

# Late 10th- and 11th-century *cloisonné* enamel brooches

By DAVID BUCKTON

*AN ENAMEL DISK found in Suffolk in 1972 was the subject of a seminal article by Professor V. I. Evison, in which for the first time a group of Anglo-Saxon cloisonné enamels was established.<sup>1</sup> The current article is likewise concerned with a newly discovered cloisonné enamel, and the group to which the find belongs — a total of fifteen late 10th- and 11th-century enamels known to the author — is added in catalogue form. As three in the British Museum were originally published as late 4th century,<sup>2</sup> it is to be hoped that further examples will emerge from Romano-British and other collections as a result of the present publication.*

**1** Copper-gilt disk-brooch with seven lobes and *cloisonné* enamel centrepiece, from Saunderton, Bucks.<sup>3</sup> Aylesbury, Buckinghamshire County Museum, 84.1985. (Figs. 1 and 2, 1; Pl. III, 1)

To a base-plate of copper sheet cut to the shape of a disk with seven roughly equidistant rounded projections is soldered a collar of copper strip; set in the collar is a copper *cloisonné* enamel disk with a double quatrefoil flower design. On each of the projections a small collar of copper strip is soldered; on two of the lobes this collar contains a sphere of translucent dark blue glass. Another of the lobes is broken right through. Soldered to the back of the base-plate are a copper hinge with pin and a copper catch. The face, edges and back of the brooch are gilded, as are the hinge and catch.

The enamelling base is of copper sheet with remains of gilding on the visible edge. The cellwork is of copper strip which, despite corrosion, shows evidence of having been gilded. The surface of the enamel is slightly convex; the glass is chipped, cracked and pitted, and there is one area of loss, the result of a large air-bubble. The colours are: (background) translucent dark blue 5 PB 2/2,<sup>4</sup> (two diametrically opposite petals of outer quatrefoil) translucent pale green 7.5 G 4/2, (the other two petals) opaque off-white N 7/43.1%R and (inner quatrefoil) opaque dark blue 5 PB 2/4.

Dimensions: overall 24.8 mm, depth excluding pin-fittings 4.5 mm; diam. of enamel 17.0 mm.

Unpublished.

There are six other copper brooches which have lobes with glass spheres on them and *cloisonné* enamel centrepieces. Four, like the Saunderton brooch, have seven lobes, one has six, and the other example has four major and eight minor projections:

**2** Copper-gilt disk-brooch with seven lobes and *cloisonné* enamel centrepiece, said to come from the area of Faversham, Kent. Privately owned, Hattatt collection. (Fig. 2, 2; Pl. III, 2)

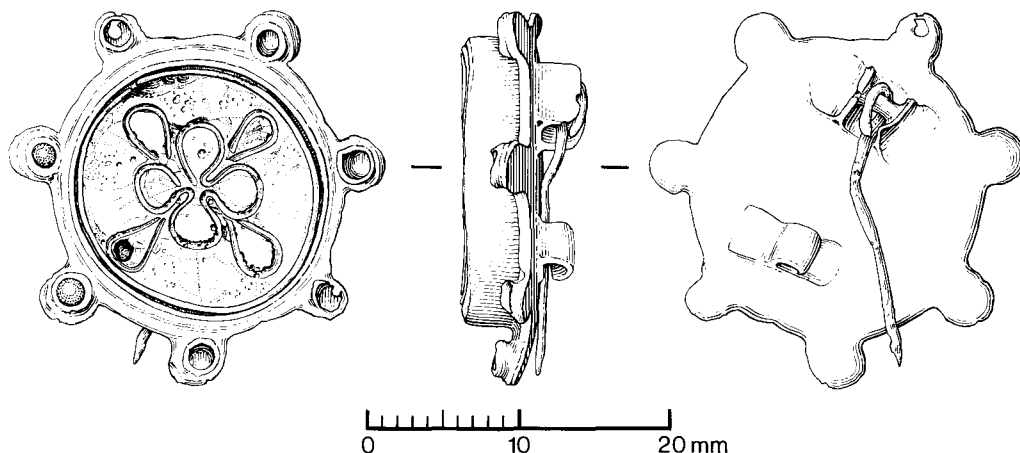


FIG. 1

1. Copper-gilt lobed disk-brooch with *cloisonné* enamel centrepiece, from Saunderton, Bucks. Scale 2:1

Round the edge of the disk part of the base-plate is soldered a ring of round-section copper wire. One of the lobes is largely broken off; glass spheres set on the other lobes are of translucent dark blue (one, and a fragment) and opaque light blue (one, and two fragments). The pin is missing, and the hinge and catch are damaged. The brooch is gilded all over, including the back, hinge and catch. The copper-gilt *cloisonné* enamel disk has a double quatrefoil flower design. The colours are: (background) translucent dark blue 2.5 PB 2/2, (outer quatrefoil) opaque off-white N 6/30.0% R, (two diametrically opposite petals of inner quatrefoil) opaque light blue 2.5 B 3/2, (the other two petals) opaque yellow 5 Y 6/6 and (centre cell) opaque red 10 R 3/2—3/4.

