

SAXON

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Two dozen clenched nails and spikes from the Mound 1 Sutton Hoo ship have been donated to the Sutton Hoo Society by Penny Phillips, daughter of the Cambridge archaeologist, Charles W. Phillips. It was Phillips, assisted by Stuart and Peggy Piggott, W.F. Grimes, O.G.S. Crawford and others, who took over the excavation of the burial chamber from the hands of Suffolk archaeologist Basil Brown, after he had revealed the ship itself in July 1939.



A gunwale spike from rib 7 on the port side, labelled by Charles Phillips.



Stem-post rivet (?) collected by Charles Phillips.

'New' rivets from Sutton Hoo ship

In his autobiography, Phillips describes taking the rivets at the end of the excavation that summer:

'It was sad to leave the boat open to the sky and I took a large sample of clenched-nails and spikes from different significant parts of the ship. With any luck the clenched-nails still retained, fused on by corrosion, the diamond-shaped rove against which the clenching of the red hot nail had been done. The grain of the wood of the two strakes being clenched together could still be seen on the shank of the nail because iron rust had taken the shape of its grain. But no metallic iron ever remained, all was rust more or less retaining the shape of the original iron.' (My Life in Archaeology, Gloucester: Alan Sutton Publishing, 1987, 79)

This 'large sample of clenched-nails and spikes' was stored away until they resurfaced last year, when Charles Phillips's daughter Penny offered them to the Sutton Hoo Society. Rivets were used to join the strakes (planks) of the ship,

each consisting of a round head, shank and diamond-shaped rove; iron spikes fixed the gunwales and bolts were used for the ribs. Those surviving *in situ* were plotted by Dr Rupert Bruce-Mitford during his re-excavation of the ship in 1966-7*, but those taken by Charles Phillips have not previously been recorded. They no longer have any metallic iron content, because they have degraded to iron oxides and fused with the surrounding sandy soil.

There are 23 separate items, four labelled in pencil by Phillips, using luggage labels. The collection has been placed on short-term loan with Orford Museum, which is housed in the 12th century keep of Orford Castle (English Heritage), where they will be on display for at least a year from this month.

*See figs. 277-279 and cards 1-8 in the map pocket of *The Sutton Hoo Ship Burial* vol. 1 (Rupert Bruce-Mitford, British Museum Publications, 1975)



Charles Phillips (right) discussing the ship burial with Dr Rupert Bruce-Mitford (left) in 1967. (Centre, Yvonne Crossman). Photos Nigel Maslin.

The Society's trip from 1-7 June this year took in Denmark and ventured into Germany to see the original 4th century Nydam ship. Here, PAULINE MOORE describes the itinerary, with photos by MICHÈLE* and JONATHAN ABSON. They started off in Copenhagen.



Stone ship shape at Gamel Lejre. The ship shape transported you to Valhalla.

Visiting the ancient kings of Denmark

Shortly after arrival, we were treated to talks by our Tour Leader, Clive Warsop, as we viewed three objects in the **National Museum of Denmark**, in Copenhagen: two female bog bodies and a huge, silver-embossed bowl.

Our first journey was to **Gamel Lejre**, an historically unique, protected area called 'the cradle of Denmark's kingdom'. It claims to be home to the first, Scylding, kings and to the mythical warrior, Beowulf. The beautiful landscape contains burial mounds (kings' hoos) and stone-marked ships, signifying the journey to the afterlife, as well as a group of huge halls. The atmospheric museum, in the form of an old longhouse, has finds from prehistory onward.

Next day we were free to roam. Some went by train to **Roskilde**. Here, as the SHS had learnt on a previous visit

in September 2009 (*Saxon 50*, 8) five Viking-age ships had been discovered sunk in the fjord, forming a blockade to protect the town. The cathedral here houses the tombs of Danish kings. You see reconstructed ships in the boatyard and meet the shipbuilders. This is the home of the *Sea Stallion*, which circumnavigated Britain and visited Ireland from where her timbers came, in 2007-8.

Others in the group returned to **Copenhagen** to re-visit the National Museum. Many pieces had been found in bogs: bronze, silver and gold treasures recaptured from the past, together with a few of their owners. These still speak to us of the lives they led, the food they ate, the flowers they picked, their skilful crafts and the gods they feared. Huge stones, rune-struck to share a hero's name; great, twisted, silent horns... this is a good museum.

Another gallery/museum is the **Glyptotek**, where we saw French Impressionists; a striking display of ancient Egypt; a very special visiting exhibition of 'Crustumerium', a pre-Roman Etruscan site, with grave goods displayed along with graphic film about the excavations, and a curator at her painstaking work on a metal bracelet. This was a lesson in how to offer vivid exposition.

Saturday took us on the lengthy journey towards Aarhus, using the impressively long suspension bridge, the **Great Belt Bridge**, linking Zealand to Funen, via Odense. We made an exciting, surprise visit to the **Tollund Man** – most famous of bog-bodies – leathery, secret, pitiful – his story told by Clive.

We reached **Fyrkat**, oldest of Denmark's Viking ring castles, of the time of Harald Bluetooth (d.986), sited



An aurochs in the National Museum in Copenhagen.



Outside the museum at Gamel Lejre.



Relaxing at Gamel Lejre with a mound in the distance.



Schloss Gottorf, Schleswig, home of the Nydam ship.



Marc Ohm at Thorsberger Moor (photo Peter Graystone).



Member Ken Allen on mound 1 at Jelling, with museum behind*

between a land route and a river, so controlling access. Think of the Roman four-square garrisons, but this is circular, with four gates and a central crossway. In each quarter were four longhouses set square, with a small house in the middle. The nearby stow/village was peopled by costumed re-enactors, women and children chattering outside the houses, while men battled in a clearing close by. An excellent guide told us about the site and its history, before we headed off to the university town of Aarhus for the night,

Jelling was our last destination in Denmark. Standing on one of the two 50-60 foot-high mounds built by Bluetooth for Gorm, his father, and Thyra, his wife, we see Denmark in one, evocative place: his then new Christian church, Danish flag breeze-blown, a beautifully-tended churchyard (little hedges aromatic in the hot sun) and the ubiquitous bicycles leaning on the wall. The two famous, rune-carved stones mark the changes of belief (from pagan to Christian) introduced by Bluetooth: just as Raedwald

of East Anglia had done three centuries before. There is an excellent, imaginative and innovative museum here.

