Contextualising Metal-Detected Discoveries: Staffordshire Anglo-Saxon Hoard

(Project 5892)

Stage 2 Project Design

Version 4
Submitted 9th January 2015

H.E.M. Cool

Barbican Research Associates
(Company no. 3929951; VAT registration 747960390)

Appendix 2: Typological Overview. Assessment Report

Chris Fern FSA

1 Introduction

This report is an assessment of the nearly 4000 objects and fragments that make up the Staffordshire Hoard. It integrates the material found in 2009 with the smaller collection of 91 finds made in 2012. However, as some fragment-groups and objects were unavailable for study, and conservation and reconstruction is continuing, the numbers and interpretations given herein remain subject to change.

Between May 2012 and October 2013, the author spent a total of 55 days examining objects and fragments at five different locations (Table 2.1). In accordance with the Stage 1 Project Design[18], all material was examined except for that sent to the BM (principally die-impressed sheet and reeded strip fragments). The end aims were: (1) the production of this report; (2) a draft catalogue following the K-number[19] sequence entered onto the project's online database.

Year	*Birmingham*	*British Museum*	*Lincoln*	*Stoke*	*Tamworth*	***Total***
2012		2	13	13	1	29
2013	13		10	3		26
2014	10					10
					Total	65

Table 2.1: Locations visited and days spent to examine hoard material

The recording was complicated by the collection's dispersal between multiple institutions, and by the fact that cleaning of the hoard was ongoing up to September 2013. Ultimately, therefore, it was not possible to examine all objects/fragment-groups, and some *c*. 400 K-numbers were recorded in an unclean state. Cleaned finds were measured and weighed, and record photos were taken. X-radiographs of the collection, produced at Lincolnshire Archive, and conservation records and reports produced by BMAG were also consulted. At the end of Stage 1, in February 2014, the whole collection was reunited at BMAG for a grouping exercise. Undertaken over 10 days, this allowed the confirmation of joining fragments, and of pairs and sets of fittings.

2 Finds

As cleaning was ongoing throughout the assessment process, it has not been possible yet to update the original weights for the uncleaned material, reported shortly after the find's discovery[20]. Table 2.2 instead shows the fragment count for each object class of material. It can now be confirmed that the majority of the copper alloy is of modern/recent origin. As first reported, around three-quarters of the *c.* 6.8kg find is gold metalwork (though this figure included accreted mud), with

[18] Cool 2013 – PD2013.
[19] The 'K-numbers' were allocated by Kevin Leahy in 2009. However, as the material was cleaned and sorted at Stage 1 it was necessary for over 290 new K-numbers to be created.
[20] Leahy 2010.

the remaining quarter mostly silver. However, using the fragment count the position is reversed: over half of the assemblage is silver sheet, or strip fragments with a reeded surface. The majority of this could come from just one object (Section **2.11**). The original calculation that *c*. 60% of the hoard mass was weapon-fittings has now increased, as many more mounts and other fittings have been identified as probably from swords or large fighting knives (i.e. seaxes). Nevertheless, the largest object remains the folded gold cross (K655).

Object type	*Gold*	*Silver*	*Copper alloy*	*Garnet (loose)*	*Glass*	*Stone*	***Sub-total***
Buckle	2	2					4
Cloisonné *en suite* (incl. filigree panels)	63						63
Cloisonné roundel (K130 etc.)	8						8
Cross (pectoral)	2						2
Cross (processional-type)	6	1					7
Edging (C-section)		55					55
Helmet: crest(s) and cheek-pieces	2	31					33
Helmet: broad strip		*c*. 13					*c*. 13
?Helmet: reeded strip		*c*. 700					*c*. 700
?Helmet: die-impressed sheet		*c*. 750					*c*. 750
Mount (hilt and non hilt-fittings)	148	22	5				175
Niello *en suite*		76					76
Hilt-collar	125	49					174
Hilt-plate	164	111					275
Hilt-ring	44	26	37				107
Pommel	77	73					150
Sword-boss	2					1 (bead)	3
Sword-pyramid	8	6					14
Sword-ring		3					3
Cross-hatched foil	39						39
Garnet				72			72
Rivets, nails, washers and bosses	98	146	4				248
Sheet metal	23	707	6				736
Miscellaneous	28	66	75		1		170
Total	839	(*c*.)2837	127	72	1	1	**(*c*.)3877**

Table 2.2: Finds by fragment/object count (not including modern/recent material)

2.1 Pommels

Eighty-five pommels are identified from 147(+?3) fragments, though six are represented by fragments (rivet-housings) from the ends of pommels only (Tables 2.3–4). In addition, three silver fragments are tentatively identified as rivet-housings, and there are also two gold panels (K5 and K136; included in Table 12)

that may be from the sides of pommels. If included, this would take the total to ninety[21].