Dimensions: overall 25.5 mm; diam. of enamel 16.5 mm.

Bibliography: exhibition catalogue *The Golden Age of Anglo-Saxon art, 966–1066* (London, British Museum and British Library, 1984), 101.

**3** Copper disk-brooch with seven lobes and *cloisonné* enamel centrepiece, said to come from Mildenhall, Suffolk. Privately owned, Hattatt collection. (Fig. 2, 3; Pl. III, 3)

Glass spheres set on the lobes are of dark blue (one) and light blue (two, and a fragment). The pin is missing, and the hinge and catch are damaged. No trace of gilding remains. The copper *cloisonné* enamel disk has seven contiguous semicircular cells round its perimeter, leaving a seven-pointed star in the centre (cf. no. 7); in the enamel at the centre of the star is a tight coil of copper strip. The colours are: (semicircular cells) translucent dark blue 10 B 2/2 and (star) opaque light blue 2.5 B 4/2.

Dimensions: overall 28.2 mm; diam. of enamel 18.7 mm.

Unpublished

**4** Copper disk-brooch with seven lobes and *cloisonné* enamel centrepiece, from Hilton, Cambs.<sup>5</sup> Private collection. (Fig. 2, 4; Pl. III, 4)

One of the lobes is missing; on each of the others is set a blue glass sphere. The pin is missing, and the hinge and catch are damaged. The copper *cloisonné* enamel depicts Medusa's head.<sup>6</sup> The colours are translucent and opaque blues of various shades.<sup>7</sup>

Dimensions: overall approx. 26 mm; diam. of enamel approx. 16.5 mm.<sup>7</sup>

Unpublished.

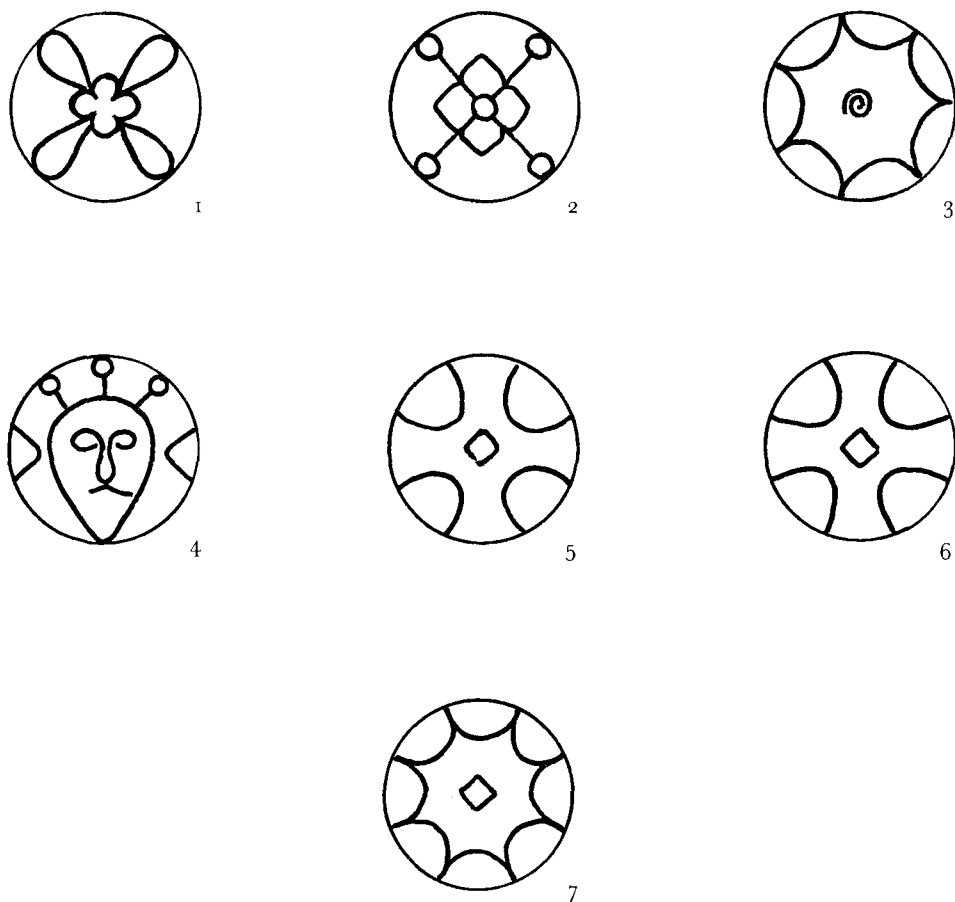


FIG. 2

Diagrams of *cloisonné* enamel centrepieces from lobed disk-brooches. 1: Saunderton, Bucks. 2: Faversham, Kent; 3: Mildenhall, Suffolk; 4: Hilton, Cambs.; 5: no provenance; 6: Feltwell, Norfolk; 7: probably London

