

name and an appropriate river name, combined with the location of Saxon period finds of whose late date not all writers are aware. The only possibility by which these finds could be related to a 7th-century burial is if the missing material is some two centuries earlier than that examined here, and this seems unlikely. Instead, the presence of an important Viking Age 'hoard' from this site should perhaps be more widely appreciated and the material gain the attention it deserves.

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NOTES

¹ Bede, *Ecclesiastical History of the English People*, eds B. Colgrave and R. A. B. Mynors (Oxford, 1969), Bk. 11, ch. 9, p. 165.

² *Trans. Hist. Soc. Lancashire Cheshire*, new series XI (1871), 200.

³ F. and H. W. Elgee, *The Archaeology of Yorkshire* (London, 1933), 185-86.

⁴ In addition to Elgee and Elgee (*ibid.*), the Lilla mentioned by Bede may also be found associated with the Howe in L. V. Grinsell, *The Ancient Burial-Mounds of England* (2nd edn., London, 1953), 234; A. L. Meaney, *A Gazetteer of Early Anglo-Saxon Burial Sites* (London, 1964), 293-94; A. Raistrick, *Vikings, Angles and Danes in Yorkshire* (Dalesman publication, Clapham, North Yorkshire, 1965), 11; A. Raistrick (ed.), *North York Moors* (National Park Guide No. 4, 2nd edn., H.M.S.O., 1969), 84-85; T. H. Woodwark, *The Crosses of the North York Moors* (4th edn., Whitby, 1970), 23; W. A. Chaney, *The Cult of Kingship in Anglo-Saxon England* (Manchester 1970), 98; J. Morris, *The Age of Arthur* (London, 1973), 32, 623; H. G. Ramm, *The Parisi* (London, 1978), 58.

⁵ G. C. Dunning and V. I. Evison, 'The Palace of Westminster Sword', *Archaeologia*, xcvi (1961), 150-51, pl. xlv, a.

⁶ D. M. Wilson, *Anglo-Saxon Ornamental Metalwork, 700-1100* (British Museum Publications, 1964), 19-20 n. 12; D. A. Hinton, 'Late Saxon treasure and bullion', in D. Hill (ed.), *Ethelred the Unready: Papers from the Millenary Conference*, British Archaeol. Reports, 59 (Oxford, 1978), 152.

⁷ E. T. Leeds, 'Notes on examples of late Anglo-Saxon metal work', *Liverpool Annals of Archaeology and Anthropology*, IV (1911), 1-9, pl. 1, 1, A-D.

⁸ D. M. Wilson and C. E. Blunt, 'The Trehiddle Hoard', *Archaeologia*, xcvi (1961), 120-22.

⁹ Wilson, *op. cit.* in note 6, nos. 114-29, pp. 195-200.

¹⁰ H. Maxwell, 'Notes on a hoard of personal ornaments, implements, and Anglo-Saxon and Northumbrian coins from Talnotrie, Kircudbrightshire', *Proc. Soc. Antiq. Scotland*, XLVII (1912-13), 12-16, fig. 3 on p. 14.

¹¹ *Op. cit.* in note 2.

¹² Information from Mrs M. Warhurst, Keeper of Antiquities, County Museum, Liverpool. We are grateful to Mrs Warhurst for permission to publish these finds.

¹³ Wilson, *op. cit.* in note 6.

¹⁴ A. H. Smith, *The Place-Names of the North Riding of Yorkshire* (English Place-Name Soc., vol. 5, Cambridge, 1928), 32-33.

¹⁵ A. Mawer, *The Place-Names of Northumberland and Durham*, (Cambridge, 1920), 134. See also E. Ekwall, *The Oxford Dictionary of English Place-Names* (4th edn., Oxford, 1960), 298, for place-names south of the R. Humber including the 'Lilla' element.

¹⁶ Raistrick (1965); Raistrick (ed.) (1969); Woodwark (1970). All *op. cit.* in note 4.

¹⁷ Cf. W. G. Collingwood, *Northumbrian Crosses of the Pre-Norman Age* (London, 1927).

¹⁸ Ramm, *op. cit.* in note 4; B. N. Eagles, *The Anglo-Saxon Settlement of Humberside* (British Archaeol. Reports, 68, Oxford, 1979), 202.

¹⁹ Ordnance Survey, *Britain in the Dark Ages*, (2nd edn., Southampton, 1966), 43.

²⁰ Meaney, *op. cit.* in note 4, 18-19.

