

contribution to that style.<sup>75</sup> 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.<sup>76</sup> 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.<sup>77</sup> A stone from Meigle even has a triton-like figure whose lower regions and hair dissolve into knotwork.<sup>78</sup> 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.<sup>79</sup> 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.<sup>80</sup>

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,<sup>81</sup> 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.<sup>82</sup>

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

<sup>75</sup> 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.

<sup>76</sup> Op cit. in note 68, 238-43.

<sup>77</sup> 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.

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

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

<sup>80</sup> 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.

<sup>81</sup> 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.

<sup>82</sup> 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.

change significantly during the period represented by the waster layers. After a description of the pottery, the possible continental influences will be assessed.

The wasters from the kiln area as a whole are usually buff coloured, though often reaching a medium grey colour. The painted vessels have a Munsell<sup>83</sup> range for their fabric of hue 5YR, value 6 to 7, chroma 4 to hue 7.5YR, value 6 to 8, chroma 4 to 6. The quartz content within the entire group varies so that the sherds have been separated into two fabrics, E and F. Fabric E is moderately sandy, with occasional larger grains causing an irregular surface. Fabric F is not as sandy in appearance, and the smoother surface allows tiny angular quartz inclusions to reflect light, giving an effect similar to mica.<sup>84</sup> Although this fabric division is useful for description, it does not now seem to reflect an intentional difference of production, and can be explained by the natural variation in the clay layers and sandy lenses overlying the limestone in this area of the site. The clay lining of the kiln shows the same mixtures used to build up its thickness.

The wasters include at least 5 of the 24 general Stamford ware forms defined:<sup>85</sup> form 2 — cooking pots with simple everted rims; form 3 — cooking pots with a concave upper surface, or possible lid seating; form 8 — spouted pots; form 12 — bowls; form 21 — large storage vessels. Red paint has so far only been found on forms 2, 3, and 21.

FIG. 65, No. 1: layer 1417, form 21-01, fabric F unglazed (F 0). This large storage vessel bears thumbed, applied strips which differ from the typical Thetford and Stamford type in that the strip is knife cut with very straight sides and sharp edges and the impressions are made with the side of the thumb, not the tip, thus forming pronounced ridges across the full width of the strip. The red-painted motifs are simple strokes, made with the left hand, and the same paint-coated hand left red prints on the interior of the neck when the pot was lifted and moved. The clearly defined edges of the paint and the lack of impression made by the hand print suggest that the painting was done when the pots were leather hard.

FIG. 65, No. 2: layer 1315, form 21-02, fabric F (4)/(4). This slightly smaller storage vessel bears similar painted motifs, and is also partially glazed. The thick yellow glaze is in the Munsell colour range for the glazed sherds of hue 2.5YR, value 7, chroma 6 to 10, and value 8, chroma 8. The reaction between the lead in the glaze and the silica in the pot has formed several deep pittings in the surface which would suggest that the lead was concentrated and not mixed in water. Significantly, one circular patch of glaze extends across the section, which shows that the pot must have been badly cracked or broken during the firing, before the glaze fused.

The twenty-seven paint decorated body sherds so far identified bear hand streaks, some horizontal, or irregular paint drips, probably accidental. Five of them also bear spots of yellow glaze. Only one base shows a circular patch of red paint. It is flat, as are virtually all the waster bases, and its radius of 4 cm. is within the typical range for cooking pots, although slightly smaller than the average.

A second type of painted decoration, consisting of short tapering streaks on the upper surface of the rim, can be seen on three very similar storage vessel rims: FIG. 65, No. 3: layer 1259, form 21-03, fabric F 0; No. 4: layer 1345, form 21-04, fabric E 0; No. 5: layer 1347, form 21-04, fabric F 0. This technique also appears on a cooking pot form (not illustrated).

<sup>83</sup> The Munsell Color Company, *The Munsell Book of Color* (Baltimore, 1958).

<sup>84</sup> Under microscopic examination, both fabrics have an optically anisotropic matrix of fired clay with a limited range of inclusions, consisting of quartz grains, iron grains approximately 0.01 mm. diameter, and ovoid iron-rich clay pellets and ironstone fragments up to 0.7 cm. long. Fabric E contains some angular quartz grains mixed with subangular ones 0.08 to 0.30 mm. diameter, and a few grains 0.35 to 0.60 mm. diameter. The matrix also has many grains 0.04 to 0.07 mm. diameter. Fabric F has fewer quartz inclusions, with proportionally more of them in the range 0.04 to 0.07 mm. diameter, as there are considerably fewer of the larger grains.

