

## NOTES

<sup>1</sup> D. Hill, 'The Burghal Hidage: the Establishment of a Text', *Medieval Archaeology*, 13 (1969), 84-92; N. Brooks, 'The Unidentified Forts of the Burghal Hidage', *Medieval Archaeol.*, 8 (1964), 74-90.

<sup>2</sup> B. K. Davison, 'The Burghal Hidage Fort of Eorpeburnan: a suggested identification', *Medieval Archaeol.*, 16 (1972), 123-27.

<sup>3</sup> *Ibid.*, 127.

<sup>4</sup> For a survey of recent research on this area, see B. Cunliffe, 'The Evolution of Romney Marsh: a preliminary statement', in F. H. Thompson (ed.), *Archaeology and Coastal Change* (Soc. Antiqs. London, 1980), 37-55.

<sup>5</sup> *Domesday Book*, ed. J. Morris (Chichester, 1976), 2, 5.1.

<sup>6</sup> L. A. Vidler, *A New History of Rye* (1934), 4.

<sup>7</sup> L. A. Vidler, *Sussex Notes Queries*, 1 (1927), 182.

<sup>8</sup> F. Aldsworth and D. Freke, *Historic Towns in Sussex: an archaeological survey* (1976), 52.

<sup>9</sup> R. H. C. Davis, 'Alfred and Guthrum's Frontier', *English Hist. Rev.*, xcvi, no. cclxx (Oct. 1982), 803-10.

<sup>10</sup> For example D. Hill, 'The Burghal Hidage-Southampton', *Proc. Hampshire Field Club Archaeol. Soc.*, 24 (1967), 59-61; D. Hill, 'The Burghal Hidage-Lyng', *Proc. Somerset Archaeol. Natur. Hist. Soc.*, 111 (1967), 64-66; F. Aldsworth and D. Hill, 'The Burghal Hidage-Eashing', *Surrey Archaeol. Colls*, 68 (1971), 198-201.

<sup>11</sup> J. Hadfield, 'An excavation at 1-3 Tower Street, Rye', *Sussex Archaeol. Colls*, 119 (1981), 222-23.

<sup>12</sup> W. Holloway, *The History and Antiquities of the Ancient Port of Rye, Sussex* (1847), 354.

<sup>13</sup> *Ibid.*, 589.

<sup>14</sup> The maps were drawn by C. R. Meeson, to whom I am very grateful.

## A LATE SAXON STRAP-END MOULD FROM CARLISLE (Fig. 4; Pl. XIII, A)

The purpose of this note is to draw attention to two fragments from a late Saxon two-piece clay mould for casting strap-ends, found during recent excavations on Crown and Anchor Lane, Carlisle (NY 401 560).<sup>1</sup> Only the largest of the two fragments shows any form of decoration (see Fig. 4 and Pl. XIII, A). This fragment has a maximum length of 42 mm and internally a maximum thickness of 7 mm. The smaller piece has intact the surrounding raised border which is 10 mm wide and 9.5 mm high.

### *The Context* (J.T.)

The fragments (CO 1) were recovered from the fill of a rectangular timber-lined structure (CAL A60), probably a pit surviving up to 0.30 m deep, which had been severely truncated by the construction of a cellar in the 18th century. The (?) pit, the lining of which included reused lengths of timber perhaps from a sill beam, contained very few datable objects, all, apart from the mould, of Roman date. However, a dendrochronological analysis of part of the pit's reused timber lining which had subsided into the pit fill suggests a felling date of c. 800 (793 ± 9).<sup>2</sup> Further information on the dating of the structure may become available when other dendrochronological samples taken from it have been analysed.

### *The Fabric* (J.T.)

The mould is in a fairly soft grey/brown fabric. The core and internal margin and surface are dark grey (7.5YR N4/). The external margin is very pale brown (10YR 7/3), the external surface pale brown (10YR 6/3). Examined under a ×20 binocular microscope, the characteristic inclusions have been identified as moderate very fine mica, sparse very fine black iron ore, and moderate fine to medium sub-rounded translucent and opaque quartz.