**5** Copper disk-brooch with seven lobes and *cloisonné* enamel centrepiece, history unknown. Whereabouts unknown.<sup>8</sup> (Fig. 2, 5; Pl. III, 5)

The central collar is damaged. Every lobe is set with a glass sphere. The pin is a modern replacement. The copper *cloisonné* enamel disk has four semicircular cells spaced out around its perimeter, leaving an equal-armed cross in the centre; in the middle of the cross is a lozenge of cellwork (cf. no. 6). The colours are unknown.<sup>8</sup>

Dimensions: unknown.<sup>8</sup>

Bibliography: Possibly referred to by Kendrick, *op. cit.* in note 2, 67 note 1.<sup>8</sup>

**6** Copper-gilt disk-brooch with six lobes and *cloisonné* enamel centrepiece, from Feltwell, Norfolk.<sup>9</sup> Bury St Edmunds, Moyse's Hall Museum, 1983–124C. (Fig. 2, 6; Pl. III, 6)

Glass spheres set on the lobes are of translucent dark blue (four) and opaque yellow (two). There are traces of gilding on the face, edges and back of the brooch, including the

hinge and catch, which are intact; the pin is of iron (corroded). The originally gilded copper *cloisonné* enamel disk has four semicircular cells spaced out around its perimeter, leaving an equal-armed cross in the centre; in the middle of the cross is a lozenge of cellwork (cf. no. 5). The colours are: (cross) translucent dark blue 5 PB 2/1—2/2, (centre lozenge) opaque yellow 5 Y 6/4, (two diametrically opposite semicircular cells) opaque off-white N 6.5/33.0%R and (the other two semicircular cells) opaque deep blue 7.5 PB 2/6.

Dimensions: overall 23.6 mm; diam. of enamel 16.9 mm.

Bibliography: exh. cat. *Golden Age of Anglo-Saxon art*, loc. cit. in cat. no. 2.

7 Copper-gilt disk-brooch with four principal and eight subsidiary lobes and *cloisonné* enamel centrepiece, thought to come from London.<sup>10</sup> London, British Museum, Medieval and Later Antiquities 56, 7–1, 987 (Roach Smith collection). (Fig. 2, 7; Pl. III, 7)

To the base-plate and central collar is soldered a ring of round-section copper wire. Two of the main lobes have broken off; the spheres set on the remaining two are of translucent blue glass. One of the subsidiary projections has broken away; on each of the others a sphere of copper is set on a ring of copper wire. The pin is of iron (corroded); the catch is damaged. The brooch is gilded all over, including the back, hinge and catch. The copper-gilt *cloisonné* enamel disk has eight contiguous semicircular cells round its perimeter, leaving an eight-pointed star in the centre (cf. no. 3); in the centre of the star is a square or lozenge of cellwork. The colours are: (semicircular cells) translucent dark blue 10 B 2/2, (star) opaque green 5 G 4/4 and (centre cell) opaque off-white N 6.5/33.0%R.

Dimensions: overall 29.9 mm; diam. of enamel 18.2 mm.

Bibliography: Kendrick, op. cit. in note 2, 67, fig. 13, note 1; exh. cat. *Golden Age of Anglo-Saxon art*, loc. cit. in cat. no. 2.

One of the unusual features about these brooches is the use of translucent enamel in conjunction with copper, a practice unheard of on the Continent.<sup>11</sup> Translucent enamel, which depends for its effect on the reflection of light through it, requires a gold or silver base. Copper is unsatisfactory because of the discolouring oxide layer which tends to form at the interface between glass and metal.<sup>12</sup> In England, however, translucent enamel is also found on a different type of copper *cloisonné* brooch:

8 Copper-gilt disk-brooch with flange and *cloisonné* enamel centrepiece, from Colchester.<sup>13</sup> London, British Museum, Medieval and Later Antiquities 70, 4–2, 59 (Pollexfen collection). (Figs. 3 and 4, 8; Pl. IV, 8)

A collar of copper strip has soldered round the outside of its base two concentric rings of beaded copper wire, creating a flange. Round the inside of the collar, close to its base, is soldered a ring of square-section copper wire. Soldered to the back of the brooch, to both the edge of the collar and the flange, is a copper hinge; the brass pin is a replacement, as is the brass catch, which has been riveted through the flange. The brooch is gilded on the face, edges, back and hinge. In one place, between the beaded wires making up the flange, there is a gap in the solder. Inside the collar is a copper *cloisonné* enamel disk, held in place by the ring of square-section wire and by the other extremity of the collar, which is bent slightly inwards; the enamel depicts the 'evil eye'.<sup>14</sup>