<sup>85</sup> K. Kilmurry, 'An approach to pottery methodology: Stamford ware', *Medieval Ceramics*, 1 (1978, forthcoming).

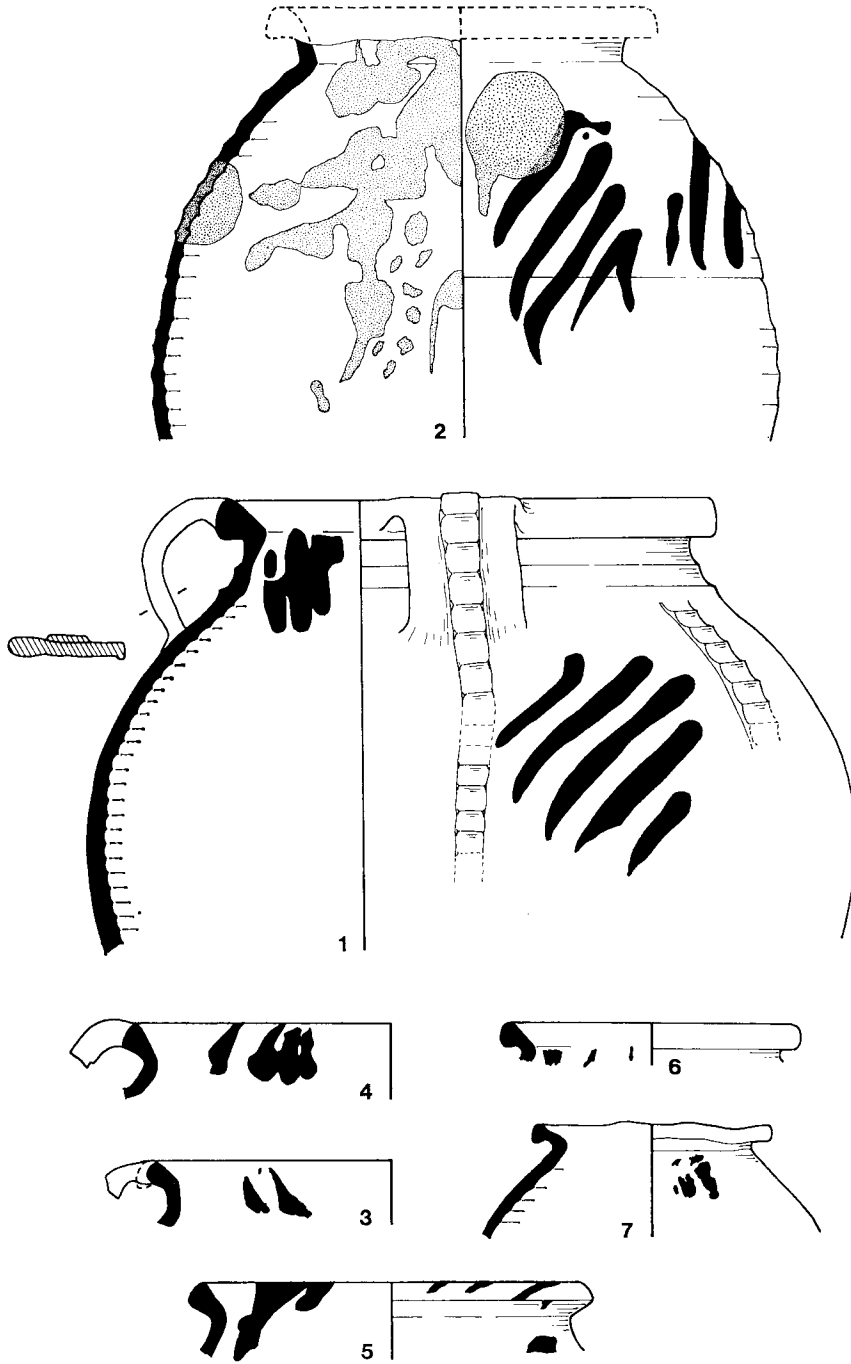


FIG. 65

LATE ANGLO-SAXON RED-PAINTED POTTERY FROM STAMFORD, Lincs.  
 Sc. 1:4

The pottery was consistently well made, especially for the date, with even walls which are often quite thin. The red paint is an iron solution with a Munsell colour range of hue 2.5YR to 10YR, value 5, chroma 6, and hue 7.5YR, value 4 to 5, chroma 2. Its appearance is unlike the very concentrated mixture applied to Pingsdorf wares, and it is not as thick as the slip on painted Badorf-type wares. None of the wasters shows an attempt at overall glaze and glaze specks are rare. Although the red-painted sherds are too small a sample to be conclusive, they show a very much higher proportion of glaze traces than the rest of the wasters and the painted decoration seems associated mainly with form 21. In addition to the use of paint, several other aspects of the pottery produced on the site are not typical of later Stamford ware production. The bases are flat, frequently showing the wire-cutting of removal from the wheel. Many vessels have pronounced throwing ridges, especially on the upper third of the body, and the trefoil-form spout, broad strap handle and type of applied strip used are also distinctive.

Since the discovery of the kiln wasters, further red-painted sherds have been noted in early occupation levels from the town. The fabrics and colours are identical to the wasters, but the sherds are too fragmentary to compare vessel forms. The earliest material from the site excavated by Miss C. Mahany in St George's St. (TF 032072)<sup>86</sup> consists almost exclusively of sherds in Fabrics E and F with rims like the kiln wasters, and includes two red-painted body sherds from different pots, probably of form 21. One of these small sherds suggests slightly more complex linear decoration. The Stamford High Street Co-operative site (TF 03150720) excavated by A. Burchard in 1963<sup>87</sup> produced sherds from two further vessels, each represented by two joining body sherds. Several residual painted wasters have been found in medieval layers on the Castle site. A few small body sherds and a handle fragment of