

illusions of complicated interlace by cramming together closely packed bent elements; stopped plait is another manifestation of this tendency.¹³

In a preliminary note such as this, it is not appropriate to discuss the *corpus* of sculptural material from Gilling West. However, both stones discussed here are of a form new to the site — a point of some interest. The importance of the occurrence of the Anglian cross-type on Stone A is considerable, since, despite the tradition of the ecclesiastical centre at the site, all the sculpture that had so far come to light belonged to the later, Anglo-Scandinavian period. This recent find now establishes a sculptural tradition that reflects mainstream Anglian stylistic trends at Gilling. The hogback Stone B is a Viking period monument and must be contemporary with the two round-shaft derivatives already known at the site.¹⁴ This group accords happily with the finding of the sword. Clearly Gilling had an important phase of existence in this period, hardly to be inferred from the extant literary sources.

JAMES T. LANG AND CHRISTOPHER D. MORRIS

NOTES

¹ C. D. Morris, 'An Anglo-Saxon grave-slab from Hurworth, Co. Durham', *Archaeol. Aeliana*, Ser. 5, (1973).

² E. Okasha, *Handlist of Anglo-Saxon Non-Runic Inscriptions* (Cambridge, 1971), *sub nomine*; W. G. Collingwood, *Northumbrian Crosses of the Pre-Norman Age* (London, 1927), 13, fig. 17; C. D. Morris, 'Aycliffe and its pre-Norman sculpture', in J. T. Lang, ed., *Anglo-Saxon and Viking Age Sculpture*, British Archaeol. Rep., 49 (Oxford, 1978).

³ W. G. Collingwood, 'Anglian and Anglo-Danish sculpture in the North Riding', *Yorks. Archaeol. Jnl.*, xix (1907), 334, 337; W. G. Collingwood, 'Anglian and Anglo-Danish sculpture in the West Riding', *Yorks. Archaeol. Jnl.*, xxiii (1915), 255-6, fig. b.

⁴ H. M. and Joan Taylor, *Anglo-Saxon Architecture* (Cambridge, 1965), I, 327, 419, 420.

⁵ *Historia Abbatum Auctore Anonymo*, cap. 2, ed. Charles Plummer in *Venerabilis Baedae Opera Historica* (Oxford, 1896), I, 388; *Historia Ecclesiastica*, Bk. III, caps. 14 & 24, ed. B. Colgrave & R. A. B. Mynors (Oxford, 1969), 256-7 and 292-3; A. H. Smith, *The Place-Names of the North Riding of Yorkshire* (Cambridge, 1928), 288; E. Ekwall, *Dictionary of English Place-Names*, 4th ed. (Oxford, 1960), 196. See also C. D. Morris, 'Northumbria and the Viking settlement: the evidence for land-holding', *Archaeol. Aeliana*, Ser. 5, v. (1977) 91, note 97, for discussion of connexion of *Suth-gedluit* with Gilling.

⁶ Collingwood 1907 (op. cit. note 4), 358-9, fig. g; 360-61, fig. i.

⁷ *Ibid.*, 356, fig. a; 370-72, fig. g.

⁸ Collingwood (op. cit. note 3), 77, fig. 95.

⁹ J. T. Lang, 'Hogback monuments in Scotland', *Proc. Soc. Antiq. Scotland*, 105, 1972-4, 208, fig. 1.

¹⁰ J. T. Lang, *Hogbacks in North-East England*, unpublished M.A. Thesis, Durham University 1967; J. T. Lang, 'Continuity and innovation in Anglo-Scandinavian sculpture', in Lang, ed. (op. cit. note 3).

¹¹ Collingwood 1907 (op. cit. note 4), 304-5, fig. a; F. J. Haverfield and W. Greenwell, *Catalogue of the Sculptured and Inscribed Stones in the Library of Durham Cathedral* (Durham, 1899), 115.

¹² C. A. Ralegh Radford, 'The Early Christian monuments at Govan and Inchinnan', *Trans. Glasgow Archaeol. Soc.*, New S., xv, part 4 (1966), fig. 9.

¹³ Collingwood 1907 (op. cit. note 4), 345, fig. 6.