A VIKING AGE SPEAR-SOCKET FROM YORK (Pl. xv, A)

The ornamented spear-socket illustrated in Pl. xv, A has been known since the middle of the last century, though it has perhaps not always received the attention that its decoration warrants. Since York has in recent years yielded such a quantity of Viking Age artefacts and sculpture, the designs engraved upon the spear-socket can now be more usefully compared with Anglo-Scandinavian styles in the locality, and a firmer dating postulated.

According to Wardell's initial notice of the object,¹ though it had spent some time in a museum in Leeds before its exhibition at the Royal Archaeological Institute, it was found on Severus's Hills, 'outside the city walls at York'. It later formed part of the Pitt-Rivers collection at Farnham in Dorset, when it was published by Kendrick,² and it has recently been acquired for a private collection. Severus's Hills are in fact two miles W. of the city walls at Acomb, three glacial mounds which between 1847 and 1848 were transformed into a reservoir by the new York Waterworks Company.³ With the spear-socket was 'a boss of

mixed metal, probably for harness, of cinque-cento design,⁴ an epithet which at that period could be used either for dating or for pejorative comment on the quality of the design. Both artefacts may have been chance finds, though it is tempting to speculate on the possibility of a Viking Age grave, within a typical glacial mound, one of which still bears the name Howe Hill.

The socket is of bronze and the slight remains of the blade are iron.⁵ It is 9.0 cm long, the cylindrical element tapering from 2.5 to 1.7 cm to the point where the blade emerged from the socket. At each side of the cylinder is a wing or lug, one of them broken at the tip, giving a present width of 7.8 cm, though measurement from the central axis to the surviving terminal provides a reliable original width of about 9.0 cm. Both the cylinder and the wings are decorated with a symmetrical, incised design which remains quite crisp, the patterns being identical on each face.

The ornament of the cylinder is an abstract design made up of four free strands, one pair disposed horizontally to form a rough circle in the centre by two simple crossings near the wings. Passing through that circle and interlocking with it are two vertically disposed strands, their single crossing taking place in the centre. The ends of the vertical strands are curled into tight scrolls, the upper pair turning towards and the lower pair away from each other. The scrolls have transverse bars as bindings, and at the base these bars actually join the paired scrolls. The lower scrolls also have groups of four vertical incisions binding the spiral to the base moulding. Between them is a small inverted chevron that echoes the line of the converging scrolls. At the top the spirals are naturally smaller but appear to have an additional capping band which swings off at a tangent above the lugs. Above the paired scrolls are four incised inverted chevrons pointing to the top of the socket.

The lug's decoration is zoomorphic. Its terminal is a profile beast-head with a small but pronounced pricked ear. The tip of the snout may have been broken off (indeed, the opposing terminal head is entirely missing) but the drooping jaws are marked in with short curving incisions. The eye is lentoid, though on one face it appears slightly more rounded at the front than at the sharp rear end. The elegantly curved neck is formed by the arc of the lug itself and the outline is contoured like the underside of the beast. A transverse band crosses the neck and below this is a large scroll, bound on each side by straight bars to the contoured perimeter, which forms the joint for the beast's wing which extends downwards against the cylinder. A further transverse bar crosses the tapering wing. An additional arc, concentric with the wing scroll, gives the illusion of a more substantial spiral.

All the incised lines that make up the design have been produced by rows of very small punch holes which, on one face, have hardly been joined up. The bands on the lugs and those of the horizontal elements on the cylinder are all of a constant width: 0.2 cm. The vertical strands taper only very slightly, from 0.4 cm at their crossing to 0.2 cm at the scrolled terminal.

Lugged spear-heads of this kind, sometimes referred to as the Carolingian type, are common from Viking contexts from the 9th century onwards, both in Scandinavia and England, but the most recent studies cautiously point out that it can no longer be regarded as exclusively Scandinavian in character. The closest parallel for the York socket, and the best preserved, is a complete spear-head from an unprovenanced site now in the British Museum⁶ which has the same convex profile to the upper edge of the lugs. This feature also occurs on a more fragmentary spear-head from a Nottingham burial⁷ and another, now in the Yorkshire Museum, York, from the River Ouse near Kelfield, close to Riccal south of the city.⁸ None of these, however, despite their similarity of form, has the decorative quality of the Acomb socket.

Though Petersen used the lugs as diagnostic features for his typology of spears, recent scholars have very properly challenged the notion that they serve as chronological or stylistic indicators. Because the lugs have a function in preventing too deep a penetration of the blade, this type of spear was used primarily as a hunting weapon, since with it the animal could be more easily held at bay. So successful was it that it survived in use until the end of the Middle Ages.⁹ That it was so employed in Anglo-Scandinavian Yorkshire is

demonstrated by the 10th-century cross Middleton A, near Pickering, which depicts a stag hunt with the huntsman wielding a lugged spear.¹⁰ Signe Horn Fuglesang's discussion of such sockets has convincingly removed the lug as a typological factor, and as a chronological criterion too,¹¹ so dating of the York example must now depend upon its ornament rather than its form.