We spent the night at Tarp in Germany (once Angeln) before going to Schloss Gottorf, where we were met by two German re-enactor friends, Wolfgang Warwel and Marc Ohm, who have rowed the replica Nydam ship. The original is housed at the Schloss, and it was good to have their input, as well as the excellent exhibition. The planks of the ship, though in pieces, were preserved in the bog, but have been put together again, so it is almost complete and stands, impressively full-length. Some of us followed Marc to see the displays of finds from the Stone Age and Bronze Age, and especially the discoveries of offerings made in the Thorsberger Moor, or pool (*Saxon 56, 6-7*). This was a bog, (now a lake) where votive offerings included weaponry, harness, clothing (still intact as the bog here is not acidic) gold, bronze – and a silver helmet, whose central face had been struck out, leaving a sinister, gaping hole.

Marc drove three of us, sacrificing lunch, to visit Thorsberger Moor, trees mirrored in the still water: our world above, the under-world below. The place is beautiful and strange.

We reassembled at the Dannewerk, an ancient defensive rampart, 17 miles long, crossing the old oxen-road. This area defies denomination. German? Danish? It was all once Angeln. Now it feels like all-man's-land. The trees, fields and wide skies of Angeln feel like our home – the land where these Angles made their second home. We discovered that the guide had been expecting a group of East Asians: she was a bit relieved to find we were mostly East Anglians!

We offer warm thanks to Jonathan Abson for choosing these places to visit; to Clive Warsop for his expert knowledge, his care for our comfort, and ability to sort out problems; to Marc and Wolfgang for their friendly welcome and guidance. For this tour, and some details in this report, we are indebted to Brightwater Tours.



A superb 'knot garden' cemetery between the mounds at Jelling, with outline of part of one side of the huge ship (approx.150m. long) and even bigger enclosure.



At the Dannewerk, Danish King Offa's Dyke, with guide Elizabetha (Dannewerke in German, Dannevirke in Danish)*.

Bede on sail

Society guide JOE STARTIN is fascinated by the logistics of the Sutton Hoo ship. Having pondered the question of its weight (*Saxon 59*) he now turns his attention to the question of whether it had a sail. He has examined the Venerable Bede's references, and dug out the more esoteric Hunebec of Heidenheim's *The Hodoeporicon of St Willibald*.

Did the ship buried in Mound 1 use a sail? The conventional wisdom is reflected on the British Museum website: "...it is not possible to tell if the ship had a mast and was sailed on the open sea, or if it just had oars for rowing along the coast and rivers."

But the romance of sail is strong. How would anyone who sees the picture of *Sae Wylfing* reaching down the Deben, water creaming at the bow, want to imagine things otherwise? This half-scale replica was built by Edwin Gifford to test some of his theories. Its exploits have been related at length by Edwin and his wife Joyce, and it seems unthinkable that the Anglo-Saxons would have been such spoil-sports as to forego a mast. Most people yearn to believe the original was sailed, and some of them will reference Bede.

My head tells me to remain agnostic, but it also told me that perhaps I should check out this Bede business. Perhaps he does say something about the wider question of Anglo-Saxons (around AD 600) and the use of sail.

There is general caveat. Bede is a vital early medieval source, but he cannot be read like a modern historian. He has a moral purpose well beyond registering and interpreting facts, whose validity in any case he had limited opportunities to verify.

Bede's best-known work is *Historia Ecclesiastica Gentis Anglorum*, known in the trade as *H.E.* The original was written around AD 731. Latin texts are available on-line, e.g. Book 5 at <http://www.thelatinlibrary.com/bede/bede5.shtml>. The text uses the letter 'u' where a modern version of the Latin would have a 'v', but is otherwise approachable.

I found four passages in *H.E.* which could relate to sailing. I thought I would explore their key parts in detail, using my memory of 'O-level' Latin (1963),

and a couple of dusty books I had at home. One example is a passage, from Book 5, Chapter 1, known as *Ethelwald's intercession*. Bede recounts a story he was told by Guthrid, abbot of Lindisfarne. It relates to when Guthrid was much younger, AD 687 or soon after.

Guthrid and two brother monks made a visit to the hermit Ethelwald, on Farne Island. When they left a storm came up and they were in fear for their lives. But Ethelwald came out of his cell, saw their ship from the shore and prayed for their safety. The storm miraculously eased, and they were spared.



Edwin Gifford added a mast step to his half-scale reconstruction of the Sutton Hoo ship, *Sae Wylfing* (photo Nigel Maslin).

Translated into English the key passage is: "Then, while we were in the middle of the sea, the calm weather that was favouring our voyage suddenly changed. There followed a storm of such ferocity and violence that sail and oars were useless and we expected nothing but death." [Leo Shirley-Price, Penguin Classics]

The original Latin is: "... ecce subito, positus nobis in medio mari, interrupta est serenitas, qua vehebamus, et tanta ingruit tamque fera tempestatis hiems, *ut neque velo neque remigio quicquam proficere, neque aliud quam mortem sperare valeremus.*"

The key words have been italicised. They are constructed using the 'historical infinitive', and my literal translation is "... so that neither by sail nor by rowing would

anybody be able to make progress..."

So there is definite mention of a sail. But who by? By Guthrid who recounted the original tale, or later by Bede as a literary device? Bede certainly enlivens the sense of helplessness by denying all possible means those on board might have had to save themselves. Also, we do not know the size of the ship; it could have been quite small, as this was just a short, inshore trip, with only three passengers mentioned.

The other passages I looked at were also inconclusive. I don't think Bede holds the answer.

In their monograph *Anglo-Saxon Sailing Ships* the Giffords mention another passage. Written around AD 770, it refers to AD 722 and comes from Hunebec of Heidenheim's *The Hodoeporicon* [itinerary] of *St Willibald*. The Latin text took me much longer to find, and its style was grittier and much less penetrable than Bede's. In the end, I could not really disagree with C.H. Talbot's lively translation, as used by the Giffords. "When the captain of the

swift-sailing ship had taken their fares, they sailed, with the north-west wind blowing and a high sea running, amidst the shouting of sailors and the creaking of oars. When they had braved the dangers at sea and the perils of the mountainous waves, a swift course brought them with full sails and following winds safely to dry land. At once they gave thanks and disembarked, and, pitching their tents on the banks of the river Seine, they encamped near the city which is called Rouen, where there is a market."

So, sizable commercial vessels were sailing across the Channel about a century after ours was operating. This is an enticing picture, and it is good to have it in writing, but leaves us little the wiser about our ship.