The enamelling base is of copper sheet, gilded on the underside (the back of the brooch) and on the edge, where this is visible inside the turned-in extremity of the collar. The cellwork is of copper strip, still partly gilt. The surface of the enamel is slightly convex, corresponding to the plane of the base. The glass is cracked; there is some pitting, particularly of the light

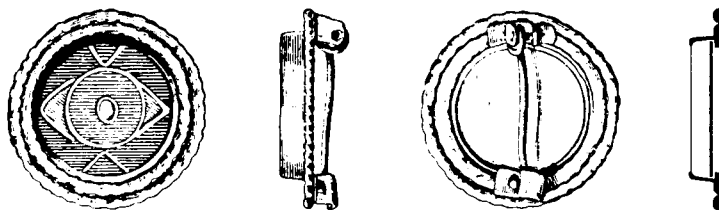


FIG. 3

8. Copper-gilt flanged disk-brooch with *cloisonné* enamel centrepiece, from Colchester, Essex. Scale 1:1.  
 Reproduced from T. D. Kendrick, *Anglo-Saxon Art to A.D. 900* (London, 1938), fig. 13,  
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blue enamel, some chipping, particularly of the translucent green, and one area of complete loss. The colours are: (background) translucent dark blue 10 B 2/1, ('white' of eye) translucent green 2.5 GY 2/2, (iris of eye) opaque light blue 2.5 B 3/2, (pupil of eye) opaque off-white N 8.25/63.6%R and (triangles above and below eye) opaque dark blue 5 PB 2/2. Dimensions: diam. of brooch 26.2 mm, depth excluding pin-fittings 4.5 mm; diam. of enamel 18.1 mm.

Bibliography: Kendrick, *op. cit.* in note 2, 67, fig. 13, note 1, 68–69; *exh. cat. Golden Age of Anglo-Saxon art*, *op. cit.* in cat. no. 2, no. 93, p. 101.

The construction of the Colchester brooch, a collet setting with a flange of beaded copper wire, is shared by three other brooches with English findspots:

- 9 Copper-gilt disk-brooch with flange and *cloisonné* enamel centrepiece, from Coventry.<sup>15</sup> Coventry, Herbert Art Gallery and Museum, 49/212. (Fig. 4, 9; Pl. iv, 9)

The flange is made up of a single ring of beaded copper wire. The pin is missing. The copper *cloisonné* enamel disk has an equal-armed cross with trefoil terminals; in the centre of the cross is a roundel. The colours are: (background) translucent dark blue 7.5 B 3/6—2.5 PB 2/2, (one axis of cross) opaque off-white N 6/30.0%R and (the other axis) opaque green 5 G 4/6 (—7.5 GY 5/6 in places); the central cell has lost all traces of original colour.

Dimensions: diam. of brooch 33.0 mm; diam. of enamel 28.0 mm.

Bibliography: D. C. Devenish and W. M. Elliott, 'A decorated axe-head of Viking type from Coventry', *Medieval Archaeol.*, 11 (1967), 252; Evison, *op. cit.* in note 1, 10–11, fig. 3d; *exh. cat. Golden Age of Anglo-Saxon art*, *loc. cit.* in cat. no. 2.

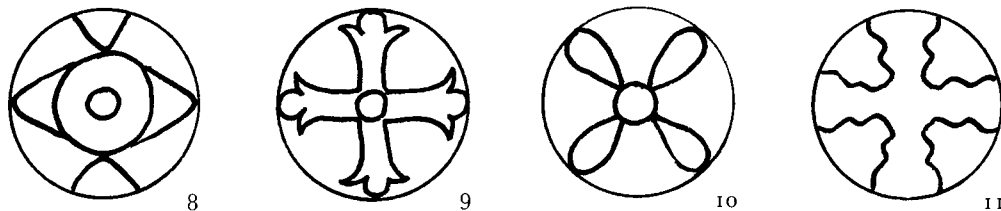


FIG. 4

Diagrams of *cloisonné* enamel centrepieces from flanged disk-brooches. 8: Colchester, Essex; 9: Coventry; 10: Ixworth, Suffolk; 11: perhaps Kent

**10** Copper-gilt disk-brooch with flange and *cloisonné* enamel centrepiece, from Ixworth, Suffolk.<sup>16</sup> London, British Museum, Medieval and Later Antiquities 1935, 12-10, 1. (Fig. 4, 10; Pl. IV, 10)

The flange is made up of a single ring of beaded copper wire. The copper hinge and catch and a fragment of the copper pin survive. The brooch is gilded on its face, edges, back, hinge and catch. The copper-gilt *cloisonné* enamel disk has a single quatrefoil flower design with a central roundel. There is one area of complete loss (enamel and base). The colours are: (background) translucent dark blue 5 PB 2/1, (quatrefoil) opaque light blue 2.5 B 3/2 and (centre cell) opaque off-white N 7.75/54.8%R.

Dimensions: diam. of brooch 21.0 mm; diam. of enamel 18.1 mm.

