

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

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NOTES

- ¹ Now part of the Franks Collection, British Museum, London.
- ² The Greenwell Papers 16 MSS12 No. 13 p. 3, British Museum, London.
- ³ R. A. Smith, *The British Museum Guide to Anglo-Saxon Antiquities* (London, 1923); D. M. Wilson, *Anglo-Saxon Ornamental Metalwork 700–1100 in the British Museum* (London, 1964). The two brooches are shown together on plate 24 in D. M. Wilson, 'Tenth Century Metalwork', 200–07 in D. Parsons (ed.), *Tenth Century Studies* (London and Chichester, 1975).
- ⁴ D. Hodges, *Victoria County History of Durham*, Vol. 1 (London, 1905), 216.
- ⁵ V. I. Evison, 'An Enamelled Brooch from Great Saxham', *Proc. Suffolk Inst. Archaeol. Hist.* xxxiv (1977), 1–13.
- ⁶ *Ibid.*
- ⁷ A. Riegl, 'Kunstwerke des Frühen Mittelalters', *Osterreichs Archeologisches Institut* (1923), pl. xviii, No. 7, fig. 57.
- ⁸ K. Dinklage, 'Die Emailscheibenfibeln vom Kohlmarkt in Braunschweig ihre Zeitstellung und Verbreitung', 271–73 in H. Rötting (ed.), *Städtarcheologie in Braunschweig* (Neumünster, 1985).
- ⁹ K. Dinklage, pers. comm.
- ¹⁰ J. Mitchell, 'An Early Medieval Enamelled Reliquary Fragment from San Vincenzo', and J. Moreland, 'A Glass Workshop from San Vincenzo', both in R. Hodges and J. Mitchell (eds.), *San Vincenzo a Volturno, the Archaeology, Art and Territory of an Early Medieval Monastery* (Oxford, Brit. Archaeol. Rep. Int. Ser. 252, 1984).
- ¹¹ Dinklage, op. cit. in note 8.
- ¹² *Ibid.*
- ¹³ A. MacGregor, *Bone, Antler, Horn and Ivory* (London, 1985), 91–92.
- ¹⁴ A. MacGregor and J. Curry, 'Mechanical Properties as Conditioning Factors in the Bone and Antler Industry of the Third to the Thirteenth Century A.D.', *J. Archaeol. Science*, 10 (1983), 70–77.
- ¹⁵ C. R. Peers and C. A. R. Radford, 'The Saxon Monastery of Whitby', *Archaeologia*, 89 (1943), 27–88.
- ¹⁶ D. M. Waterman, 'Late Saxon, Viking and Early Medieval Finds from York', *Archaeologia*, 97 (1959), 59–105.
- ¹⁷ A. MacGregor, pers. comm.
- ¹⁸ Anonymous *Historia de Sancto Cuthberto in Symeonis Dunelmensis Opera et Collectanea*, ed. J. Hodgson Hinde (Surtees Society Publication Vol. 51, Durham, 1868).
- ¹⁹ C. D. Morris, 'Northumbria and the Viking Settlement, Evidence for Landholding', *Archaeol. Aeliana*, v (1977), 81–103.
- ²⁰ W. S. Angus, 'Christianity as a Political Force in Northumbria in the Danish and Norse Periods', 142–65 in A. Small (ed.), *Fourth Viking Congress* (London, 1965).
- ²¹ A. L. Meaney, *A Gazetteer of early Anglo-Saxon Burial Sites* (London, 1964).
- ²² H. Shetelig, and K. Bjorn, *Viking Antiquities in England* (Oslo, 1940).
- ²³ *Ibid.*
- ²⁴ For the theory of such assertions see L. Binford, 'Mortuary Practices: their Study and Potential', 208–43 in L. Binford (ed.), *An Archaeological Perspective* (Cambridge, Massachusetts, 1971), and I. Hodder, 'Burial Houses, Women and Men in the European Neolithic', 51–68 in D. Millar and C. Tilley (eds.), *Ideology, Power and Prehistory* (Cambridge, 1984). Similar proposals have been made for Isle of Man burial mounds: G. Bersu and D. M. Wilson, *Three Viking Graves in the Isle of Man* (Soc. Medieval Archaeol. Mono. 1, 1966).