### *Saxon Pottery in Cumbria* (J.T.)

Little is known about pottery in use in Cumbria in the Saxon period. Excavations in Carlisle are beginning to produce fabrics which do not fit well into the Roman or medieval fabric type series and may be of Saxon date. One such sherd, in a hard grey fabric with an external solid boss, was recovered from a timber-lined well (BLA A 93) on Blackfriars Street.<sup>3</sup> The sherd has affinities with Ipswich-type Ware and a preliminary consideration of the dendrochronological information from one of the well timbers suggests a middle Saxon

date. Although it is not yet possible to say whether any of this pottery was made locally, the strap-end mould is at least the first of these '(?) Saxon' fabrics to be positively dated.

*Description (L.W.)*

The decorated fragment is sub-rectangular with a curved original outer edge. The plain external face is not flat in section but rounded, confirming that the fragment is from the upper half of a sub-rectangular or oval mould, of which approximately one quarter survives. The internal face seems to bear at the damaged top traces of the ingate, leading into a plain sub-circular area surrounding the upper part of the matrix for the decorated face of the strap-end. A positive registration mark, made with the tip of a knife, is visible on the upper left-hand side. Only one quarter of the matrix design survives, clearly representing half the attachment end of the piece. The symmetrical design is described below as if it were complete.

A plain frame surrounds the strap-end, curving round at the butt to terminate in two circular elements, one at either side. On the cast product, these would have been pierced for riveting to the strap, which was inserted into a split made in the butt end of the tag. These attachment points were separated by a downward pointing palmette with forked tendrils contained in a semicircular frame springing from the main border alongside the attachment points. Below this, a small area of the main decorative panel survives in the mould, but its poor condition precludes precise identification and hence description. It is not even certain whether the elements within it represent interlace, plant or animal decoration, all of which are equally possible.

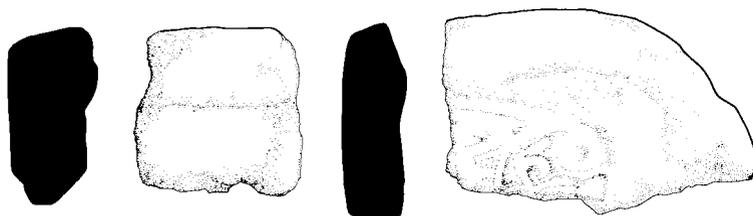


FIG. 4

A late Saxon strap-end mould from Carlisle. Scale 1 : 1

*Discussion (L.W.)*

No other mould for the production of a strap-end of this type survives. While the Carlisle mould could conceivably have been imported to the town, it seems more probable that it represents new evidence for local manufacture in the late Saxon period. The strap-end type is one of the best known and most widespread group of late Saxon bronze or silver strap-ends, the insular distribution of which extends from Cornwall to southern Scotland, and which are broadly dated by coin associations to the 9th century.<sup>4</sup> They consist of a bow-sided sub-rectangular or tear-shaped plate, split and pierced at the butt to accommodate the strap; stereotyped decoration in the form of a palmette normally occupies this end, while the other end usually terminates in a stylized animal head seen from above. The central decorative field of the plate carries a wider range of designs, ranging from high-class Trewhiddle-style ornament to lightly incised geometric motifs.

What survives of the Carlisle mould seems to be entirely conventional in its overall decorative formula; yet, despite its fragmentary nature, there is enough decoration to be a little more precise about its origins and affinities. First of all, even allowing for normal shrinkage in the casting process, the strap-end produced by the Carlisle mould would have been unusually large. The vertical distance between the end of the butt and the edge of the palmette is 1.2 mm. Comparison of this with the similar fields on the largest surviving strap-ends of this type, the two pairs from the burial at Lilla Howe, Yorkshire, shows that this