Bibliography: Kendrick, *op. cit.* in note 2, 67, note 1; exh. cat. *Golden Age of Anglo-Saxon art*, *op. cit.* in cat. no. 2, no. 92, p. 101.

**11** Copper-gilt disk-brooch with flange and *cloisonné* enamel centrepiece, presumed to have been found in Kent.<sup>17</sup> Private collection. (Fig. 4, 11; Pl. IV, 11)

The flange is made up of a single ring of beaded copper wire. The hinge survives, but the pin and catch are missing. The copper *cloisonné* enamel disk has four rough double step cells spaced out around its perimeter, leaving a wavy equal-armed cross in the centre (cf. no. 14). The colours are 'blue enamels'.<sup>17</sup>

Dimensions: diam. of brooch approx. 23 mm; diam. of enamel approx. 19 mm.<sup>17</sup>

Bibliography: exh. cat. *Golden Age of Anglo-Saxon art*, *loc. cit.* in cat. no. 2.

Translucent dark blue glass on a copper base is also found in two *cloisonné* enamel disks which have diameters within the parameters of the enamel disks set in brooches of both the Saunderton and the Colchester type (16.5–28.0 mm) and which were therefore probably once the centrepieces of such brooches:

**12** Copper *cloisonné* enamel disk, from Great Saxham, Suffolk.<sup>18</sup> Bury St Edmunds, Moyses's Hall Museum, 1977–912. (Fig. 5, 12; Pl. IV, 12)

The disk has a double quatrefoil flower design with a central roundel. The colours are: (background) translucent dark blue 2.5 PB 2/4—10 B 2/6, (inner quatrefoil) opaque light blue 5 PB 3/4,<sup>19</sup> (two diametrically opposite petals of outer quatrefoil) opaque off-white N 6.5/33.0%R, (the other two petals) opaque yellow 5 Y 6/4 and (centre roundel) opaque yellow 5 Y 6/6.

Dimensions: diam. 17.0 mm.

Bibliography: Evison, *loc. cit.* in note 1; exh. cat. *Golden Age of Anglo-Saxon art*, *loc. cit.* in cat. no. 2.

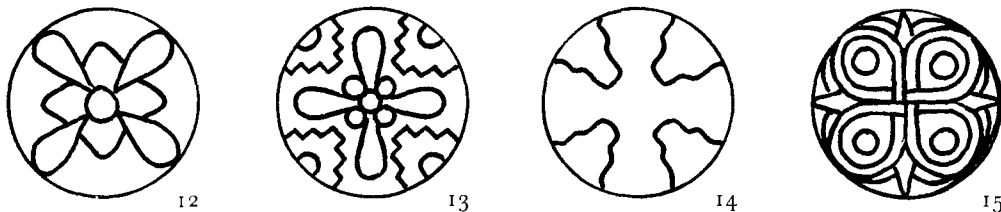


FIG. 5

Diagrams of *cloisonné* enamel disks, probably (except 15) originally from brooches. 12: Great Saxham, Suffolk; 13: Dunstable, Beds.; 14: Billingsgate, London; 15: Canterbury, Kent

**13** Copper-gilt *cloisonné* enamel disk from Dunstable, Beds.<sup>20</sup> Privately owned, Hattatt collection. (Fig. 5, 13; Pl. IV, 13)

The disk, the cellwork of which retains traces of gilding, has a double quatrefoil flower design with a central roundel; in each of the interstices of the longer petals is a double step motif enclosing, on the perimeter of the enamel, a half-roundel. There are three areas of complete loss, and the whole disk is buckled. The colours are: (background) translucent dark blue 2.5 PB 2/2, (outer quatrefoil) opaque off-white N 9.25/84.2%R, (inner quatrefoil) opaque light blue 5 B 4/4, (centre roundel, and half-roundels on perimeter) opaque yellow 5 Y 6/6—7/6 and (step motifs) opaque green 10 G 4/4.

Dimensions: diam. 25.0 mm.

Bibliography: exh. cat. *Golden Age of Anglo-Saxon art*, loc. cit. in cat. no. 2.

Besides the conjunction of translucent enamel and copper, there is about most of the centrepieces so far discussed an apparently illogical feature: the treatment of two diametrically opposite elements of a four-part motif as a colour pairing while the analogous pair on the axis at right-angles is given a different colour. This idiosyncratic detail is found on two further *cloisonné* enamel disks. A fragment from Billingsgate, although small, was almost certainly the centrepiece of a brooch of either the Saunderton or the Colchester type; an example from Canterbury, however, while its size is within the parameters of the centrepieces of known brooches, is of a construction incompatible with either type of brooch: a concave back-plate projects beyond the retaining wall of the enamel.