In the time honoured tradition of archaeological lectures, the advertised title of Chris Fern's Basil Brown Lecture (at the Riverside Theatre in Woodbridge on Saturday 28 May) was changed to *Before Élite: the site of Tranmer House and its significance for the early Anglo-Saxon burial ground of Sutton Hoo*.



Chris Fern before his lecture (Photos Nigel Maslin).



John Newman, who managed the Tranmer House excavations, talking after the lecture to Faye Minter (right) and Abby Antrobus (left) of Suffolk County Council Archaeological Service.

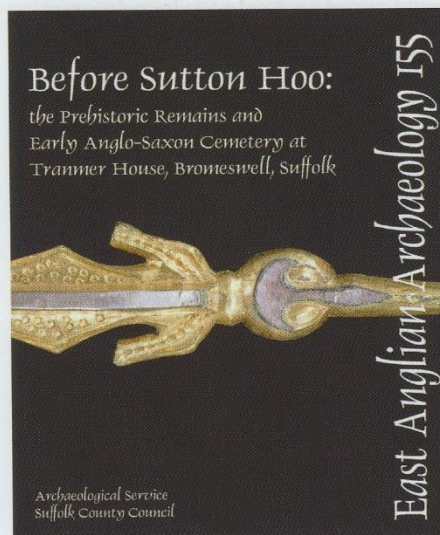
The Basil Brown lecture

His subject was well covered in our last issue, **Saxon 62**, when his report on the 2000 dig was finally published, but an encouraging audience (most of whom turned up on the day, without booking in advance, which had caused the committee some nightmares) enjoyed hearing an overview in which the themes became clearer while the detail was retained.

Chris presented what he called 'a tale of two cemeteries', considering what landscape, what burial rite and population, what chronology and what relationship there was between them. He recalled his favourite quote from the press coverage in 2000, when *British Archaeology* assigned the Tranmer House cemetery to 'the parents and grand-parents of East Anglian kings'. Indeed, Chris called Sutton Hoo "the single greatest advert for the start of royal power in England"

It was good to be reminded of the lie of the land: three spurs along the 30m contour overlooking the Deben, the most northerly containing the excavation's Area A (down to the Coach House); the next, Areas B and C, around Tranmer House itself; and the most southerly is the elite barrow cemetery ('Sutton Hoo'). How the various areas and periods and names fit together has always been difficult to understand from the separate maps available, but here Chris's selected PowerPoints clearly showed Area A (the 'folk' or 2000 cemetery, with its 19 inhumation burials and 12 cremation burials) as merely the southeast corner of a much larger cemetery (of which we have

perhaps only 10% or 20%) projecting into North Field (now known as Garden Field) where the Byzantine *situla* was found – aka 'the Bromeswell bucket'



Before Sutton Hoo: the Prehistoric Remains and Early Anglo-Saxon Cemetery at Tranmer House, Bromeswell, Suffolk by Christopher J.R. Fern (SCCAS, 2015) [*East Anglian Archaeology 155*]. The report is now sold out, but a possible reprint is under discussion.

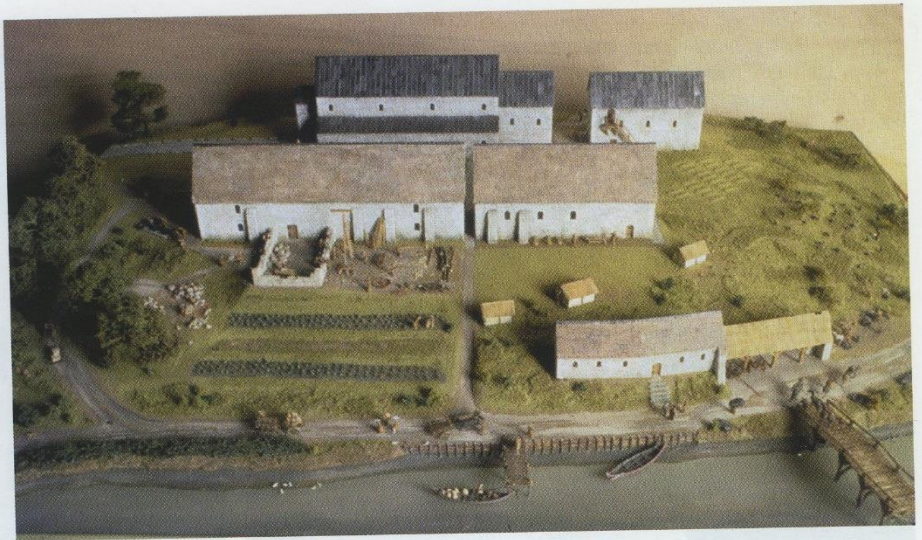
Chronological groupings also became clearer. The Area A / North Field Anglo-Saxon burials were made within an Iron Age enclosure (as also happened at Wasperton and Spong Hill). To the east

of the easternmost side of that (ditch 513) was the Bronze Age barrow with its ring ditch (1490-1200 cal BC). Eight Anglo-Saxon burials (two with ring-ditches of their own) lie within it or next to it - a late 6th century group consciously asserting their particular identity, Chris suggested.

The general chronological focus of the 2000 (or Tranmer House) cemetery is the latter half of the 6th century, but it is also possible to trace phases in the development of the larger cemetery. The North Field contains the earliest 5th and 6th century material, in the form of broken brooch fragments. A few burials in Area A are probably of the early 6th century (Phase A: 510/20-550/70), but most are later, of Phases B (c.550-580/600) and Phase C (580-610 or possibly later). There is nothing certainly from the 7th century. At this point, the Tranmer House cemetery closes and the first three phases of the Sutton Hoo barrow cemetery take over (590-620).

One fascinating anomaly is the famous shield from Mound 1, still regarded as having been made in Scandinavia c.550, and therefore an heirloom when it was consigned to the pagan ship burial in about 625. Examining the eagle and dragon shield mounts from inhumation 21 in the earlier cemetery, Tania Dickinson noticed the stylistic similarities with those on the big shield in the ship burial. It helped Chris Fern to suggest a significant ancestral connection between the early and later cemeteries at Sutton Hoo, rather than reading Mound 1 as an anti-Christian reaction.

The closure of Bede's World in Northumberland on 12 February, when South Tyneside Council withdrew its funding, shocked the heritage sector. The Jarrow monastery site, where Ven. Bede lived and worked, was excavated in 1963-78 by Dame ROSEMARY CRAMP, who describes below the development of the museum centre and new hopes for its reopening.



An early reconstruction model of how the excavated area would have originally looked.