Wardell was cautious in his dating: 'the age may be doubtful'. Kendrick, however, attributed it to the later Viking period in his chapter on the Ringerike style,¹² about the year 1000, and Fuglesang has most recently, on the basis of the ornament, attributed it to the Ringerike/Urnes or Urnes style. Whilst she is right to see the socket as the product of an Anglo-Scandinavian environment,¹³ it is difficult to accept either a Ringerike or an Urnes design in Yorkshire, except as an importation. There is only one artefact in Northumbria that was obviously produced locally that resembles Ringerike designs to any extent: a fragment of a grave-slab at Otley.¹⁴ York itself has produced nothing in any medium which has attracted such an attribution. Kendrick considered the York weapon alongside the Winchester bronze strip and the bone pin from the Thames,¹⁵ and it is accepted that in England Ringerike is basically a Southern style. Certainly the lay-out of the design on the cylinder has a superficial resemblance to the two southern objects: a figure-of-eight motif with terminal scrolls. This is a common lay-out in Viking Art, even in its earlier periods, the scrolls being little more than a long-lasting convention, and though it underlies the more florid lines of a mainstream Ringerike monument like the Vang stone¹⁶ it can be traced back into the 10th century through objects such as the Cammin casket, where Shetelig recognized its latent form in what we would now regard as a Mammen context. A close parallel for the cylinder's pattern can be found in Northern England on the Leeds Parish Church cross which can now be dated to the middle of the 10th century.¹⁷

The York spear-socket's ornament, when compared with a mainstream Ringerike pattern like the Vang stone's, lacks all the diagnostic traits of that style. Whilst the lay-out is comparable, the decorative features differ markedly. In place of the Vang stone's divergence from perfect symmetry, its fluid frondy edges, its sprays of tendrils and its palmette lobes, the York socket has no foliate forms at all, there are no loose trails, and the design is rigidly symmetrical. The scrolls, with their transverse bars, belong to the tradition of spiral joints in the animal ornament of the Jellinge phase of Viking art, especially in the later developments of the Jellinge beast in colonial art. The scrolled joints of the animals on the Skaill brooches are useful in comparison since the dating of their hoard demonstrates that this development into tight shell scrolls with transverse bars had taken place in the colonies by the middle of the 10th century.¹⁸ In the city of York the same scroll is found, with its bar, on shafts nos. 1 and 3 from the York Minster cemetery¹⁹ serving as a limb joint, and on the Newgate shaft where they are paired in the manner of the spear-socket as they erupt from the ribbon bodies of the animals.²⁰ A provincial manifestation of these paired scrolls also occurs on the Levisham grave-slab, an indication that the motif evolved from embellishment of the animal ornament in Yorkshire during the early 10th century.²¹ The geometrical treatment of the scrolls contrasts with the looser foliate tendrils of both the Thames pin and the Winchester strip, and finds a happier parallel in Yorkshire zoomorphic decoration. It is interesting to note a similar association between paired scrolls and animal ornament in the panelled spear-sockets of Scandinavia.²²

The ornamentation of the lugs not only corroborates a 10th-century dating; it also reinforces the northern provenance and the connection with animal ornament. The flanges take the form of profile animals, their heads forming terminals and their wings extended along the shaft of the cylinder. This winged beast is well known in the sculpture of the York Metropolitan School and it appears constantly in the city's series of grave-slabs which I have shown to belong to the earliest Anglo-Scandinavian phase, *c.* 900.²³ The curve of the neck, the small rounded pricked ear, the downward sweep of the wing, the collar (albeit vestigial in the engraved metalwork of the spear); all are shared by the slabs and the spear-socket, and all derive from Anglian sources. In particular, the joint from which the wing emerges is the typical tight scroll with transverse bar of the Northern colonial Viking style of the 10th

century, a style that also favoured the contoured outline as it appears on the lugs, a feature which rarely, if ever, occurs on Ringerike animals. Moreover, the mirror-image symmetry of the spear-socket's ornamentation is alien to the later Viking styles, so, taken with the decorative details, the object cannot be as late as Kendrick and Fuglesang maintain. There is every reason for regarding the York spear-socket as a local product from the hey-day of the Viking kingdom of Jorvik.