**14** Copper *cloisonné* enamel disk, from Billingsgate, London. London, Museum of London, 84.348/1. (Fig. 5, 14; Pl. IV, 14)

The disk is in bad condition, with the edge of the copper base and much of the enamel missing. Four cells of a rather imprecise double step shape are spaced out around the perimeter of the disk, leaving a wavy equal-armed cross in the centre (cf. no. 11). The colours are: (cross, and two diametrically opposite step cells) translucent dark blue 2.5 PB 2/6 and (the other two step cells) opaque green 2.5 G 5/2—10 GY 5/2.

Dimensions: diam. 15.5 mm.

Unpublished.

**15** Copper *cloisonné* enamel disk, from Canterbury.<sup>21</sup> Canterbury, St Augustine's Museum, 72(78203053). (Fig. 5, 15; Pl. IV, 15)

The base-plate, concave when seen from the underside, projects beyond the edge of the enamel disk and forms a narrow flange, most of which has been broken away. The design of the *cloisonné* enamel consists of an interlaced quatrefoil knot with a roundel inside each loop and a trefoil in each interstice. The colours are: (two diametrically opposite loops of knot) translucent green 2.5 GY 2/2, (the other two loops, and background in interstices) opaque deep blue 7.5 PB 3/10, (field inside green loops, and roundels inside blue loops) opaque yellow 2.5 Y 7/8, (field inside blue loops, and trefoils) opaque off-white N 8/59.1%R and (roundels inside green loops) opaque red 7.5 R 3/6.

Dimensions: diam. 26.5 mm.

Bibliography: R. U. Potts, 'Discoveries at St Austin's Abbey, Canterbury', *Antiq. J.*, 10 (1930), 167–69, fig. 1; S. E. Rigold, 'Six copper-alloy objects from St Augustine's, Canterbury', *Antiq. J.*, 50 (1970), 345–46 (no. 1), fig. 1/1; Evison, op. cit. in note 1, 8–11, fig. 3c.

All the brooches are made of copper, originally gilded all over, including the back. They have discoid copper-gilt *cloisonné* enamel centrepieces, often introduced in such a way that the pin of the brooch does not correspond with any axis of the

design of the enamel. They are either lobed or flanged, the lobed type ranging from 23.6 to 29.9 mm in overall measurement and the flanged type from 21.0 to 33.0 mm in diameter. The brooches with lobes, of which there are usually seven, have or had a small glass sphere in a simple setting on each projection; this glass matches glass used in the enamel centrepiece of the same brooch.

The copper-gilt centrepieces, which measure between 15.5 and 28.0 mm in diameter, mostly have either equal-armed cross or quatrefoil flower designs. The colours are translucent dark blue, generally used for the background, and the following opaque colours, listed in order of the frequency of their use: white, blue (particularly light blue), yellow, green and red; translucent green is also found. Diametrically opposite elements of four-part motifs are often treated as colour-pairings, with the other two elements given another colour.

Most of the brooches are too small to have had any practical function. Professor Evison has noted that the translucent dark blue backgrounds of the quatrefoil flower designs can be 'read' as Anglian crosses;<sup>22</sup> if this interpretation is accepted,<sup>23</sup> two-thirds of the known examples can be said to have cross designs, which, together with the 'evil eye' and Medusa's head also found, suggests that the brooches were intended to have an apotropaic function. In this context, the seven and eight-pointed 'stars' on the two other brooches might be interpreted as 'evil eyes';<sup>24</sup> in fact, in its entirety, a lobed brooch of the Saunderton type could be seen as a Medusa's head, the seven lobes with their glass 'eyes' representing the seven serpents seen in some representations.<sup>25</sup>

The distribution of the brooches shows a concentration in south-eastern England, but this may represent little more than a concentration of metal-detectors. Brooches of both the Saunderton and Colchester types have been found in Denmark,<sup>26</sup> and five examples in Stockholm represent a hybrid between the two.<sup>27</sup>

The dating of the brooches to the late 10th and 11th centuries rests on a number of factors. Professor Evison has drawn attention to two copper *champlevé* enamels from Oxford on which, as on all the *cloisonné* examples except the one from Canterbury, translucent dark blue enamel is employed;<sup>28</sup> one of these has ornament which can be paralleled in 10th- and 11th-century Anglo-Saxon manuscripts and metalwork.<sup>29</sup> The Billingsgate example comes from a site on which there was no medieval activity until the second half of the 10th century.<sup>30</sup> An example from Denmark, a brooch of the Colchester type with an eight-petalled flower in *cloisonné* enamel, was found in a well which had been in use for only a few years around 1120.<sup>31</sup> The five brooches in Stockholm, hybrids of the Colchester and Saunderton types, have been published as probably dating from around 1100.<sup>32</sup>

The upsurge of enamelling represented by the English finds, unless it is to be regarded as an isolated phenomenon, has to be seen in the context of what was happening elsewhere. There was a hiatus in enamel production in continental Europe between the 860s or 870s and the 960s or 970s, and the subsequent renaissance in the reigns of the first two German emperors, with their dynastic ties to Byzantium (and, incidentally, to England), saw the production of a great quantity of high-quality *cloisonné* enamel, under strong Byzantine influence and, probably, using Byzantine raw materials — imported gold *solidi* and glass mosaic *tesserae*.<sup>33</sup>



