

A more widely-ranging study of shields from different areas might produce a different result, and it is always possible that in incomplete cemetery excavations misleading proportions of types of object have been recovered.⁵² It does seem, however, that in Norfolk only a few people could afford to be buried with a shield, which may have been a mark of relative status. A decorated shield, correspondingly, might indicate even greater rank or wealth. It is interesting in this context that the Mucking appliquéés were found in a wealthy grave and that the Bidford boss was associated with an imported bronze bowl, although the Kempston and Bergh Apton graves cannot be described as especially rich.

CONCLUSIONS

The Spong Hill chamber grave clearly contained a person of some local importance. This is indicated by the elaborate construction of the grave itself, by its probably originally rich contents, and by parallels elsewhere. Horizontal and vertical stratigraphy indicate that it is relatively late at Spong Hill, which need not indicate a date much beyond the middle of the 6th century according to material found so far. The shield is also likely to have been made in the 6th century. Chamber graves and ring ditches further S. seem to have been somewhat later, but there are 6th-century continental parallels, and the English evidence for this type of grave is not very great. It is difficult to give a more precise date than the second half of the 6th century.

CATHERINE HILLS

NOTE ON WOOD ATTACHED TO APPLIQUÉS By ANDREW JONES

Many of the characters normally used in wood identification had disappeared with the passage of time. Almost all evidence of medullary rays had vanished in transverse sections. However, it was possible to determine that the wood was diffuse with large angular vessels occurring in clusters, these were scattered fairly evenly through the section. Tangential longitudinal sections demonstrated that most rays had left no visible trace of their form. After many T/L/S's had been scrutinized, one did produce convincing evidence that at last some of the rays were multiseriate. All these features are consistent with the structure of Lime (*Tilia* sp.) wood.

A CUP-MOUNT FROM BROUGHAM, CUMBRIA (PL. xv, A)

The church of St Ninian, formerly called Ninekirks, occupies an isolated site on the N. side of the parish of Brougham (NY 559299). Most of the present structure dates to a rebuilding in 1660 by Lady Anne Clifford.⁵³ During October 1846 the burial vault of the Brougham family was being repaired within the chancel and in the course of this work several skeletons were disinterred, one of which was accompanied by the gilt mount shown in PL. xv, A. The mount itself has now disappeared but its ornament is of such interest that it merits re-publication.

DISCOVERY AND LATER HISTORY

There are two sources which describe the discovery. The first is the account published by William Brougham, which is based upon a paper given to the Archaeological Institute.⁵⁴ It is accompanied by an engraving produced by O. Jewitt and a note signed by A(lfred) W(ay). This report can be supplemented by information taken from the

⁵² Westgarth gardens has a higher proportion of thirteen shields to fifteen spears from sixty-six graves. At Mucking the two cemeteries differed: ten shields were found in the sixty graves of cemetery 1, but only six in the 153 graves of cemetery 2. Figures have not been published for spearheads. (Op. cit. in note 22, 178-9.)

⁵³ For plan and description see *Royal Commission on Historical Monuments: Westmorland* (London, 1936), 54-6.

⁵⁴ William Brougham, The tombs of the de Brougham family, *Archaeol. Jnl.*, iv (1847), 59-68. Other accounts of this paper will be found in *The Gentleman's Magazine*, xxvi (1846), 632-3 and *The Carlisle Patriot*, 27 November 1846. Both of these versions concentrate on the skeleton with crossed legs and fail to mention the mount.

diaries of William Brougham (later 2nd Baron Brougham and Vaux) which supply a day-by-day summary of the excavations.⁵⁵

The published account records the finding of nine skeletons in the southern section of the chancel. Only four of these, however, are relevant for our immediate purposes. Burial A, the first to be found, lay between the Brougham vault and the S. wall of the chancel. The skeleton's left leg carried a spur and was crossed over the right whilst there was a small fragment of glass lying by the head. The grave was covered by a slab decorated with floriate cross, sword and shield: this appears to be a 13th-century type.⁵⁶ Intrigued by the discovery Brougham ordered the removal of the family pew so that a further area could be cleared. Underneath its wooden floor was a group of flat stones. When the first of these was turned over it was found to carry an incised decoration of cross and sword: this slab covered grave B, the skeleton in which was accompanied by the remains of a stirrup. Again the grave-cover seems to be of 13th-century date. Burial C lay alongside this and its grave-slab carried an inscription on the reverse reading . . . *IBERT*. Next to this was Burial D, covered by a plain slab, and it was with its skeleton that the mount was discovered: the grave is described as being "near the south wall".