Bede's World: Rise, Fall and Revival

Bede's World grew out of the excavation of the scheduled site to the south of St Paul's church at Jarrow after the main communal buildings of the 7th-8th century monastery were excavated. It was at this monastery that Bede ended his life, and his name, and the importance of his works, served as the focus for the revival of the site by Wessex monks in 1071, its survival as a church site after the Reformation, and the scheduling of the remains of the 11th-14th century buildings in 1938 after these had been adapted for domestic use. The site was taken into Guardianship in 1956.

When in 1974, nearly at the end of the main campaign of excavations on the site from 1963-78, we looked for a place to display the finds (which were then, as now, the property of the church), the then Borough of Jarrow gave, to a newly formed trust (The St Paul's Development Trust) a semi-derelict building overlooking the church and site. This was Jarrow Hall, a Georgian building which had once been the home of substantial industrialists in coal mining and ship building, but was then the Borough Engineer's tool store. Its elegant staircase was then hanging by a thread, and there was substantial rot and decay in its plasterwork.

With the help of a force of volunteers, partly paid for by a job creation service, the building was put into order, and in 1979 opened with substantial help and guidance from *The Sunday Times*, which in those days had a notable programme of cultural support. A display of the main finds, with a model of the suggested layout of the excavated area, was hastily prepared. (It is of interest that in the final report published so many years later that

nothing in the interpretation had changed except that some small huts between the main liturgical buildings and the riverside workshops were attributed to structures of a later phase.) The main site structures, here and at Wearmouth, are still the only excavated evidence we have for the core buildings of an Anglo-Saxon monastery.

The first museum in the Hall, 'The Bede Monastery Museum', was also accompanied by a café, which proved very popular. Initially the curator also lived in the Hall. But, as the educational visits increased so did the staff, and there was need for the use of all the other rooms, as well as space for the storage of the excavation archive. The garden was also developed, with the addition of a herb garden based on the St Gall Plan. This remains one of the earliest and best established in the region.

From the beginning the Local Authority provided some financial support, but the business plans for development of the site were always predicated on larger visitor numbers than were ever achieved. There was substantial support from charitable Trusts for project funding, which increased as time went on, but there was always a difficulty with core funding. An attempt was then made to put the whole enterprise on a more professional level when Regional Development funding came into being, and the enterprise changed its name again to 'Jarrow 700 AD', with a fundraising body of local business leaders called the Bede Foundation. In many ways this was the most successful support structure in the history of the site, and it was a pity that later the Foundation was disbanded

after Bede's World was founded on an expanded site.

The chance for expansion of the enterprise came when part of the Shell oil terminal site, which was immediately adjacent to the Hall, was closed down and an area of polluted derelict ground became available. With the help of a Development Fund the ground surface was cleaned off and new soil deposited, to provide for a much enlarged museum and to create an impression of the sort of rural world which must have existed around the stone buildings of Bede's monastery. The project employed a professional fundraiser, and the museum design was put out to competition with the brief that the building should be as evocative as were the founder Benedict Biscop's buildings in the late 7th century. The design, by Evans and Shalev, does subtly suggest the Roman past moving into the basilican plan of the Anglo-Saxon world. The building was completed in two parts, and the first opened in 2000. The whole complex of Hall, Museum and 'farm' was then called 'Bede's World'.

The farm was ringed with high banks to form a distinct enclave in the midst of the industrial world around. Water courses, a pond and several small fields were created. We tried to import only early species of native trees and plants, and were grateful to the Butser seed bank for help. For the animals on the site we also tried to import only early breeds of sheep as well as two Dexter cattle, these being as near as one could get to the Anglo-Saxon type. Work also began on building some replica Anglo-Saxon houses, and we were lucky to find an ex-shipyard worker who knew how



Reconstructions of the Thirlings hall and the Hatlepool cell.

to work timber with an adze and axe. The largest building, which used the ground plan of one of the timber halls from the Northumberland site of Thirlings, was entirely constructed by hand-working of the timbers, the wooden pegs, and the wattle and daub and thatch, and similarly a replica of a hut from the monastic site of Hartlepool and a sunken featured building, of generic type, were likewise constructed. Slowly however the 'pure' intentions of the original plan for the site had to be watered down, as health and safety measures became more rigorous. In addition, more recent attempts to build other structures, such as a replica of the Yeavinger amphitheatre, with a small stage in front, have been produced with modern materials and modern constructional methods for reasons of cost.

In the last decade the site struggled to maintain visitor numbers, but played a vital role in an exceptionally popular education provision, both for schools and for training volunteers and those with special needs. It also put on a range of successful exhibitions of art and archaeology, and supported local crafts people and artists by providing them with space to work. None of this however brought in more revenue, and the main display needed refreshing. In 2014, however, the Friends of the World of Bede set about raising money to purchase a

perfect replica of the greatest book made in the Wearmouth-Jarrow scriptorium – the huge 8th century single volume bible known as the Codex Amiatinus (see p.9). This important manuscript is hardly known to the English public, and we hope it will capture their interest because the project to show the new replica at Jarrow is still on course despite all the vicissitudes of the last five months.

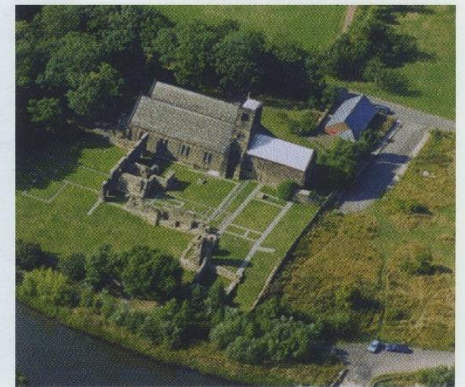
Bede's World had come to rely almost completely for its core funding on the local authority but, with the government cuts to councils, South Tyneside withdrew its funding in February this year, deciding that the site could be run more effectively by a larger, better equipped charity. The site was taken back by the owners, the Council, and Bede's World went into insolvency.

The position now appears to be that an application has been made to the Charity Commission to lease the site to Groundwork, who would run the farm and Hall in a more commercially advantageous way, and would franchise the Tyne and Wear Museums to run the museum.

There is hope then that the institution will open again, under new management, in a few months' time, and that the Codex Amiatinus replica and two new exhibitions will by then be on show to the public. Watch this space.