element is altogether larger on the Carlisle strap-end mould, suggesting that proportionately, the Carlisle strap-end could have been some 75.6 mm long overall, compared with 62 mm to 63 mm of the Lilla Howe sets.<sup>5</sup> There are also hints that the Carlisle strap-end would have resembled the Lilla Howe type in more than size. The palmettes on the Lilla Howe strap-end consist of rather sinuous, grooved forking tendrils, in contrast to the more fleshy leaves of the conventional palmette.<sup>6</sup> It is clear that the Carlisle mould bears a very similar version of this unusual variant, which otherwise occurs only on one other piece known to me, the strap-end from Coldingham, Berwicks.<sup>7</sup> Indeed the Coldingham palmette has a central loop even closer to the Carlisle example.

On the evidence of the similarities between their distinctive acanthus decoration the Carlisle, Lilla Howe and Coldingham strap-ends form a small but discrete group, possibly, as the mould itself implies, of local manufacture. No legible animal ornament survives on the Carlisle mould but the animal ornament of the Lilla Howe and Coldingham strap-ends further supports the hypothesis that these pieces form a distinct group.

The four Lilla Howe strap-ends fall into two clear pairs; one decorated with large single animals whose tongues sprout foliage and cross the body diagonally, the other with four creatures intricately interlaced. Both motifs are unusual variants of the Trehiddle style, but it is only the decoration of the first pair which concerns us here.<sup>8</sup> Although the single animals conform to the basic formula of an orthodox Trehiddle-style, extended quadruped with a tongue or leg crossing the body at a diagonal, the large-scale sprawling coarseness of the Lilla Howe pieces with their distinctive, frog-like heads is quite unlike the elegant miniatures of the Whitby or Talnotrie strap-ends.<sup>9</sup> The frog-like animal heads are another rare element in the Trehiddle-style vocabulary and again, their distribution shows a strong northern bias. They occur on the Scales Moor, Ingleton (Yorks.) pommel, on a gold ring from Selkirk, and in larger but still related form on the pommel from the R. Scine.<sup>10</sup> The non-English provenance of this last piece has no bearing on the motif's origin. Another coarse, sprawling animal following the same formula occurs on the Coldingham strap-end, but it is very worn and does not in other respects closely resemble the Lilla Howe and related animals. Its overall appearance, particularly the way in which the animal's body is pierced by multiple strands, may reflect a chronological as much as a regional distinction.

While the total evidence remains so slight, deductions must remain cautious; but the possibility that these pieces collectively hint at a common northern tradition cannot be discounted. Despite its fragmentary state, the Carlisle mould clearly shares significant stylistic traits with the other pieces and by its very nature, supports the hypothesis that a sub-group of Trehiddle-style metalwork was produced in at least one northern production centre, possibly in Carlisle itself.

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<sup>1</sup> Directed by J. A. Dacre on behalf of Carlisle Archaeological Unit.

<sup>2</sup> Pers. comm. from Dr M. G. L. Baillie. (QUB 5057a, b).

<sup>3</sup> J. Taylor, 'The Pottery' in M. R. McCarthy, *Excavations at Blackfriars Street, Carlisle* (forthcoming).

<sup>4</sup> J. Graham-Campbell, 'Some new and neglected finds of 9th-century Anglo-Saxon ornamental metalwork', *Medieval Archaeol.*, 26 (1982), 144-51.

<sup>5</sup> J. Watkin and F. Mann, 'Some Late Saxon Finds from Lilla Howe, N. Yorks. and their context', *Medieval Archaeol.*, 25 (1981), 153-57, pl. xiv; E. T. Leeds, 'Notes on examples of Late Anglo-Saxon Metalwork', *Liverpool Annals of Archaeology and Anthropology*, IV (1911), pl. II, 1, A-D.

<sup>6</sup> D. M. Wilson, *Anglo-Saxon Ornamental Metalwork 700-1100 in the British Museum*, pl. XL, 115-22.

<sup>7</sup> *Ibid.*, fig. 3.

<sup>8</sup> Leeds, op. cit. in note 5, pl. I, A and B. The reader is referred to these plates, and those accompanying Watkin and Mann, op. cit. in note 5, since the drawings in the latter article are substantially inaccurate in the details.