Fabric E from excavations of the town defences at Hereford, Victoria Street,<sup>88</sup> represent one vessel, bearing traces of oblique red painted streaks, one along the central ridge of the handle. The vessel's occurrence in this context is less likely to result from traders from Stamford than from Mercian contact following the capture of Stamford by King Edward. Sherds from at least five vessels from Northampton<sup>89</sup> are also visually identifiable as Stamford products: their dating is not inconsistent with this. Neutron activation analyses of red-painted samples are in progress to help source identification.<sup>90</sup>

Since red-painted decoration on pottery is a well established continental tradition, the brief use of this technique at Stamford seems to reflect some form of contact which transmitted the idea. Although the number of defined continental red-painted ware sources continues to increase, only a limited number have been established as contemporary to the Stamford material. The first main area to be considered is the Rhineland between Cologne and Bonn, where the Badorf and Pingsdorf industries were centred. The Stamford finds seem to antedate the Pingsdorf and Pingsdorf-type wares, but are contemporary with the earlier red-painted Badorf wares<sup>91</sup> which they resemble in the simple stripe motifs, but differ from in vessel forms and technical details. An excellent

<sup>86</sup> D. M. Wilson and S. Moorhouse, 'Medieval Britain in 1970', *Medieval Archaeol.*, xv (1971), 127.

<sup>87</sup> Site publication by A. Burchard forthcoming.

<sup>88</sup> D. M. Wilson and D. G. Hurst, 'Medieval Britain in 1968', *Medieval Archaeol.*, xiii (1969), 233; P. A. Rahtz, 'Hereford', *Current Archaeol.*, 1, ix (July 1968), 242-6 — I am grateful to A. Vince for showing me this find.

<sup>89</sup> M. R. McCarthy, 'The pottery', in J. H. Williams, *Excavations on St Peter's Str., Northampton, 1973-6* (*Northampton Development Corporation Monograph*, II, ii, forthcoming). I would like to thank M. McCarthy for making this material available.

<sup>90</sup> These analyses are part of a larger research programme at Bradford University directed by A. Aspinell who is studying Stamford wares as well as other early and late medieval wares.