There are difficulties in establishing the precise location of these four burials from the published account. And sadly the diaries offer no relevant information apart from recording that skeleton A was found "just within the south wall and partly under it". There can be no doubt, however, that the decorated mount was found within the area now bounded by the southern part of the chancel-screen, the sanctuary steps and the S. wall of the church. This is clear from the fact that the floor of this part of the building is now covered with the wooden trap-doors which are mentioned in 1848 as being contrived to "disclose the remains as discovered".⁵⁷

Brougham's diaries do not give as coherent a narrative as the published report but they do show that the graves were not methodically emptied as they were discovered. Though the burials with which we are concerned were found between 21 and 24 October it is not until the 26th that the diaries record: ". . . dug out the vault under the pew. found a most curious circlet — of very early date. also a stirrup and stone like the serpent stone". There is the slight possibility therefore that the association of certain gravegoods and particular skeletons was not as clear as might appear from the published account.

The last certain reference to the mount is in 1848 when Shaw recorded the fact that "the spur, metallic end of horn and sword" were at Brougham Hall.⁵⁸ The present Lord Brougham and Vaux kindly informs me that he has no knowledge of its existence now in his family. Since it is not specifically mentioned in the catalogue for the sale of the Hall's contents in 1932, it was probably lost or given away in the course of the 19th century.⁵⁹

⁵⁵ I am grateful to the Archivist in the D. M. S. Watson Library of University College, London, for permission to consult and quote from these diaries, and I must express my gratitude to the University of Newcastle upon Tyne who generously made a grant to enable me to study the diaries in London. I have also received help in my work from Carlisle Public Library and C. R. Hudleston.

⁵⁶ The dating of the Royal Commissioners (see note 53).

⁵⁷ G. Shaw, 'A visit to Brougham Hall', *The Gentleman's Magazine*, xxix (1848), 374. Since the tomb-slab associated with grave A is now placed (under the trap-doors) on the centre-line of the church, despite the documentary evidence for the discovery of the skeleton by the S. wall, it is unlikely that the other grave-covers now occupy their precise original positions.

⁵⁸ Loc. cit. in note 57. The sword had been in the possession of the family long before 1846.

⁵⁹ The mount is not mentioned in D. Scott, *Brougham Hall, Notes on the "Windsor of the North"* (Penrith, 1897). Nor is it described in other accounts of the 1846 discoveries in the church: see T. Lees, 'St Ninian's church, Brougham', *Trans. Cumb. West. Antiq. Archaeol. Soc.*, iv (1880), 421; A. J. Heelis, 'Ninekirks and the Countess's pillar', *ibid.*, iii (1903), 359; C. M. L. Bouch, 'Ninekirks, Brougham', *ibid.*, I (1951), 86; W. T. McIntyre in *The Cumberland News*, 13 March 1937. I am grateful to the Librarian of University College, London, for access to a copy of the catalogue of the 1932 sale by Garland-Smith and Co. Messrs Thornborrow and Co. of Penrith, who conducted a sale of surplus contents from the Hall on 1 February 1934, kindly inform me that no catalogue was prepared for their sale.