¹⁴ *Ibid.*, 322-3, figs. d, e, j, k, l and m.

AN ANGLO-SCANDINAVIAN ORNAMENTED KNIFE FROM CANTERBURY, KENT (FIG. 3; PL. XXII)

During the 1976 excavations at 77-9, Castle Street, Canterbury, Kent, an iron knife was discovered that has a bone handle with exceptionally fine 10th-century Anglo-Scandinavian ornament (PL. XXII, A, B; FIG. 3, a-d).¹

Iron knife with bone handle. The iron knife-blade has a short straight cutting-edge with a pointed end, from which the back slopes steeply; it then runs parallel to the cutting-edge before being stepped up to its broad tang which is encased between two plates of bone, held together at the front by two iron rivets. The back end of the tang, which is overall the full breadth of the handle, curves upwards and rests on top of the inner of a second pair of iron rivets of which only the outer penetrates both bone plates.²

The bone plates each have a central oblong field, defined by a plain border, which contains a medial-incised interlace pattern; the ends terminate in stylized animal-masks. The pattern on one side (FIG. 3, d) is a simple continuous interlace with the addition of two free rings, one on either side of a central complication formed like a figure-of-eight. At each of the two well-preserved return-angles in the upper part of the

main interlace there has been added a small hole and an extra line within the ribbon to form an open-mouthed animal-head, looking toward the knife-point and incorporated within the flow of the interlace; at the third such return an 'eye' is still to be seen, but the fourth has suffered too much damage to show whether it too had such an animal-head. On the other side (FIG. 3, b), the central field is filled with a classic ring-chain pattern, of the Viking-age Borre style, its contours accentuated by drilling of the bone at the intersections.

Length: 10.3 cm.

The form of the Canterbury knife, with its stubby blade and broad tang, is unusual and is not closely paralleled amongst Viking-age knives known from Scandinavia or Britain.³ It is clearly not a knife for ordinary domestic use, but a specialized tool for precision cutting involving strong controlled pressure on its point. It is likely to be a leather-, wood-, or bone-worker's knife, with the last hypothesis seeming the most attractive given the skilfully ornamented bone plates which form its handle.

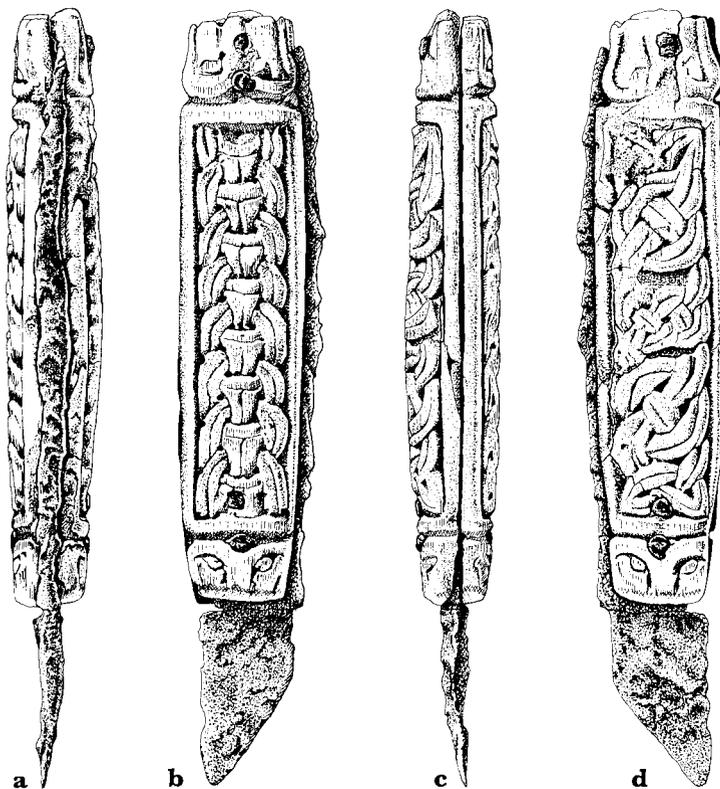


FIG. 3

a-d. ANGLO-SCANDINAVIAN ORNAMENTED KNIFE FROM
CANTERBURY, KENT. Sc. 1:1

The ring-chain ornament on this handle is a particularly fine example of a well-known Borre-style motif. The distribution and importance of this Scandinavian Viking-age style in Britain and Ireland has recently been summarized and discussed by Wilson.⁴ It is most familiar in its classic form on many of the 10th-century Manx crosses, but it is also well known on sculpture in northern England. The Scandinavian ring-chain