<sup>91</sup> H. Hinz, 'Die karolingische Keramik in Mitteleuropa', in W. Braunsfels (ed.), *Karl der Grosse, Lebenswerk und Nachleben*, III (Düsseldorf, 1965), 262-87; W. Lung, 'Zur Frage der rotbemalten Badorf ware', *Kölner Jahrb.*, 1 (1955), 67-70.

group of this Badorf-type ware is seen in the vessels from the Church of St Walburga in Meschede (Westphalia),<sup>92</sup> which date from before the 893–953 construction phase. Here, hand-streaked motifs predominate, although the other features of the pottery differ from Stamford ware. A lesser area is suggested along the upper Rhine, represented by finds from Strasbourg and Ettlingen<sup>93</sup> and a kiln at Bouxwiller,<sup>94</sup> but these products are quite dissimilar from those of Stamford in form, decoration and technique.

The other main area to be considered is northern France, although it is difficult to assess the ceramics of this region because of the limited amount of local research. However, the excavations in Beauvais at the Basse-Œuvre site by E. Chami and those to the E. of the cathedral by P. Leman are highly relevant, for although the dating evidence is not conclusive, some of the red-painted ware could be as early as the 9th century.<sup>95</sup> The level 1 motifs include finger streaks, some comma-like, and short, narrow stripes on the upper rim surface, as well as complex lattice patterns of very narrow strokes. The forms are parallel to some of the early Stamford examples, such as the globular storage vessels and vessels with flat bases, trefoil spouts and broad handles, as well as some of the rim types. In addition, yellow glaze is present as tiny specks and irregular patches on painted vessels, and also covers larger areas of the surface on some of the other vessels. However, it must be remembered that other traits do differ from Stamford. Further N., red-painted motifs of triangles and wavy lines have been found on a few of the sherds from the kiln site at Baralle<sup>96</sup> (Pas-de-Calais), for which the author proposes a date *c.* 900 based primarily on remanent magnetic analysis. The possibility remains that other red-painted ware centres may exist, not yet defined, elsewhere in northern France.

If the idea to use red paint on Stamford ware came from imported pottery, the simple hand motifs need not reflect the decoration on the original models. Such indirect influence is quite possible, for early red-painted imports have been recognized in Britain.<sup>97</sup> Although the early Stamford material resembles the general Thetford ware tradition,<sup>98</sup> it is also quite similar to some of the Beauvais and Baralle pottery. However, not enough Stamford features are closely paralleled to suggest direct contact with any of the continental production centres so far defined. Such a link through a foreign potter working in Stamford is feasible, considering the disruption of towns and populace in northern France caused by the Viking raids from the mid-9th century onward;<sup>99</sup> this possibility would also help to explain the origin of glaze in Stamford. From the present evidence, the Castle site kiln complex now appears the earliest production area of the town. It is striking that a Continental trait such as red paint should appear so early in the Stamford sequence. However, it is premature to assess its significance and only when the ceramic developments of northern France are elaborated and more closely dated will the nature of any relationship with Stamford be clarified.

KATHY KILMURRY

<sup>92</sup> W. Winkelmann in *Westfälische Forschungen*, xix (1966), 135–6.

<sup>93</sup> U. Lobbedey, in *op. cit.* in note 81, 124–5.

<sup>94</sup> F. Rexer, 'Céramique des VIIème — IXème siècles découvertes à Bouxwiller', *Soc. hist. et archéol. de Saverne et environs*, xli (1963), 3–4.

<sup>95</sup> P. Leman, 'La céramique peinte du Moyen Age découvertes à Beauvais', *Archéol. Médiévale*, II (1972), 187–214; M. de Bouard, 'La période carolingienne', in *La céramique du Beauvaisis* (exhibition catalogue Musée Nationale de Céramique de Sèvres, 1973), 5–9.

<sup>96</sup> A. Jacques, 'L'officine de potier du haut moyen-âge de Baralle (Pas-de-Calais)', in J. Cartier (ed.), *La céramique médiévale du nord-ouest de l'Europe* (Beauvais, 1977), 6–11.

<sup>97</sup> J. G. Hurst, 'The pottery', in D. M. Wilson (ed.), *The Archaeology of Anglo-Saxon England* (London, 1976), 296–348.

<sup>98</sup> *Ibid.*; and especially the Cox Lane, Ipswich, Kilns I and IV for which see N. Smedley and E. Owles, 'Some Suffolk kilns: IV. Saxon kilns in Cox Lane, Ipswich, 1961', *Proc. Suffolk Instit. Archaeology*, xxix (1963), 304–35.

<sup>99</sup> L. Musset, *Les invasions: Le second assaut contre l'Europe chrétienne* (Paris, 1965); J. M. Wallace-Hadrill, *The Vikings in Francia* (Reading, 1975).