DESCRIPTION

The mount is described in *The Archaeological Journal* as "between two to three inches in diameter, and three-quarters of an inch in breadth".⁶⁰ In both the diaries and in the published account Brougham referred to the object as gilt but, two years after the discovery, Shaw identified the metal as "seemingly of silver gilt".⁶¹

Our only knowledge of the decoration comes from Jewitt's engraving in *The Archaeological Journal* (PL. xv, A). Unfortunately comparison between his two versions of the figure labelled *b* does not suggest that he rendered details with any great accuracy. What he does show is a circular band whose decoration is set between two borders. The upper border is formed by a rim which carries some form of ornament, perhaps a combination of pellets and lozenges. The main decoration, which is described as "engraved", consists of three anthropomorphic motifs whose lower parts dissolve into neat line-incised knotwork. Figure *a* is a face-mask with a broad forehead and a forked chin or beard. His horn-like ears sprout knotwork and a swastika is placed within the fork of the chin. At each shoulder a loop carries two wings, one flanking the cheeks and the other running alongside the waisted body. The body is decorated with scallops which presumably represent feathers. Figure *b* has a knotwork strand laid along the top of the head and other strands expand, trumpet-like, alongside the face towards the shoulders. The body is covered by two wings (?) and the arms are raised to the breast. Figure *c*, like *a*, produces knotwork strands from his head. Below his collar is a body marked by scallops; the two arms link to other extensions which spring from spirals at the shoulders.

FUNCTION

Brougham and Way both suggested that the mount came from a drinking or hunting horn. This is unlikely. Jewitt's engraving indicates that the decorated rim should be regarded as the top and this has a smaller circumference than the other border. It follows that the object to which the mount was attached narrowed rapidly towards the lip and this is not the characteristic shape of a horn.⁶² It is much more likely that it is a mount from a cup: good parallels for the shape and size of the Brougham circlet can be found on the cups from Sutton Hoo and on other examples surviving from the pagan Anglo-Saxon period.⁶³

The engraving shows a break in the knotwork below figure *c* and this presumably marks the point at which the strip was joined together. But there are no traces of rivet holes for fixing the mount nor is there any allowance in the decoration for the addition of a binding clip.⁶⁴ It must be assumed that there were once rivet holes under the rim at the points which are shown as damaged in the engraving.

DECORATION, DATE AND SIGNIFICANCE

The ornament is clearly of a type which has been variously labelled as Irish, Hiberno-Saxon or Hiberno-Scottish. Yet metalwork in this style rarely uses anthropomorphic knotwork and none of the known examples offer a close parallel. The human based motifs, for example, on the mount from Halsan (Norway) and on the disc from Togerstown (Ireland) both have contorted and interwoven limbs but in neither case

⁶⁰ Op. cit. in note 54, 62. Shaw gives the same breadth but has the diameter as "about three inches".

⁶¹ Op. cit. in note 57.

⁶² For a discussion of horn-mounts see D. M. Wilson, 'The Trewhiddle hoard', *Archaeologia*, xcvm (1961), 86-8; J. Graham-Campbell, 'The 9th-century Anglo-Saxon horn-mount from Burghead, Morayshire, Scotland', *Medieval Archaeol.*, xvii (1973), 43-51. See also J. Petersen, *Vikingetidens Redskaper* (Oslo, 1951), 396-400.

⁶³ See: R. L. S. Bruce-Mitford, *The Sutton Hoo Ship Burial*, 1 (London, 1975), figs. 136-7; R. A. Smith, *Guide to Anglo-Saxon Antiquities* (London, 1923), 65; *Victoria County History of Surrey*, 1 (London, 1902), 266 and fig. facing 257.

⁶⁴ For such clips see Graham-Campbell, op. cit. in note 62, 44 and 47.

does the body disintegrate into knotwork.⁶⁵ Nor do other pieces, on which the human head is associated with interlace, seem particularly relevant to the decoration of this mount.⁶⁶

We come appreciably closer to the Brougham ornament when it is compared to motifs in Hiberno-Saxon manuscripts. The best parallels for the treatment of its full-face figures are to be found in the lavish decoration of the Book of Kells and in the closely associated Gospel book Turin Biblioteca Nazionale O.IV.20.⁶⁷ On f. 273^r of Kells, for example, a human head is given hair and shoulders which break up into knotwork whilst f. 201^r includes a human being whose lower parts dissolve into a series of open knots. Both motifs are analogous to those on the Brougham mount. The Turin manuscript is, in some respects, even closer to the mount in its blank faces and the horn-like sproutings of knotwork hair. It is in these manuscripts also that we find similar treatments of spiralling joints to wings: compare for example Brougham figure *a* with the wing attachments of the Kells symbol of St Luke on f. 290^v, and the spirals of figure *c* with an angel on f. 34^r of the same manuscript.⁶⁸