This has been the story of an important heritage site which has many

supporters in theory, as the response to the closure showed, but many of these visited quite infrequently, and its position is not favourable to attracting passing visitors. Moreover its always precarious funding did not allow for the sort of publicity to alert the public to the events and exhibitions which took place, and which might have brought in more visitors. In the end, probably, such sites need an endowment fund to allow them to flourish and to bring in revenue, but this one will have a future, and it will need support from all well wishers.



St Paul's church and the excavated layout of the Anglo-Saxon and superimposed medieval buildings. (All illustrations © Rosemary Cramp.)



ROYAL RESIDENCES NETWORK 500 - 800AD

Investigating places of Royal Residence in Early Medieval Britain

At the end of his Basil Brown lecture two years ago, Dr Gabor Thomas of Reading University told us he was involved in a new initiative to bring together specialists to interpret the sudden growth of evidence for early medieval royal sites in Britain. The Royal Residences Network (RRN) is now up and running and has already held its first two workshops this year.

With funding from the Arts & Humanities Research Council (AHRC) and input from the Universities of Reading and Aberdeen, it links five sites in particular. First is Gabor's own dig at **Lyminge (Saxon 60, 6-7)** near Folkestone in Kent, now in its post-excavation phase after eight years of investigations, revealing a royal complex and monastery dating back to the 5th century.

Comparable to Lyminge as a royal 'central place' is **Rendlesham**, which - after the surveys and trial excavations of 2008-14 by Suffolk County Council Archaeological Service, supported by the Sutton Hoo Society - will be the subject of a one-day conference under the auspices of CBA East in September in Bury St Edmunds.

These newly revealed sites add to the classic one at **Yeavering** in Northumberland, the seat of Edwin of Northumbria (586-633), where Paulinus conducted baptisms in the River Glen

below Yeavering Bell. Originally excavated by Brian Hope-Taylor in the 1950s, it quickly became the type-site for early Anglo-Saxon royal residences and is now having its excavation archives reassessed.

Two other kingdoms are also part of the Royal Residences Project: Wessex and the Northern Picts. The origins of Wessex lie not around Winchester, but in the Upper Thames Valley with a people known to Bede as the Gewisse, aka the West Saxons. Metal detector finds and other data from a stretch of the Thames between Wallingford and Lechlade were digitally mapped in a pilot project published in 2013, and at **Sutton Courtenay/Long Wittenham** in Oxfordshire fieldwork has revealed the largest great hall yet known in pre-Viking England.

Meanwhile in Aberdeenshire, and working with the universities of Chester and Glasgow, the University of Aberdeen has been uncovering an early Pictish royal centre of 5th-6th centuries at **Rhynie** (Rhynie Environs Archaeological Project, REAP). The very rare iron axe-pin from Rhynie, found in 2012, provides the logo for the RRN (above).

The Early Medieval Royal Residences Network held its first workshop at the University of Reading on 25-26 February, with the technical topics of *Site Dynamics and Long-Term Chronologies*. Their website explains that many of these residences are in places which show earlier (Bronze Age, Iron Age or Roman) ritual and ceremonial use, sometimes specifically taken up by political strategies to legitimise the new rulers. That, and the way in which sites might later be remembered in the forging of regional identities, provide a long-term perspective on these sites. At the other extreme, the rapid shifts of early medieval power call for close examination of their changing buildings in the short term.

All of that is to be set against comparative studies of continental sites in general, especially where monumental timber construction seems to mark

a phase in the development of royal residences, albeit at different times in different regions. The importance of open air sites for royal display prompts the question why 'hall culture' was adopted or later abandoned, and how the monumental complexes served the needs of contemporary kingship.

RRN's first workshop addressed conceptual questions related to the role of 'antecedent cultural landscapes' and their link to the 'performative rituals' of kingship; the long-term fate of royal residential sites as well as the patterns of their short-term development; and how all this can be related to the changing powers of kingship.

Ritual and its buildings was the focus of the second RRN workshop in Durham on 8-9 June, under the title *Architectures of power: ritual action, performance and the built environment*. An overview of the proceedings is now on the RRN website, whose blog is hosted by Matthew Austin at Reading. The third and final workshop, on *Royal residences and networks of power*, is scheduled for 8-9 November in Aberdeen. Archaeologists now look beyond the physical remains to conceptualise these imponderable abstractions. If it makes it harder for the non-professional to follow, it is nevertheless from such debates that our understanding of the exercise of early medieval kingship will grow.

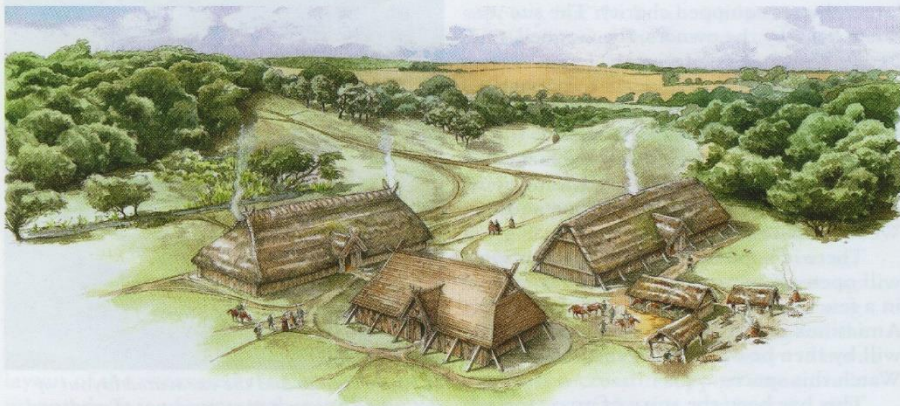
Another welcome find on the website is a link to a downloadable recent paper co-authored by our friend John Ljungkvist (**Saxon 51/11, 52/4, 53/4-5, 54/2-3**), about the emergence of **Gamla Uppsala** as a centre of power. Based upon the results of new excavations in 2011 and 2015 and reinterpretations of old ones, it concentrates on the emergence of the 6th-8th century estate from the earlier migration period settlement, and revisits the main components of the 'magnate complex': the *sal* or great hall on the Southern Terrace, the workshop buildings on the Northern Terrace, the Western Terrace found in 2015 with another workshop, and the huge 'royal mounds' which the Society visited in 2009 (**Saxon 50, 8-10**). The interpretations continue under the auspices of the research project 'Gamla Uppsala - the emergence of a mythical centre' (GUAM).