<sup>9</sup> Wilson, op. cit. in note 6, pls XXXIX, 114 and IV, d.

<sup>10</sup> Wilson, op. cit. in note 6, pl. XXIX, 65 and 66; and unpublished (private possession).

## AN INSCRIBED ANGLO-SAXON LID FROM LUND

(Pl. XIII, B)

The carved wooden lid illustrated in Pl. XIII, B was found in 1961 in Lund during the excavation of kv Fargaren 22, the so-called Thule excavation. The lid was found in square O 36, near the well, in a position suggesting that it was deposited on the slope leading to the well while this was still open.<sup>1</sup> The lid is preserved in the Kulturen, Lund, Sweden, no. KM 53436:1125.

The lid measures c. 340 mm in length and is made of sycamore wood.<sup>2</sup> The top is rounded and the underneath flat, with one end wider than the other. The top of the wider end is carved with an animal mask, possibly that of a lion; no doubt this end formed the grip for opening and closing the lid. The rest of the top is carved with acanthus foliage in shallow relief. The underneath of the wider end, that is, beneath the animal mask, has an incised text. The underneath of the rest contains a shallow depression incised with diagonal lines to form a pattern of diamond shapes.

The text is inscribed in two lines with the letters incised and then blackened. The first four letters are formed by single incisions but most of the remaining letters are formed by double incisions.<sup>3</sup> The letters are in a capital script and are rather deteriorated. The text reads:<sup>4</sup>

LEO[F]PIN[.] |  
[... c.2/3 .] |

From the remaining traces the text can probably be reconstructed as, LEO[F]PIN[E ME F]-, although the F of LEO[F]PIN[E] and the E of [ME] are rather unusual in form. The text may originally have read, LEO[F]PIN[E ME FECIT], 'Leo(f)win(e) (made me)'.

Several Anglo-Saxon inscriptions employ a similar formula, for example, 163 Dublin II, a leather scabbard with the text, + EDRIC ME FE[C]I[T],<sup>5</sup> and 19 Canterbury I, the Canterbury coin-brooch, one of whose texts reads, + PVDEMAN FECID.<sup>6</sup> The Lund text thus fits into the context of Anglo-Saxon inscriptions, the script is perfectly consistent with Anglo-Saxon capitals, and *Leofwine* is a common Anglo-Saxon name. Some of the 11th-century coins struck in Lund contain the name of a moneyer *Leofwine*.<sup>7</sup> It is unlikely that this is more than coincidence since it is generally accepted, on the basis of the carving, that the lid is Anglo-Saxon work imported into Scandinavia.<sup>8</sup>

Roesdahl *et al.* describe it as 'a beautiful example of the English Winchester style'.<sup>9</sup> Eleventh-century Anglo-Saxon work provides other examples of an animal mask with foliage.<sup>10</sup> One such is the early 11th-century ivory tau-cross from Alcester, Warwickshire, now in the British Museum, no. 1903, 3-23, 1.<sup>11</sup> Others occur in illuminated initials in manuscripts, especially in the B of *Beatus* (Psalm 1) in, for example, MS. London, BL Arundel 455 fol. 12 and MS. London, BL Stowe 2 fol. 1.<sup>12</sup> There are only two comparable objects known to me. One is the mid 11th-century ivory pence case with sliding lid found in the City of London and now in the British Museum, no. 1870, 8-11, 1.<sup>13</sup> It is c. 235 mm in length, slightly smaller than the Lund lid. The ivory lid is also wider at one end with an animal mask at the wider end; in addition there is another animal head on the narrower end of the case itself. It too is decorated with foliage, but not acanthus. The other is the wooden box with sliding lid found in the Christ Church Place excavation, Dublin, in a mid 10th-century context.<sup>14</sup> It is considerably smaller than the Lund lid, some 155 mm in length, and contains no animal mask or acanthus foliage. Instead it is covered on all sides, including the base, with incised ornament.