So close is the relationship between Brougham and the manuscripts that it is difficult to believe that they are far distanced in date. Professor Brown's recent examination of Kells assigns it to the 8th century and Lowe referred Turin to his "saec VIII".⁶⁹ This is the most likely period for the Brougham mount. Other elements in its ornament would certainly fit an 8th-century date. The line-incised knotwork, for example, is closely paralleled in both appearance and technique on such 8th-century pieces as the so-called Athlone plaque, a bell-shrine now in Dublin, and Pictish brooches from the St Ninian's Isle hoard.⁷⁰ If Jewitt's engraving is rightly interpreted then the rim was decorated with a pellet and lozenge border; admittedly this is a common type of ornament but it is used on the Genoels-Elderen diptych which recent scholarship attributes to 8th-century Northumbria.⁷¹ The 8th century was also the period when Anglo-Saxon, Irish and Pictish metalworkers all favoured a gilded surface to their ornaments.⁷² Even the swastika motif, which is very rare in metalwork, would not be out of place at this date for there are examples in both the Lindisfarne Gospels and Kells.⁷³

All the evidence points to the Brougham mount as an example of 8th-century insular metalwork, decorated with unusual anthropomorphic motifs which seem to reflect manuscript art. Its discovery contradicts the recent claim that "not a single piece of metalwork ornamented in this (Hiberno-Saxon) style has turned up in Northumbria".⁷⁴ Unfortunately it cannot be used as evidence for a Northumbrian

⁶⁵ E. Bakka, 'Some decorated Anglo-Saxon and Irish metalwork found in Norwegian Viking graves', in A. Small (ed.), *The Fourth Viking Congress* (Edinburgh, 1965), 39; A. Mahr (ed.), *Christian Art in Ancient Ireland*, 1 (Dublin, 1932), no. 4.

⁶⁶ e.g. the mount from Markyate: F. Henry, *Irish Art in the Early Christian Period to A.D. 800* (London, 1965), pl. 69.

⁶⁷ F. Henry (ed.), *The Book of Kells* (London, 1974). This facsimile edition also illustrates (fig. 30) the relevant illumination from the Turin Manuscript, for which see also E. A. Lowe (ed.), *Codices Latini Antiquiores*, IV (Oxford, 1974), no. 466. A full-face figure with interlaced hair in the MacRegol Gospels of c. 800 should also be noted: see O. Pacht and J. J. Alexander, *Illuminated Manuscripts in the Bodleian Library*, III (London, 1973), pl. cxvi. St Gall MS 1395 also uses interlaced figures but these, like many in Kells, preserve all their limbs and are seen in profile.

⁶⁸ Facsimile edition cit. in note 67, pls. 106, 111.

⁶⁹ T. J. Brown, 'Northumbria and the Book of Kells', *Anglo-Saxon England*, 1 (1972), 243. For Lowe see note 67.

⁷⁰ F. Henry, *Irish Art in the Early Christian Period to A.D. 800* (London, 1965), pls. 48, 90; A. Small et al., *St. Ninian's Isle and its Treasure* (London, 1973), pl. xxxi, and discussion on p. 91.

⁷¹ J. Beckwith, *Ivory Carvings in Early Medieval England* (London, 1972), no. 3. Note also the framing decoration of the Gandersheim casket, *ibid.*, no. 2.

⁷² D. M. Wilson, *Anglo-Saxon Ornamental Metalwork 700-1100* (London, 1964), 10; A. Small et al., *op. cit.* in note 70; O. S. Johansen, 'Bossed penannular brooches', *Acta Archaeologica*, XLIV (1973), 104 sums up the Irish situation — note particularly his remark that "silver, when used, is gilded".

⁷³ Lindisfarne f. 210^v and Kells f. 8^r.