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

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

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

parts of ships of 4th-century date were excavated. The thick grey-black layers of medieval date, lying upon this late Roman level, had been stripped and dumped at different refuse-sites in the countries of Rheinland-Pfalz and Hessen from which numerous objects and coins were collected, dating from the first half of the 7th to the 13th centuries. Unfortunately, none of these finds can be definitely localized or stratified, other than that their place of origin is the river-bank, in front of the nucleus of the medieval settlement, alongside which traders brought their boats. According to the written sources, both commercial and domestic buildings were erected there, and the quarter of the Frisian traders has been presumed to be in this area (*optima pars Mogontiae civitatis, ubi Frisiones habitabant*).

The object in question (Pl. vii) was found together with other pieces on the refuse-site at Wiesbaden-Delkenheim and came into the possession of the Museum für Vor- und Frühgeschichte, Frankfurt am Main (no. 85, 86). It is cast in a brass alloy,⁴ measuring 105.9 mm long, 18.7 mm broad and 5.1 mm thick. It terminates at both ends in an irregularly shaped, flat tongue — presumably for some kind of attachment or assembly — but its intended function is unknown. The upper and lower surfaces are pockmarked and there are lateral casting burrs; no traces of secondary working are visible. It is obviously a half-made object and gives the impression that its recesses were to be pierced for making openwork decoration. Being a half-made object it indicates not just its origin in Mainz (rather than, for example, having been traded there), but also the existence of a metal workshop, with other evidence for metal casting having been found there as well.



FIG. 7

Ornament on a mount from Mainz, West Germany (cf. Pl. vii). Scale 1 : 1

Of particular interest is the ornamental pattern. On the upper side can be recognized in deep relief (although somewhat indistinctly for not being finished) five pairs of birds one above the other. These are elegant, long-necked, addorsed fowls, with their necks and heads turned back (Fig. 7). The open beaks are turned towards each other and to a vegetal loop which they are about to bite. This loop emerges from the bodies/tails of the pair of birds above and has a tendril branching off to either side, terminating in a curled volute. The pair of birds above are standing on these volutes; that is to say they perch on the foliage emerging from themselves. The details are clearly recognizable: wings, feet/claws and circular heads with curved beaks. Overall, the impression is of pairs of birds within a vertical plant on which they are feeding. This is the oft-repeated Late Antique motif of the Tree of Life in which the animals of Creation regale themselves.

Few close parallels to this ornament are known from the Continent, but are more frequent in the south of England where a greater number of copper-alloy objects survive, many of them being openwork strap-ends. Two of the more beautiful examples are both strap-ends from Winchester.⁵ One shows a pair of quadrupeds and a pair of birds within foliage, having loops and volutes which swing out and terminate in bulbous scrolls on which they are feeding. On the other, a pair of birds is sitting in an elaborate plant also with tendrils and volutes emerging from their tails.

In addition to strap-ends other objects, including liturgical implements such as thuribles and a cruet, were decorated in this way. They all have in common pairs of animals within symmetrical foliage, with volutes swinging out loosely, having bulbous terminals. Frequently the birds are perching on scrolls sprouting out of themselves. This style, which has a particularly rich development in book illumination, is that known as the 'Winchester Style' because it was the art of the Benedictine monastic reform movement centred on the See of Winchester, supported by the House of Wessex. It flourished in the second half of the 10th and the beginning of the 11th centuries. Some of the metal ornaments, generally single finds, can be dated from comparisons with the sumptuous manuscripts: for example, the two strap-ends from Winchester (see above) to the Gospels of St Bertin of c. 1000 A.D.⁶

The ornament from Mainz fits very well into the decorative canon of the Winchester School: elegant, long-necked, addorsed pairs of birds, the heads turned back with biting beaks, medial foliage growing out of the bodies of the birds, with loops and bulbous volutes. To this may be added its half-plastic modelling.