<http://royalresidencenetwork.org>

<http://reaparch.blogspot.co.uk>

H. Hamerow, C. Ferguson and J. Naylor, 2013. 'The Origins of Wessex Pilot Project', *Oxoniensia* 78, 49-70

J. Ljungkvist and P. Frölund, 2015. 'Gamla Uppsala - the emergence of a centre and a magnate complex', *Journal of Archaeology and Ancient History*, 16, pp. 1-29



A first reconstruction by Mark Gridley of the halls at the royal centre of Lyminge (University of Reading).

NIGEL MASLIN has been browsing through *The Art of Anglo-Saxon England*, Catherine E. Karkov (Woodbridge: The Boydell Press) paperback 2016 ISBN 978 1 78327 095 8

Anglo-Saxon Art

I remember scrutinising an object on display in the British Museum exhibition *The Golden Age of Anglo-Saxon Art* in 1984 - or perhaps it was *The Making of England: Anglo-Saxon Art and Culture AD 600-900* in 1991, the two exhibitions co-curated by our friend Leslie Webster, author of *Anglo-Saxon Art: a new history* (BMP 2012) (*Saxon* 55, 1-3). I rose to see on the other side of the glass Dr Rupert Bruce-Mitford, sometime keeper of the BM's Department of British and Medieval Antiquities, re-excavator of the Sutton Hoo ship and editor of the three volumes of *The Sutton Hoo Ship Burial* (1975-83), who had just delivered the final report of one of his digs carried out decades earlier. We adjourned to the Museum Tavern.

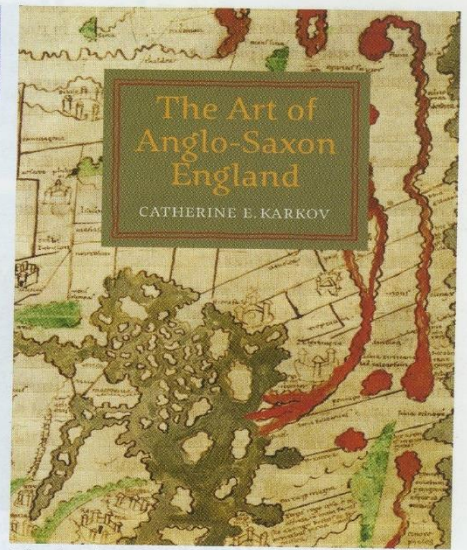
For his generation, the traditional art-historical approach involved 'styles', 'iconographies' and 'influences', but not for Professor Karkov, who is more concerned with art working to create a (national) cultural identity, 'negotiating' it through 'encounter and transformation'. This is an approach we encountered in the last issue with Toby Martin's book on cruciform brooches (*Saxon* 62, 10).

Aware of the conservative nature of art history, Catherine Karkov embraces contemporary critical theory, particularly the way in which postcolonial theory aims to understand how coloniser and colonised transform identities at all levels, especially through language. The idea of a one-way transaction, in which an 'advanced' colonial culture impacts upon a 'primitive' indigenous one, is as dead as the British Empire - or indeed the Roman one. In its place is a view of 'a set of shifting hybrid identities' interacting with each other.

Hence by page three we are deep into the concept of hybridity, which might involve the product of different cultures, just as the Lindisfarne Gospels reflect Anglo-Saxon, Irish and Mediterranean worlds; or a translation of one visual language into another (Romano-British into Anglo-Saxon or vice versa) or it might create a 'new space' different to any culture that produced it; or

it might simply be mimicry of an admired style, like the Codex Amiatinus (here indexed under 'manuscripts - Florence'). This is the earliest surviving complete copy of the Vulgate (the Bible in Latin). It was produced at Wearmouth-Jarrow and taken to Rome by Ceolfrid as a gift for the Pope in 716, but its style was so Italianate that it was actually labelled as Italian until 1888. It is the subject of a University of York conference this month, and a newly created facsimile is planned for Bede's World in Jarrow. It is possible to trace a relationship between the portrait of Ezra in the Codex Amiatinus, with that of Matthew in the Lindisfarne Gospels, and Matthew again in the later Copenhagen Gospels.

After hybridity we are introduced to the idea of 'uncanniness or unhomeliness' (p.4). The experience of exile, migration and repression, and the sense of loss, alienation and unfamiliarity that it produces, was as much a part of the Anglo-Saxon experience as it is of the



This book by the Professor of Art History in the University of Leeds, first published in 2011, has just appeared in paperback.

modern. The idea of the 'uncanny', originally a Freudian term, brings us closer to the shape-shifting world of Anglo-Saxon iconography and spirituality.

There are helpful brief discussions of the definitions of the terms 'Anglo-Saxon', 'Hiberno-Saxon', 'Insular' and indeed 'art' and 'iconography'. SHS members will be familiar with much of the material in the first chapter on 'the art of origins', such as the earliest churches of Canterbury which we visited in 2011 (*Saxon* 54, 4) and the hanging bowls and shoulder clasps from Sutton Hoo. The analysis continues with the art of sacred spaces, authority, the role of inscriptions ('object and voices'), of word and image in books and finally the relationship between art and (Viking) conquest.

Although this is an academic book, with footnote references a-plenty synthesising the work of so many scholars, it is a pleasure to read. Dip into it, and you will always pull out a plum: the relative skills of Anglo-Saxons and Scandinavians in stone sculpture (p.252), or the significance of the Alfred Jewel (p.214), the Franks Casket (pp.140-153) or the Ruthwell Cross (pp.136-145). Set in the context of its overall themes, the examples help explain the subtle, nuanced ways in which the art can reveal the complexity of the social and political developments of the period.



The Old Testament prophet Ezra in a scriptorium, from Folio 5r of the Codex Amiatinus, a Latin Bible sent from Wearmouth-Jarrow to Rome thirteen hundred years ago (Wikipedia Commons).

Having organised a number of audio interviews with those involved in excavations at Sutton Hoo, Treasurer JONATHAN ABSON here discusses how to keep them, along with the rest of our accumulated papers and photographs.



Visiting the barrow cemetery during the 1960s dig reunion on 20 March 2012. L to R: Nigel Maslin, Rosemary Hoppitt, Leslie Webster (British Museum), Peter van Geersdaele (National Maritime Museum), Noel Adams (British Museum), Lindsay Lee, Myrtle Bruce-Mitford, Angela Care Evans (British Museum). Photo Eric Houlder LRPS.

Archiving the Society's history

After recording the first few of our oral history tapes, Rosemary Hoppitt and I wondered how best to preserve them. We were concerned that if we took no special steps, then at least some of them might eventually disappear through deterioration. For instance, 35mm slides and prints fade with age and take on strange tints. We were also aware that the great libraries had had problems with early audio tapes and tape recordings, so we sought advice on what to do.