⁷⁴ Johansen, *op. cit.* in note 72, 112.

contribution to that style.⁷⁵ On the contrary, a plausible case can be made for its Pictish manufacture. Pictland is the area which is favoured by Brown for the production of the Book of Kells whose decoration is close to that on the mount.⁷⁶ This is also the area where the non-mobile art of the sculptured slabs uses double-winged angles with spiralling attachments like those at Brougham.⁷⁷ A stone from Meigle even has a triton-like figure whose lower regions and hair dissolve into knotwork.⁷⁸ The argument cannot be conclusive because of the complex relationships between Anglo-Saxon manuscripts, the Book of Kells and Pictish sculpture. Nevertheless the suggestion of a Pictish origin is an attractive one.

It is, of course, rare for Christian metalwork to emerge from a grave. It is therefore a pity that more information is not available about the context of the find and the relationship of grave D to the other burials. Yet, since 13th-century tomb-slabs were found *inverted* over some of the graves, it is probable that Lady Anne Clifford's restoration had already destroyed much of the evidence long before Brougham's excavations.⁷⁹ The possibility must be considered, however, that the Brougham burial could be of the Viking period and directly comparable to the graves found beneath the floor of Kildale church in Yorkshire.⁸⁰

RICHARD N. BAILEY

THE PRODUCTION OF RED-PAINTED POTTERY AT STAMFORD, Lincs. (FIGS. 65-6)

Red-painted decoration is a well-known feature on continental early medieval pottery,⁸¹ but no manufacturing site had been found in Britain until the discovery, on the Stamford Castle site in the summer of 1976, of red-painted wasters with other production material attributed to the late 9th and early 10th centuries. Although the study of this pottery manufacture is far from complete, it is hoped that this preliminary note will lead to the recognition of further examples and a reconsideration of imported 'continental' red-painted sherds.⁸²

The paint-decorated sherds comprise much less than 1% of the wasters and they resemble the undecorated sherds in fabric, colour and manufacturing techniques. Since some of the red-painted sherds belong to layers earlier than the excavated kiln and the majority of the wasters, another kiln or kilns must have existed nearby, probably in the unexcavated area just N. of the site. However, the general production does not seem to

⁷⁵ For an important recent paper on this issue see J. Graham-Campbell, 'The Lough Ravel, Co. Antrim brooch . . .', *Ulster Jnl. Archaeol.*, xxxvi-vii (1973-4), 52-7. The Hexham bucket, almost certainly made in Northumbria, is relevant to this discussion: see R. N. Bailey, 'The Anglo-Saxon metalwork from Hexham', in D. P. Kirby (ed.), *St Wilfrid at Hexham* (Newcastle, 1974), 141-50. Note also, from Northumbria's southern borderlands, the Ribchester mount: J. D. Bu'lock, 'The eighth-century bronze boss from Ribchester, Lancs.', *Trans. Lancs. Ches. Antiq. Soc.*, lxxviii (1975), 75-8.

⁷⁶ Op cit. in note 68, 238-43.

⁷⁷ See J. R. Allen, *The Early Christian Monuments of Scotland* (Edinburgh, 1903), figs. 231, 233, 305. Note however that an analogous attachment of wings is found much earlier on the Sutton Hoo shield, the 8th-century Franks Casket and on a later crucifixion plaque in Dublin illustrated in F. Henry, *Irish Art during the Viking Invasions* (London, 1967), pl. 53.

⁷⁸ I. Henderson, *The Picts* (London, 1967), fig. 32. Note, in a later period, J. R. Allen, op. cit. in note 77, fig. 393.

⁷⁹ The finding of Grave A "partly under" the S. wall leads to the same conclusion.

⁸⁰ J. C. Atkinson, *History of Cleveland, Ancient and Modern* (London, 1874), 81-5. I am grateful to Mr J. T. Lang for his comments on the Kildale parallel. On the general issue of Viking burials in Christian graveyards see D. M. Wilson, 'The Vikings' relationship with Christianity', *Jnl. Brit. Archaeol. Assoc.*, xxx (1967), 43-4.

⁸¹ Summarized in J. G. Hurst (ed.), 'Red-painted and glazed pottery in western Europe from the eighth to the twelfth century', *Medieval Archaeol.*, iii (1969), 93-147.

⁸² I would like to thank the Central Research Fund of the University of London for a travel grant which enabled an examination of relevant Continental pottery.