is formed around a central spine of which the vertebral elements are v-shaped, and it is in this form that it is found on the Isle of Man and in Yorkshire whereas, as Dr R. N. Bailey has demonstrated,⁵ the Cumbrian monuments use it the other way up (x). The Canterbury knife should be considered as having the v-form since the knife-point is downwards in use (as FIG. 3).

The only other insular examples of the Borre-chain which are known in bone occur on 'trial-pieces' from the Dublin excavations,⁶ although it also occurs in Ireland on wood, on the gaming-board from Ballinderry, Co. Meath, which was once thought to be of Manx origin but which can now be seen as a probable Dublin product.⁷ The motif occurs on metalwork in Britain and Ireland which is both of Scandinavian and of insular origin, amongst which should be noted a small bronze mount from Canterbury ornamented with an aberrant, and seemingly English, version of the Borre ring-chain.⁸ Wilson⁹ concludes that the Borre style in England was "truly a popular style which developed in its own fashion and produced both strictly classic, as well as aberrant, forms".

The ornament on the other side of the Canterbury knife-handle finds its best parallels in sculpture, particularly on the Anglo-Scandinavian monuments of northern England. J. T. Lang has kindly drawn my attention to the ribbon-interlace animals on two 10th-century hogbacks: that from St Alkmund's, Derby,¹⁰ and that from Plumbland in Cumberland.¹¹ He comments that "both stones have their abstract interlace terminated in small 'snake' heads, though in the case of the [Canterbury] knife it looks very much like a playful afterthought. The presence of free rings within the simple twist is very typical of northern English work of the 10th century, especially in slim linear panels".¹²

Animal-masks are well known in Borre-style metalwork in Scandinavia, but as such are rare in Britain, although they occur in a classic form on a recently discovered trefoil-brooch mould from Blake Street in York.¹³ This 10th-century mould exhibits mixed Anglo-Scandinavian ornament, and it is scarcely surprising that animal-masks occur on 10th-century Anglo-Scandinavian sculpture, in more or less stylized forms, given also their popularity in 9th-century Anglo-Saxon ornament.

The animal-mask terminals of the Canterbury knife-handle are thus inconclusive evidence in settling on an insular or Scandinavian origin for this piece. Its pure Borre ring-chain has to be considered in relation to the Anglo-Scandinavian nature of the ribbon-interlace on the other side. As has already been noted, the Borre ring-chain occurs in England in both pure and aberrant forms, although there is nothing known from the southern Danelaw to match the classical nature of this new find. A northern English origin, and a firm dating in the 10th century, is thus indicated for the Canterbury knife on account of its ornamented handle. The lay-out of its ring-chain must make a Cumbrian source for the manufacture of this knife less probable than one in the Kingdom of York.

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NOTES

¹ I am most grateful to T. Tatton-Brown, Director of the Canterbury Archaeological Trust, for the invitation to publish this knife which is now on display in the Royal Museum, Canterbury. The final report of the Castle Street excavations is to appear shortly in *Britannia*.

² This detail was revealed on x-rays kindly taken by Miss C. Sease, of the Institute of Archaeology, who also took the photographs.

³ See, for example: J. Petersen, *Vikingetidens Redskaber* (Oslo, 1951), 188-213; H. Arbman, *Birka, I, Die Gräber* (Stockholm, 1940), pls. 177-84; and D. Waterman, 'Late Saxon, Viking and early medieval finds from York', *Archaeologia*, xcvi (1959), 59-105.

⁴ D. M. Wilson, 'The Borre style in the British Isles', in B. Vilhjálmsson, et al. (eds.), *Minjar og Menntir* (Reykjavik, 1976), 502-9.