The use of translucent glass in the English copper *cloisonné* enamel would seem to copy the practice of craftsmen working in gold, and, between about 870 and the late 13th century, the only gold *cloisonné* enamel in Europe which was likely to have inspired the craftsman or craftsmen responsible for the English brooch-centrepieces was that produced in Germany and Lotharingia in the last quarter of the 10th century and the first quarter of the 11th. Relevant in this context are the gold *cloisonné* enamel brooch found in Dowgate Hill,<sup>34</sup> close to Billingsgate, the findspot of one of the English enamels, and the Hamilton or Towneley brooch, said to have been found in Scotland.<sup>35</sup> Both have recently been dated to the reign of the German king and emperor Henry II (1002–24),<sup>36</sup> the *cloisonné* enamel of the Dowgate Hill brooch can at least stand iconographic comparison with that of the Hilton brooch, and the centrepiece of the Towneley brooch with that of the example from Coventry. Furthermore, if the pearls on the gold brooches are equated with the glass spheres on the lobed English brooches, the four pearls on the Dowgate Hill brooch can be related to the four glass spheres on the London brooch and the (originally) seven pearls immediately surrounding the centrepiece of the Towneley brooch to the (originally) seven glass spheres of the Saunderton, Faversham, Mildenhall and Hilton brooches and of the missing seven-lobed example.

While rosette and other flower patterns are notoriously difficult to pin down, the double step motif found in the *cloisonné* enamel from Dunstable and, in a less precise form, in the centrepiece of the brooch from Kent and in the fragment from Billingsgate is practically a *Leitmotiv* of Middle Byzantine and Ottonian *cloisonné* enamel, starting with the reliquary of the True Cross made in Constantinople, probably between 963 and 985, and now in the cathedral treasury at Limburg an der Lahn<sup>37</sup> and, in the West, with the so-called first Mathilde cross, made between 973 and 982, in the cathedral treasury at Essen.<sup>38</sup> Even though the motif had had a longer tradition in other media, its appearance in English *cloisonné* enamel is difficult to relate to anything other than Byzantine or Ottonian enamel of the last third of the 10th century and the first half of the 11th.

In the absence of a narrow archaeological context for any of the English copper *cloisonné* enamels, then, all the available evidence suggests that they date from the late 10th and the 11th century. This would establish the existence of a previously unsuspected centre of *cloisonné* enamelling in England at a time when *cloisonné* enamel in Europe, particularly in the German and Lotharingian centres of the Rhineland, Regensburg and Trier, was at its peak. The competent, charming and popular<sup>39</sup> amuletic brooches are hardly epoch-making, but they will at least compel archaeologists and historians of the minor arts to follow in Professor Evison's footsteps and recognize a totally new and significant category of early medieval English artefact.

#### ACKNOWLEDGEMENTS

The Saunderton brooch was drawn by Karen Hughes; the drawing of the Colchester brooch is reproduced by kind permission of Methuen and Co. from T. D. Kendrick, *Anglo-Saxon art to AD 900* (London, 1938), fig. 13. The present author is also grateful for help given

