHAM-CAMPBELL

A 13TH-CENTURY COIN-HOARD FROM WREXHAM, DENBIGHSHIRE (FIG. 57 *bis*)

An inquest was held in June 1969 on a hoard of sixty-eight silver coins, mainly consisting of short-cross pennies, found at Wrexham (SJ 338311) in 1926, and recently brought to the attention of the Grosvenor Museum, Chester. These coins do not represent the complete hoard, which has been dispersed over the years, but so far it has only been possible to trace three further coins. It was contained in a small pottery jug (FIG. 57 *bis*), the surviving coins indicating a date of deposition *c.* 1245. The jury found

²⁹ D. M. Wilson and C. E. Blunt, 'The Trehwiddle hoard', *Archaeologia*, xcvm (1961), 103.

³⁰ *Op. cit.* in note 27, fig. 29.

³¹ *Ibid.*, fig. 4.

³² *Op. cit.* in note 29, p. 108.

³³ *Ibid.*, pl. xxiv a (left).

³⁴ B. Faussett, *Inventorium Sepulchrale* (London, 1856), p. 113, no. 69.

³⁵ G. Baldwin Brown, *The Arts in Early England*, v (London, 1921), pl. xxxi 3.