⁵ R. N. Bailey, *The Sculpture of Cumberland, Westmorland and Lancashire North-of-the-Sands in the Viking Period*. Durham Ph.D. thesis (1974), vol. 1, appendix 4. I am most grateful to Dr Bailey for permission to publish his findings.

⁶ B. Ó Ríordáin, 'Excavations at High Street and Winetavern Street, Dublin', *Medieval Archaeol.*, xv (1971), fig. 21 illustrates one such 'trial-piece'.

⁷ H. O'N. Hencken, 'A gaming board of the Viking age', *Acta Archaeologica*, iv (1933), 85-104.

⁸ D. M. Wilson, 'Two 10th-century bronze objects', *Medieval Archaeol.*, ix (1965), 154-6.

⁹ Op. cit. in note 4, 509.

¹⁰ Pl. xii in R. E. Routh, 'A Corpus of the pre-Conquest carved stones of Derbyshire', *Archaeol. Jnl.*, xciv (1937), 1-42.

¹¹ W. S. Calverley, *Notes on the Early Sculptured Crosses, Shrines and Monuments in the Present Diocese of Carlisle* (Kendal, 1899), 253-4.

¹² I am most grateful to Mr Lang for his comments on the ornament of this knife (pers. comm.).

¹³ P. V. Addyman, 'The work of the York Archaeological Trust, 1975', *Yorks. Philos. Soc. Ann. Report for 1975*, pl. 5, c.

A NEW TYPE OF 9TH AND 10TH-CENTURY POTTERY FROM WINCHESTER (FIG. 4)

The purpose of this note is to draw attention to a distinctive type of pottery, perhaps of 9th to 10th-century date, which occurs at Winchester. It was independently recognized by one of us (MB) during the 1961-71 excavations under the term 'sandy ware import', and by the other (JRC) as 'late Saxon sandy ware' while preparing earlier excavations in the city for publication.¹ Definitive publication must await a consideration of the recent finds, especially those from the Lower Brook Street site. The majority of vessels so far identified are very fragmentary, and only four vessels, all cooking pots, have profiles which are complete or can be reconstructed (FIG. 4).

The pottery stands out from contemporary types by its thickness and by its hard, harsh and very sandy fabric. It is generally bluish or brownish black, sometimes bluish grey, occasionally with a slight bituminous or more probably heavily burnt and charcoaled surface. The interior shows clearly that the pots have been turned on a fast wheel. The fabric is generally thicker than later medieval sandy wares, averaging 6 mm. in thickness, though the 'fine sandy ware' of 12th-century date is similar. This latter fabric sometimes has incised wavy-line decoration, and usually lacks the evidence of wheel-turning. There are also one or two Roman fabrics which might be confused with the early sandy ware discussed here. However, as the illustrations demonstrate, the forms are purely medieval, especially the sagging base, and confusion with Roman types could only be possible with body sherds.

Two thin sections of the vessel from Frederick Place prepared by S. A. Mackenna were examined under the petrological microscope by Dr D. P. S. Peacock. He reports: "A dark matrix of baked clay can be seen packed with numerous particles of well-sorted quartz sand. The grains are generally subrounded, about 0.3 mm. across, and are usually composed of discrete quartz crystals, though some polycrystalline grains are present. Accessory minerals include tourmaline, epidote, and a small rounded particle of carbonate. There is no internal evidence to suggest a possible source and without comparanda of known origin it is difficult to assess the place of manufacture."

Dating evidence is at present tenuous. The sandy ware is generally absent from the numerous large rubbish pits which were a feature of medieval Winchester from at least the beginning of the 11th century, the vessel from the Westgate Car Park being an exception. The pit from which this came contained typical medieval gritted-ware cooking pots, but the excavations of the last decade have shown that this latter ware was already well established in late Saxon times, and was probably in use by the 9th century. The sandy ware also occurs in the water-logged peat deposits which were a major feature of excavations in St George's Street, between Upper Brook Street and Parchment Street. The peat apparently filled man-made features, possibly drainage ditches, dating from before the formal development of the system of brooks in the NE. quarter of the city. Glazed pottery, such as Winchester ware, and tripod pitcher ware,