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## NOTES

- <sup>1</sup> V. I. Evison, 'An enamelled disc from Great Saxham', *Proc. Suffolk Inst. Archaeol. Hist.*, 34 (1977), 1-13.
- <sup>2</sup> T. D. Kendrick, *Anglo-Saxon art to AD 900* (London, 1938), 67.
- <sup>3</sup> Metal-detector find, 1984. The identification of the metal as copper rather than copper-alloy rests on analysis of the British Museum examples, nos. 7, 8 and 10.
- <sup>4</sup> *Munsell Book of Color*, Baltimore 1976.
- <sup>5</sup> Metal-detector find, 1985.
- <sup>6</sup> The identification rests on apotropaic representations such as that on a Byzantine ring in Cologne (A. B. Chadour and R. Joppien, *Schmuck*, II (Kataloge des Kunstgewerbemuseums Köln, X, Cologne, 1985), no. 165). For a link between Medusa representations and the 'evil eye', see G. Vikan, 'Art, medicine and magic in Early Byzantium', *Dumbarton Oaks Papers*, 38 (1983), 65-86.
- <sup>7</sup> The author's knowledge of this brooch is derived from a colour slide, with scale, kindly provided by John Clark, Museum of London.
- <sup>8</sup> The author's knowledge of this brooch is derived from two unlabelled monochrome photographs in the British Museum. They appear to have been taken in the 1930s or 1940s and may show a second brooch from Colchester, mentioned by Kendrick in 1938 (op. cit. in note 2, 67 note 1), and possibly to be identified with no. 509 in the Joslin Collection in the Colchester and Essex Museum.
- <sup>9</sup> Metal-detector find, 1983.
- <sup>10</sup> Objects from the Roach Smith collection are presumed to have been found in London. Acquired by the British Museum in 1856.
- <sup>11</sup> Until the 12th century, when Mosan *champlevé* enamellers very occasionally used translucent glass for special effects.
- <sup>12</sup> D. Buckton, 'Enamelling on gold, a historical perspective', *Gold Bull.*, 15 (1982), 102.
- <sup>13</sup> Lexden Road. Acquired by the British Museum in 1870.
- <sup>14</sup> Cf. A. L. Meaney, *Anglo-Saxon amulets and curing stones* (Oxford, Brit. Archaeol. Rep. Brit. Ser. 96, 1981), 7-8. For an almost identical representation in gold *cloisonné* enamel, see E. Coche de la Ferté, *Les bijoux antiques* (Paris, 1956), pl. XLIV, 1; a further example is in the Abegg-Stiftung Bern (Riggisberg), no. 8.43.63.
- <sup>15</sup> Said to have been found in Corporation Street, on the site of the gas showrooms, which were built in the 1930s. Acquired by the Herbert Art Gallery and Museum in 1949.
- <sup>16</sup> Acquired by the British Museum in 1935.
- <sup>17</sup> The author's knowledge of this brooch depends on two Polaroid photographs and a cursory description.
- <sup>18</sup> For details of this 1972 find, see Evison, op. cit. in note 1, 1.
- <sup>19</sup> One of the petals of the inner quatrefoil is greyer, 5 PB 4/1.
- <sup>20</sup> Metal-detector find, 1980.
- <sup>21</sup> St Augustine's Abbey. Labelled as having been found near Fyndon's Gate, but published as 'found in the cloister garth' (Potts, op. cit. in cat. no. 15, 168).
- <sup>22</sup> Evison, op. cit. in note 1, 1, 9.
- <sup>23</sup> The interpretation is supported by the use of translucent dark blue enamel for the unmistakable crosses on the Feltwell brooch and the Billingsgate fragment.
- <sup>24</sup> There is a third example, with nine semicircular cells leaving a nine-pointed star, in Stockholm (T. J. Arne, *La Suède et l'Orient: études archéologiques sur les relations de la Suède et de l'Orient pendant l'âge des Vikings* (Uppsala, 1914), fig. 355.
- <sup>25</sup> E.g. O. M. Dalton, *Catalogue of Early Christian antiquities . . . in . . . the British Museum* (London, 1901), no. 142.
- <sup>26</sup> E.g. F. Lindahl, 'Roskilde-smykker fra omkring 1000 til 1500-årene i Nationalmuseet', *Historisk Årbog fra Roskilde Amt* (1984-85), fig. 6 (left); see also note 31.
- <sup>27</sup> Arne, op. cit. in note 24, 212, figs. 355, 356. The brooches have frilled flanges on which are set small glass spheres. Most of the *cloisonné* enamel centrepieces have designs incorporating equal-armed crosses with trefoil terminals; one has a possible 'evil eye' representation (see note 24).
- <sup>28</sup> Evison, op. cit. in note 1, 11.
- <sup>29</sup> *Ibid.*, 4.
- <sup>30</sup> Although there have been isolated earlier finds. Personal communication, Alan Vince, Museum of London.

<sup>31</sup> T. S. Bartholin, 'Absolut dendrokronologisk datering af de tre brønde fra det ældste Odense', *Fynske Minder* (1976), 33–34. A further example in the National Museum in Copenhagen (2. Afdeling, D 1216/1983) was found at Funen in circumstances suggesting 11th-century deposition (Fritze Lindahl, pers. comm.).

<sup>32</sup> T. J. Arne, 'Sveriges förbindelser med östern under vikingatiden', *Fornvännen: Meddelanden från Kungliga Vitterhets Historie och Antikvitets Akademien* (1911), 26–27.

<sup>33</sup> D. Buckton, "'Necessity the mother of invention" in early medieval enamel', *Transactions, Canadian Conference of Medieval Art Historians* (no. 3, 1982) (London (Ontario), 1985), 1–4.

<sup>34</sup> Exhibition catalogue, *Jewellery through 7000 years* (London, British Museum, 1976), no. 258.

<sup>35</sup> *Ibid.*, no. 259, col. pl. 23.

<sup>36</sup> H. Westermann-Angerhausen, 'Ottonischer Fibelschmuck, neue Funde und Überlegungen', *Jewellery Studies*, 1 (1983–84), 35, nos. 8, 10.

<sup>37</sup> H. Schnitzler, *Rheinische Schatzkammer*, Tafelband (Düsseldorf, 1957), no. 12, pl. 47.

<sup>38</sup> *Ibid.*, no. 43, pl. 145 (on cloak).

<sup>39</sup> A further example, from Lakenheath, Suffolk, has already been brought to the author's attention as a result of his involvement in this small catalogue.