But how is the piece from Mainz connected with the southern English products of the Winchester School? There are early stages of the Winchester Style to be found in England: for example, the borders of the frontispiece of Bede's *Life of St Cuthbert* (Cambridge, Corpus Christi College MS 183) from soon after 934; and a number of decorated initials in Anglo-Saxon manuscripts of the first half of the 10th century (e.g. Junius 27, Bodleian Library, Oxford; Tanner 10, *ibid.*; Tollemache Orosius, British Library, Add. MS 47967). Even earlier is the plant ornament on the stole and maniple of St Cuthbert, embroidered between 909 and 916. There is *opinio communis* that both the plant ornament of the Winchester Style and its figural style go back to Carolingian art. There are close relations, for instance, with the so-called 'School of Metz' of the middle and second half of the 9th century. Also the form of the new tongue-shaped, Anglo-Saxon strap-ends, of 10th-century date, can be traced back to Carolingian tongue-shaped strap-ends which have a tradition on the Continent going back to the 7th century. A comparison between the Frankish piece from Rijs, Netherlands, and that from Bowcombe Down, Isle of Wight demonstrates this, even if the plant ornament has been modified on the latter: no longer with flat leaves, but single open, fluting volutes with bulbous scrolls. Inhabited plant ornament is also quite common in 9th-century Carolingian art.⁷

Wilson has pointed several times to one continental parallel for the Winchester Style, obviously suspecting a broader background for this style; that is to the binding of the Henry II Gospels in Munich (Bayer. Staatsbibl., Cod. Lat. 4454), from the first quarter of the 11th century.⁸ Two further instances may be cited of more everyday appearance: an openwork bronze fragment from the Goldberg near Türkheim, Bavaria (Fig. 8, 1) which is

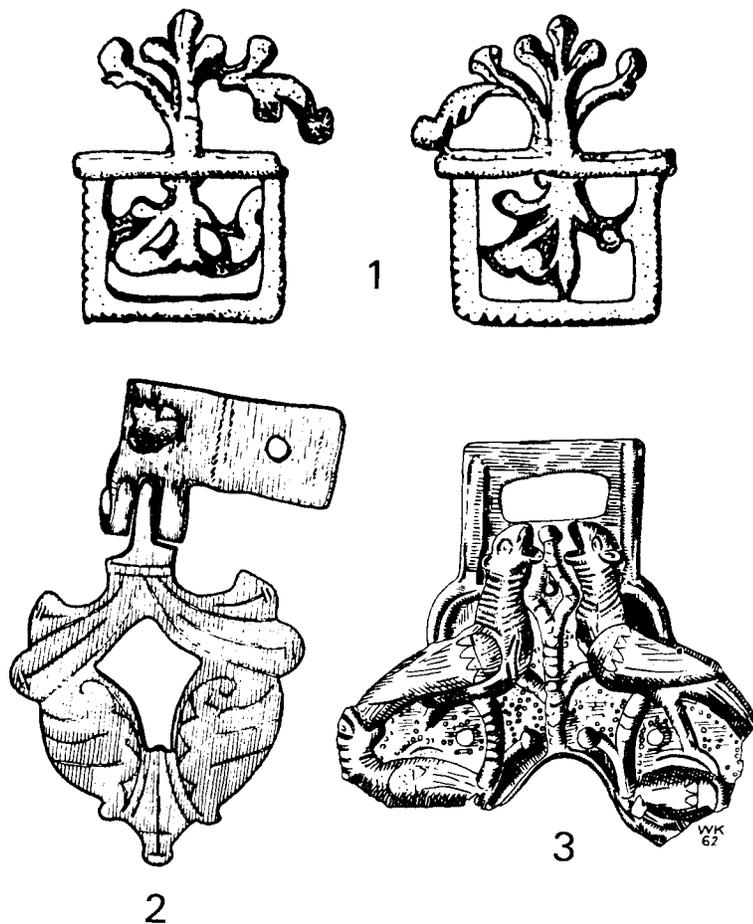


FIG. 8

- 1: Mount (front and back) from Goldberg bei Türkheim, West Germany (after Moosdorf-Ottinger, 1981).
 2: Pendant from the Runder Berg bei Urach, Baden-Württemberg (after Christlein, 1974).
 3: Pendant from Magdeburg, East Germany (after Nickel, 1964). Scale 1 : 1