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NOTES

- ¹ Wardell, correspondence, *Archaeol. J.*, vi (1849), 401-02.
- ² T. D. Kendrick, *Late Saxon and Viking Art* (London, 1949), 102, pl. LXIX, 1.
- ³ I am grateful to Mr C. G. Read, Chief Engineer of the York Waterworks Company, for confirming the date of the construction work. No record of any archaeological finds appears in the Company's records. See C. B. Knight, *A History of the City of York* (1944), 675.
- ⁴ Wardell, op. cit. in note 1, 402.
- ⁵ Kendrick, op. cit. in note 2, 102. The dimensions rely on the British Museum's photographic record, kindly provided by Mrs Leslie Webster.
- ⁶ British Museum, *Guide to Anglo-Saxon Antiquities* (London, 1923), 92, pl. vi, no. 4; S. Horn Fuglesang, *Some Aspects of the Ringerike Style* (1980), 139.
- ⁷ H. Shetelig (ed.), *Viking Antiquities in Great Britain & Ireland*, Pt. IV (Oslo, 1940), 15, fig. 3.
- ⁸ *V.C.H. Yorkshire*, II, 99. I am grateful to Mrs Elizabeth Hartley for indicating the provenance of this weapon, which Shetelig lists as coming from York itself; Shetelig, op. cit. in note 7, 93.
- ⁹ B. Hellner, 'Spjut', *Kulturhistoriskt Lexikon för nordisk medeltid*, xvi (1971), col. 515; Fuglesang, op. cit. in note 6, 136-40, pl. 109.
- ¹⁰ J. T. Lang, 'Some late pre-Conquest Crosses in Ryedale, Yorkshire: a reappraisal', *J. Brit. Archaeol. Assoc.*, ser. 3, xxxvi (1973), 20, pl. iv, 3.
- ¹¹ Fuglesang, op. cit. in note 6, 137 and 140.
- ¹² Kendrick, op. cit. in note 2, 98-109.
- ¹³ Fuglesang, op. cit. in note 6, 39.
- ¹⁴ W. G. Collingwood, 'Anglian and Anglo-Danish Sculpture in the West Riding', *Yorkshire Archaeol. J.*, 23 (1914), 230, ii.
- ¹⁵ Kendrick, op. cit. in note 2, pls. LXXVIII, 1; and LXIX, 3.
- ¹⁶ S. H. Fuglesang, 'Stylistic Groups in Late Viking Art', in J. T. Lang (ed.) *Anglo-Saxon and Viking Sculpture and its Context* (B.A.R. 49, Oxford, 1978), 218, pl. 10.2.
- ¹⁷ Kendrick, op. cit. in note 2, 108, fig. 16; Lang, op. cit. in note 16, 157, pl. 8.2.
- ¹⁸ J. Graham-Campbell, 'The Viking-age silver and gold hoards of Scandinavian character from Scotland', *Proc. Soc. Antiq. Scot.*, 107 (1975-76), 119-21.
- ¹⁹ I. R. Pattison, 'The Nunburnholme Cross and Anglo-Danish Sculpture in York', *Archaeologia*, 104 (1973), pl. XLVII.
- ²⁰ Lang, op. cit. in note 16, 164, pl. 8.9.
- ²¹ R. J. Cramp and J. T. Lang, *A Century of Anglo-Saxon Sculpture* (1977), no. 11.
- ²² Fuglesang, op. cit. in note 6, pls. 4-7; Shetelig, op. cit. in note 7, fig. 80.
- ²³ Lang, op. cit. in note 16, 150 ff.

A MEDIEVAL LOGBOAT FROM THE R. CALDER AT STANLEY FERRY, WAKEFIELD, YORKSHIRE (Fig. 5; Pl. xv, B)

History of the Find

This logboat (dugout canoe) was found in the bed of the R. Calder (SE 3561 2305) during excavations for an aqueduct in August, 1838. It was acquired by the Yorkshire Philosophical Society in 1840 and for a time was displayed in their museum at York on top of a case of stone tools (Pl. xv, B). During the period of my survey of the logboats of southern Britain¹ the fragmentary remains of this boat were under conservation by the North Western Museums Service and could not be examined; however, the documentary evidence then available was summarized in the published catalogue of English and Welsh logboats.²

During conservation the surviving timbers were consolidated with PVA in Acetone and IMS, and they were then re-assembled by pinning with brass rods, the missing areas being filled with expanded aluminium covered with a pigmented mixture of polyester resin and sawdust. Eleven ribs of new pinewood were fitted using metal screws through some of the original holes in the boat. The two parts of the reconstituted boat were mounted on