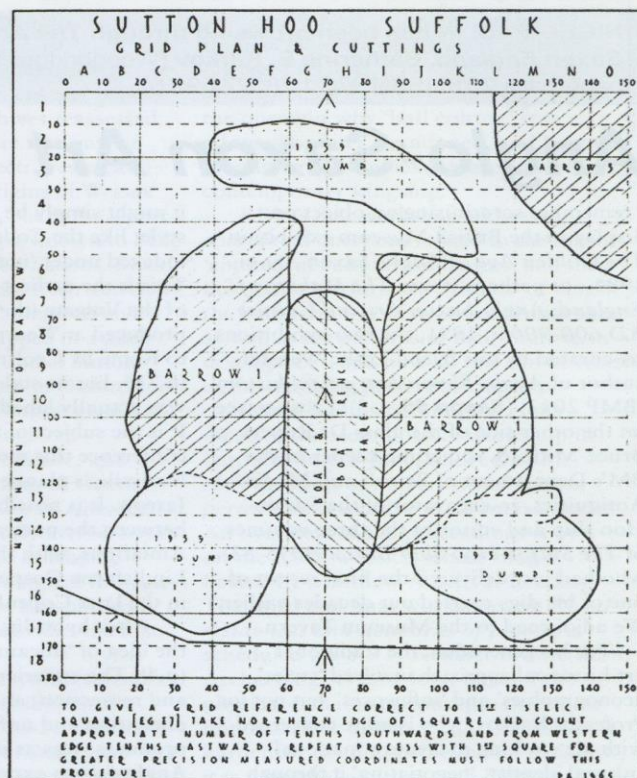
It turns out that the best practice is to make two copy recordings on two different makes of hard drive and store them in different places that have both temperature and humidity control, though that is less important than maintaining them as near constant as possible: a tall order, and well outside the Society's budget.

The Committee agreed that we should make a start by archiving the oral history recordings and the photographs from the '60s dig, to which we added the last seven year's accounts and annotated photos of the '60s dig reunion at Sutton Hoo. One benefit of the hard drive method is that copies are easy to make and theoretically are identical to the original, not like those fuzzy copies of copies of copies from photostats. So we have made a start by depositing some of our records in Suffolk Record Office. They remain our property and are 'on loan to the Record Office', so that not

only can we make changes if we wish, we also retain the copyright.

One of the great plusses of having to formally describe something, is that we have had to go over everything again and actually prove that we do have copyright, for instance. Five years ago we ran a reunion for both the diggers and British Museum staff working for Rupert Bruce-Mitford. One of the team working for Paul Ashbee as an area supervisor in that dig, took many photographs which he encouraged us to use and display. But we did not have a piece of paper from Derek Thorpe to say so. Getting in contact again, he happily gave us his written permission, but also included some instructions from that time that we had not seen before.

The British Museum staff, Rupert Bruce-Mitford, Yvonne Crossman, Valerie Fenwick, Angela Care-Evans concentrated on the great ship from 1965 to 1967. Paul Ashbee, a mound expert, was brought in to systematically go through the crescentic mound, the great heap of debris surrounding Mound 1 in a horseshoe left behind after the 1939 excavations. Paul unfortunately died before the Society started recording, but the piece of paper was Paul's instructions to his team on how to measure and reference find positions (see diagram). Thanks to Derek Thorpe we can show it to a wider audience and at the same time see how technology has moved on since then.



AUDIO RECORDINGS

†Transcription in hand;
*Transcription and summary

Memories of Basil Brown

SH001	4 Rickinghall residents	69 mins [†]
SH004	4 Rickinghall residents	48 mins
SH006	2 Rickinghall residents	51 mins
SH009	2 Rickinghall residents	70 mins
SH016	Dave Melton	13 mins*

Early history of the Sutton Hoo Society

SH002	Robert Semper, 2nd chmn.	39 mins*
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British Museum experts, 1965-70

SH019	Yvonne Crossman	60 mins [†]
SH010	Valerie Fenwick	39 mins*
SH021	Angela Care Evans	32 mins

National Maritime Museum

SH003	Peter van Geersdaele	74 mins*
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Archaeological teams, 1965-70

SH014	Derek Thorpe	43 mins
SH007	Eric Houlder LRPS	42 mins*
SH012	Peter and Barbara Rooley	42 mins*
SH017	Andrew Beevers	42 mins

Geoffrey Ingram Smith's builders

SH003	Pat Warren, foreman	74 mins*
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Other recordings

SH005	Norman Scarfe	33 mins*
SH008	Martin Carver (B.B. lecture)	117 mins
SH011	Conference	212 mins
SH015	Don Wix (Mrs P's tailor's son)	12 mins

PHOTOGRAPHS

Derek Thorpe:

48 b&w photo, digging in the '60s
91 colour photos, digging in the '60s

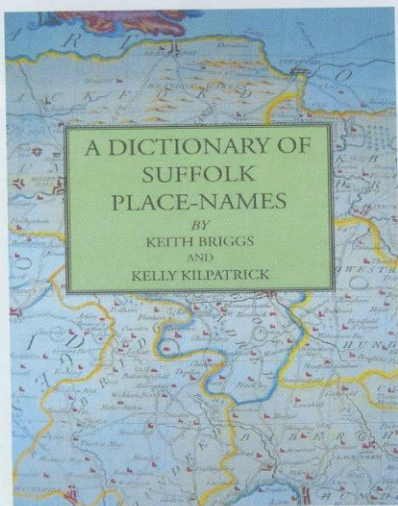
Eric Houlder:

48 colour photos, '60s reunion
Notes on photos and people

ACCOUNTS

Payments and receipts 2009-2015

A Dictionary of Suffolk Place-Names by Keith Briggs and Kelly Kilpatrick (Nottingham: English Place-Name Society, 2016) 177 pp., illustrated. ISBN 10: 0 904889 91 2



Old English Suffolk place-names

Sponsored by the Suffolk Institute of Archaeology and History (SIAH), the English Place-Name Society (EPNS) has just published its first volume on the place-names of Suffolk. The authors, Dr Keith Briggs and research fellow Kelly Kilpatrick, have been able to draw upon several unpublished databases as well as their own researches.

Dr Briggs's short introduction points out that, unlike the west of England, British tribes have left little or no trace in the place-names of Suffolk. Latin derivatives and loan-words aside, Latin or Latinised names have similarly disappeared; only five are identified, from later copies of Roman-period sources. The Romans built no major towns in Suffolk, sandwiched as it is between the major Roman centres of Colchester in Essex and Caistor St Edmund in Norfolk. It is the Anglo-Saxon names in Old English (OE) that provide most of the county's place-names.