dated by the accompanying pottery to late Carolingian/Ottonian times;⁹ and a bronze pendant fragment from the Runder Berg bei Urach, Baden-Württemberg (Fig. 8,2) which should not be dated to the 12th/13th centuries, as by Christlein,¹⁰ but to the 10th/11th centuries. The first object has the same outward swinging, open tendrils with curled terminals that are characteristic of the southern English metalwork;¹¹ the second has foliage corresponding to the ornament in Anglo-Saxon book illumination of the same period. Also to be mentioned is a fragmentary pendant of gilt bronze from Magdeburg (Fig. 8,3) which was found in a pit together with 10th-century pottery.¹² Likewise, it displays two pairs of birds in a simple tendril with bulbous terminals, biting the plant as well as each other — quite similar to the decoration on the gilt-bronze jug in the British Museum.¹³

We can now thus readily apprehend the Ottonian development of Carolingian plant-ornament in the 10th and 11th centuries, hardly known hitherto because of the lack of finds. In England, we can observe a continuous adoption of continental ornamental motifs and

object types from the second half of the 9th century well on into the 10th century, when they achieved their own Anglo-Saxon floruit. Such adoption is also recognizable with the pewter disc-brooches of the 9th/10th centuries which go back on the Continent to 8th-century types.¹⁴ The brass ornament from Mainz thus gives cause for further reflection on Anglo-Saxon ornamental metalwork of the 9th and 10th centuries in a broader perspective.

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NOTES

¹ J. Backhouse, D. H. Turner and L. Webster (eds.), *The Golden Age of Anglo-Saxon Art, 966-1066* (London, 1984).

² D. M. Wilson, *Anglo-Saxon Art from the Seventh Century to the Norman Conquest* (London, 1984).

³ This object was first introduced at the University College London seminar in Medieval Archaeology, in 1983, and has since been published in Germany, with detailed discussion and full references in E. Wamers, 'Frühmittelalterliche Funde aus Mainz. Zum karolingisch-ottonischen Metallschmuck und seinen Verbindungen zum angelsächsischen Kunsthandwerk', *Frankfurter Beiträge zur Mittelalter-Archäologie*, 1 (Schriften des Frankfurter Museums für Vor- und Frühgeschichte 9, Frankfurt am Main, 1986), 11-56 (see pp. 22-41).

⁴ The metallurgical analysis was carried out at the Rathgen-Forschungslabor, Berlin, by Professor Dr J. Riederer.

⁵ Op. cit. in note 1, nos. 82 and 83, with refs.

⁶ Op. cit. in note 3, 33.

⁷ *Ibid.*, passim cf. figs. 37/38.

⁸ D. M. Wilson, 'Tenth-Century Metalwork', 200-07 in D. Parsons (ed.), *Tenth-Century Studies. Essays in Commemoration of the Millennium of the Council of Winchester and Regularis Concordia* (London/Chichester, 1975), 205 and pl. 24, c; Wilson, op. cit. in note 2, 160 and fig. 199.

⁹ I. Moosdorf-Ottinger, 'Der Goldberg bei Türkheim', *Münchener Beiträge zur Vor- und Frühgeschichte*, 34 (1981), 115, pls. 2, 16 and 29, 5.

¹⁰ R. Christlein, 'Die frühgeschichtlichen Kleinfunde ausserhalb der Plangrabungen', *Der Runde Berg bei Urach*, 1 (Abh. d. Heidelberger Akad. d. Wiss., Phil.-hist. Kl., 1974, 1), 26 and note 109.

¹¹ E.g. op. cit. in note 3, fig. 24.

¹² E. Nickel, 'Eine Abfallgrube des 10. Jahrhunderts in Magdeburg', *Prähistorische Zeitschrift*, 40 (1962), 259-68 (see figs. 4-5); 'Der "Alte Markt" in Magdeburg', *Dt. Akad. d. Wiss. z. Berlin, Schr. d. Sek. f. Vor-u. Frühg.*, 18 (1964), 66, fig. 22, 1a, pl. 52, c.

¹³ Op. cit. in note 1, no. 72; Wilson, op. cit. in note 2, fig. 210.

¹⁴ Op. cit. in note 3, 41-49.

¹⁵ I am grateful to James Graham-Campbell for his comments on this paper and for his help in its translation.