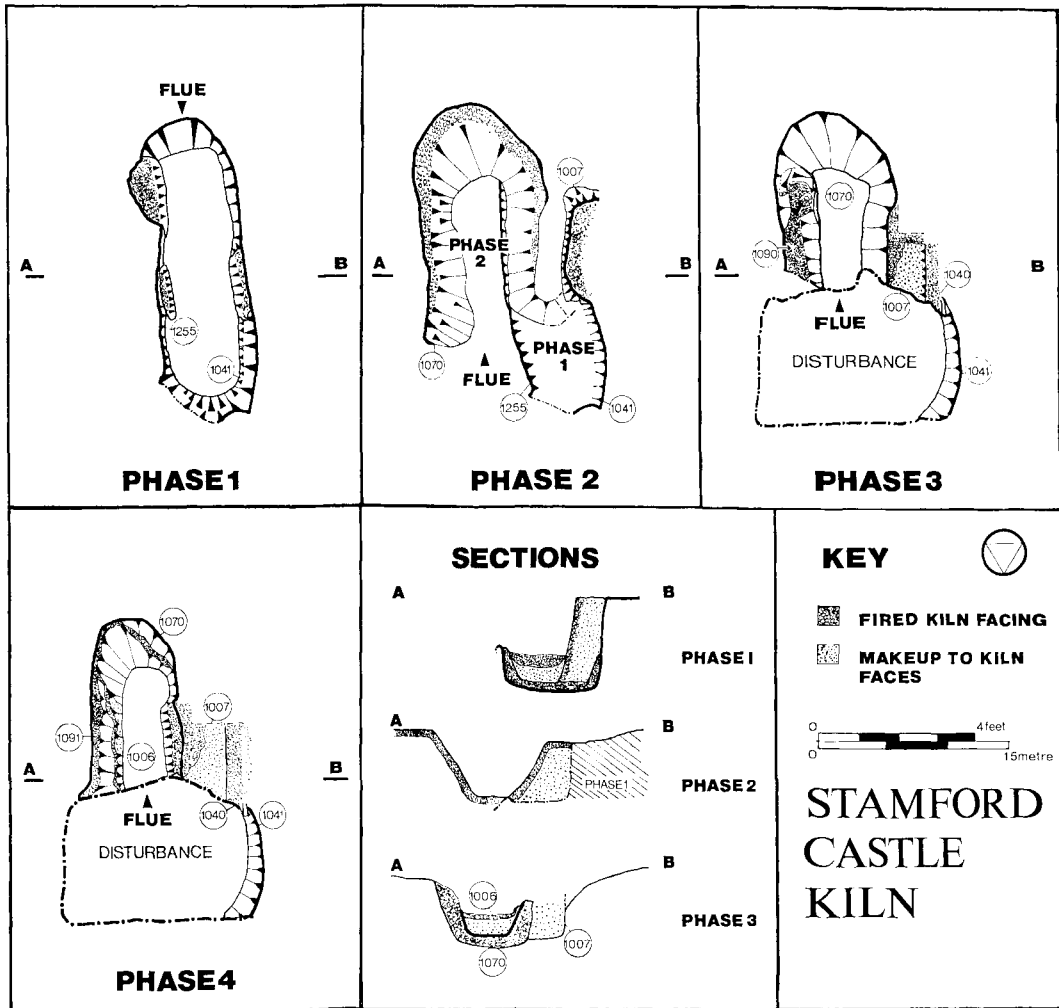


FIG. 66

LATE ANGLO-SAXON POTTERY KILN, CASTLE SITE, STAMFORD, LINCS.

THE ARCHAEOLOGICAL CONTEXT *By C. MAHANY (FIG. 66)*

The pottery kiln and other structures to be described were found within the area later occupied by the bailey of the medieval castle, and outside of and SW. of the pre-Conquest burh. The sequence of events on this part of the site was as follows:

i) The earliest features which were excavated were some small pits, which were cut into the natural clay, and were partially filled with clean sand. These contained red-painted, and other pottery, ash, and fired clay lumps, evidently from kiln lining, although no kiln associated with this phase was discovered.