These typically have two parts, a 'specific', referencing someone's name, perhaps, and a 'generic' describing some

aspect of the settlement, whether buildings or natural surroundings. There are other fascinating details. The generic *hām* (the same word as home) was mostly used in the early Anglo-Saxon period, being widely replaced by *tūn* (which becomes town). The syllable *ing* means 'family', as in Wuffing, 'family of Wuffa'

In his recent Basil Brown lecture, Chris Fern speculated that Woodbridge might well be the site of the settlement accompanying Sutton Hoo, and suggested that the name could mean 'Wodin's ferry' (*brygg*). The *Dictionary*, however, maintains the traditional meaning of 'wooden bridge', from the OE *wudu* + *brycg*. Either way, it indicates a crossing. Sutton is here explained as 'southern estate or farmstead', from OE *sūð* + *tūn*. Hoo is OE *hōh*, a heel, or heel-shaped piece of land, or 'hill spur'

With its supplementary lists of place-name elements and Old English personal names, this is one of those reference books that you consult for a specific purpose, but then spend a long time browsing. – N.M.

Ipswich excavation archives

When Keith Wade was County Archaeologist, the Suffolk Archaeological Unit (later Suffolk County Council Archaeological Service) carried out three dozen excavations in the centre of Ipswich. Now the records of those excavations from 1974-1990 have appeared online. The digs covered all periods, including the early/middle Saxon period when 'Gippeswic' was developing into one of the few urban

trading settlements, or wics, alongside York, London and Southampton.

A map with interactive links allows you to search by site and by period, and each site has a convenient summary description. The archive has been collated under the auspices of the Archaeological Data Service based at the University of York. http://archaeologydataservice.ac.uk/archives/view/ipswich_parent_2015

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 St Stephen's Lane - IAS3104
 32-38 Buttermarket - IAS3201
 St Stephen's Church - IAS3203
 Tacket Street - IAS3410
 24 St Helen's Street - IAS3601
 Elm Street - IAS3902
 St Nicholas Street - 4201
 Turret Lane - IAS4302
 Wingfield Street-Foundation Street - IAS4601
 School Street - Foundation Street - IAS4801
 Cecilia Street - IAS5001
 Franciscan Way - IAS5003
 Greyfriars Road - IAS5201
 Greyfriars Road-St Peter's Street - IAS5202
 St Peter's Street - IAS5203

Greyfriars Road (Island site) - IAS5204
 15-17 Lower Brook Street - IAS5502
 Lower Brook Street-Foundation Street - IAS5505
 Smart Street - IAS5701
 Foundation Street (Cranfield's Car Park) - IAS5801
 Key Street - IAS5901
 Fore Street - IAS5902
 85-87 Fore Street - IAS6106
 Bridge Street - IAS6202
 Neptune Quay - IAS6601
 Shire Hall Yard - IAS6904
 Vernon Street - IAS7402
 Little Whip Street - IAS7404
 Vernon Street-Great Whip Street - IAS7501
 St Helen's Street - IAS8804
 St George's Street - IAS9802

Events Diary

Monday 5 September, 08.00-19.30
Departing from Sutton Hoo
Sutton Hoo Society members' day trip to Battle Abbey, Sussex
Tickets £30. Book using the enclosed flyer.

Sunday 18 September, 11.30
National Trust Sutton Hoo, Festival of History
Lecture by Chris Fern
Sutton Hoo and the Staffordshire Hoard
Tickets £5 from NTSH Reception



Wuffing Education Study Days
The Court, NT Sutton Hoo, £38

See website for full programme
www.wuffingeducation.co.uk
Prior booking essential as many days are over-subscribed. Contact Cliff on 01394 386498 or email cliff@wuffingeducation.co.uk

Saturday 1 October
Medieval Kingship:
Dr Rosemary Horrox (University of Cambridge)

Saturday 8 October
The Maritime World of the Vikings
Dr Gareth Williams (British Museum)

Saturday 5 November
The Anglo-Saxon Art of Woodworking
Dr Damien Goodburn (Museum of London)

Saturday 19 November
The Anglo-Saxon Fenland, c. 400-800 AD
Dr Sue Oosthuizen (University of Cambridge)



Anglo-Saxon Rendlesham

One-day conference at the Apex, Bury St Edmunds
Saturday 24 September 2016

10.00am Arrival and coffee

10.30-10.50am **INTRODUCTIONS:**
Matthew Hicks (SCC) and Sir Michael Bunbury (landowner)

10.50-12.15pm **MORNING SESSION:** chaired by Leslie Webster
Faye Minter *How Rendlesham has been investigated*
Jude Plouviez *Results: the Roman period*
Chris Scull *Results: the Anglo-Saxon period*
Andy Woods *Interpreting the early medieval coins*
Charlotte Scull *Beasts and feasts: Rendlesham's animal resources*

12.15-1.15pm **Buffet lunch provided**

1.15-2.30pm **AFTERNOON SESSION 1:** chaired by Catherine Hills
Kelly Kilpatrick: *The place-names of a royal Anglo-Saxon landscape: a toponymic survey of Rendlesham and the Deben Valley*
Tom Williamson: *Rendlesham in context: the changing geographies of early medieval England*

2.30-3.00pm **Tea**

3.00- 4.15pm **AFTERNOON SESSION 2:** Chaired by Martin Carver
Andrew Rogerson: *Not always a backwater: the northern half of the East Anglian kingdom in the 5th-9th centuries*
Chris Scull: *Suffolk, East Anglia and the North Sea: the importance of Rendlesham in the 5th-8th centuries*

4.15-4.30pm **Concluding remarks:** Martin Carver

Tickets £20 inc. lunch from The Apex Box Office
www.theapex.co.uk/whats-on/event/2923/anglo-saxon-rendlesham

Society web

The Society has revamped its website, thanks to the skills of Graham Allen. Each section is now the responsibility of one of the committee members, who will be working with Graham to keep it updated, particularly with announcements about forthcoming events. One of the interesting features still to be added is a list of grants made by the society in recent years for archaeological survey and excavation, research and publication, which total £103,982 from 2000 to 2015. **Saxon** is being added to the website two years in arrears, and now appears with the most recent first. Visit <http://suttonhoo.org>

The Sutton Hoo Society



www.suttonhoo.org

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