ii) A series of three concentric ditches or palisade trenches was dug. The area enclosed by any likely extrapolation of these ditches would have resembled a ring-work on the site later occupied by the castle, and on an adjacent spur to that bearing the burh. Although the outer ditch cut a layer which sealed the pits described under (i), they remained at least partially open throughout phases (iii) and (iv) and it is not envisaged that the total time-span between phases (i) and (iv) was more than a few years — at most decades. The middle ditch, with an inner palisade trench had been in one area backfilled with clean red clay, very soon after its original excavation, and this contained a coin of Alfred.

iii) The pottery industry was re-started, while most of the ditch system was still open, and sections of the ditches became the repository of dumps of waster material, deriving from a kiln or kilns which must have existed near to the limits of the excavation. A square pit, cut into natural clay and containing much re-deposited clay, may have been a puddling pit.

iv) The kiln (Phases I-IV, fig. 66) was inserted through the ash and pot layers described above. A single-flued up-draught kiln of simple design, it was re-lined on several occasions. The waster material associated with the operation of this kiln was distributed around the area of the kiln, or in adjacent pits, or forming the upper fill of the outer ditch. While the kiln was in operation, the puddling pit was re-cut, and enlarged.

v) In this phase all industrial activity on the site ceased, and part of the area became sealed under a linear spread of clean brown soil, perhaps to be associated with the eastern defences of the Norman Castle. Further phases intervened before the area was disturbed by the construction of the 12th-century hall complex, and the landscaping of its courtyards.

*Dating.* Although this is at present only provisional,<sup>100</sup> there seems little reason to doubt that the pottery industry in this part of Stamford was a short-lived phenomenon, which is unlikely to have started before the late 9th century, and which had certainly died out before the Norman conquest. The production of red-painted wares was an early experiment, which was not continued.

### SAXON SOUTHAMPTON

The statement by P. E. Holdsworth (*Medieval Archaeol.*, xx (1976), 30) that archaeological sites in the Chapel and St Mary's areas of Southampton "will continue to be referred to as Hamwih" cannot be justified on either onomastic or historical grounds. One of the conclusions of my recently-completed analysis of the names recorded as referring to Southampton in the period up to A.D. 1100 is that there is no adequate justification for the modern use of the name-form 'Hamwih' to refer to these sites. Furthermore, there is no reason to apply either of the main alternative names *Hamtun* or *Hamwic* exclusively to any particular part of the Test-Itchen peninsula rather than to its whole. The full results of my research, based on a collection of ninety-eight name-forms, will be published in the excavation report on the Melbourne Street site at Southampton (forthcoming) but in the meantime it may be useful to have a brief summary of my conclusions.

The use by many archaeologists and some historians of the name-form 'Hamwih' to refer to the area where remains of the Anglo-Saxon period have been found on the shores of the R. Test at Southampton has been conventional since the publication in 1949 of the first interim report of excavations there by Maitland Muller.<sup>101</sup> In it he defined the sites of ancient settlement at Southampton as "the Roman Town of Clausentum" and "the Saxon Town of Hamwih". Ignoring here the question of the identification of *Clausentum* with Bitterne, the use of the name-form 'Hamwih' in this context and in the work of most subsequent writers on Anglo-Saxon Southampton is open to criticism on both linguistic and more general historical grounds. As a convention it represents the antiquarian promotion of an alien name-form from the status of a 'sport' spelling to one of apparent normality. The spelling on which 'Hamwih' is based is in fact a rare Continental Germanic one (*Ham-wih*), standing for Old English *Hamwic* (*hamm + wic*) and recorded only in a manuscript of the Life of Willibald written in Middle Franconia in the late 8th or early 9th century.<sup>102</sup> The use of this rare Continental spelling as the conventional label for an Anglo-Saxon settlement has led to several confusing and inaccurate statements in archaeological literature, which make the

<sup>100</sup> Dr A. Clark reports that archaeomagnetic measurements made by the Ancient Monuments Laboratory and the Department of Geophysics and Planetary Physics, Newcastle University, gave a mean declination of 15.8°E. and inclination of 68.6° (corrected to Meriden). Calibration data are sparse for this period, but this result appears to support the earlier dating for the kiln.

<sup>101</sup> *Proc. Hants. Field Club*, xvii (1949), 65-71.

<sup>102</sup> *Vita Willibaldi Episcopi Eichstetensis*, ed. O. Holder-Egger, *Mon. Germ. Hist. Script.*, xv, i (Hanover, 1887), 91.