Form	*Frags/ objects*	*Pommels*	*Pair/Sets*	*All-over filigree*	*Filigree/ Cloisonné panel*	*Style II*	*Insular ornament/i nterlace*
Cocked-hat	9	**8**		1		3	
'Insular' cocked-hat	25	**2**			1	1	2
Small round-back	10	**5**	2*		2		5
Round-back	25	**6**	1		3	2	3
Fragment	1+?3	**1+?3**				1	
Total	70+?3	**22+?3**	3	1	6	7	10

.* one pair; one set of three
Table 2.3: Silver pommels

Form	*Frags/objects*	*Pommels*	*All-over filigree*	*Filigree & cloisonné*	*All-over cloisonné*	*Relief*	*Style II*
Cocked-hat	65	**54**	33	7	13	1	32
Round-back	3	**3**	2			1	3
Fragment	9	**6**	?1				
Total	77	**57+6**	35+?1	7	13	2	35

Table 2.4: Gold pommels

Following cleaning, it is now apparent there are no copper-alloy examples[22]. However, a number of the gold pommels retain their original cores of cast copper-alloy, over which the precious-metal cap was set. Others might have had cores of horn, based on organic remains reported on by the British Museum[23], or in some cases of an as yet unidentified (?calcitic) material. One (K457) core retains an iron fragment of sword tang (Fig. 1).

Sixty-three are gold. The majority are of 'cocked-hat' form with all-over filigree decoration (Fig. 2.1; Table 2.4). A different type is represented by thirteen that have all-over cloisonné decoration, while seven demonstrate both techniques. Most of these, regardless of their decoration, appear to have been formed out of gold sheet, though it is possible some might be cast. In typological terms, the majority broadly fit with Menghin's *Typ Beckum-Vallstenarum* (1983), although three pommels have round profiles rather than the cocked-hat shape. The smallest (K376), in cloisonné, is part of a hilt-suite from an ornate seax (Section **2.7**). Only two have relief ornament, in both cases combined with niello decoration. One (K27+K358), in particular, stands out for its rich, moulded animal art, in Salin's Style II[24]. In all, 35 (61%) of the complete pommels have animal Style II, although just three of the cloisonné pommels are so decorated.

All of the 22 silver pommels are cast except for one, most with gilding, and seven have animal Style II decoration. Eight are cocked-hat forms that are again closest to

[21] This is only slightly fewer than the estimate of 92 made before cleaning (Leahy 2010).
[22] *pace* Fischer and Soulat 2010
[23] Cartwright 2013b
[24] Salin 1904; Fern forthcoming

Typ Beckum-Vallstenarum[25]. One (K711) is an import, probably from Scandinavia[26], while three with line-edge ornament (K286, K456 and K827) are so similar they suggest the same workshop. The example that is not cast has filigree decoration over a copper-alloy core (K306), akin to the gold filigree pommels. The remaining silver pommels are round-back forms or in two cases unusual cocked-hat forms (some in a highly fragmented state). Shared details of style and manufacture within this group may point to a common origin for some. A number have fine cast, non-zoomorphic interlace and other ornament, including triskeles, that can be considered of an early Insular character. The interlace can be compared, for example, to that on mould fragments from the Mote of Mark, in south-west Scotland[27]. This is combined in multiple cases with gold panel inserts decorated with filigree and sometimes cloisonné, and a number have niello inlay also. The small size of some may indicate they come from seaxes, not swords. In addition, one otherwise plain, round-back pommel (K240+K1447+K1615) has a possible incised rune.

It should be noted that the maximum number of pommels is not equivalent to the actual number of swords/seaxes represented. Hilts could be fitted with non-metal pommels, for example of horn, but be mounted with other decorative fittings, examples of which are well represented in the hoard (Section **2.8**).

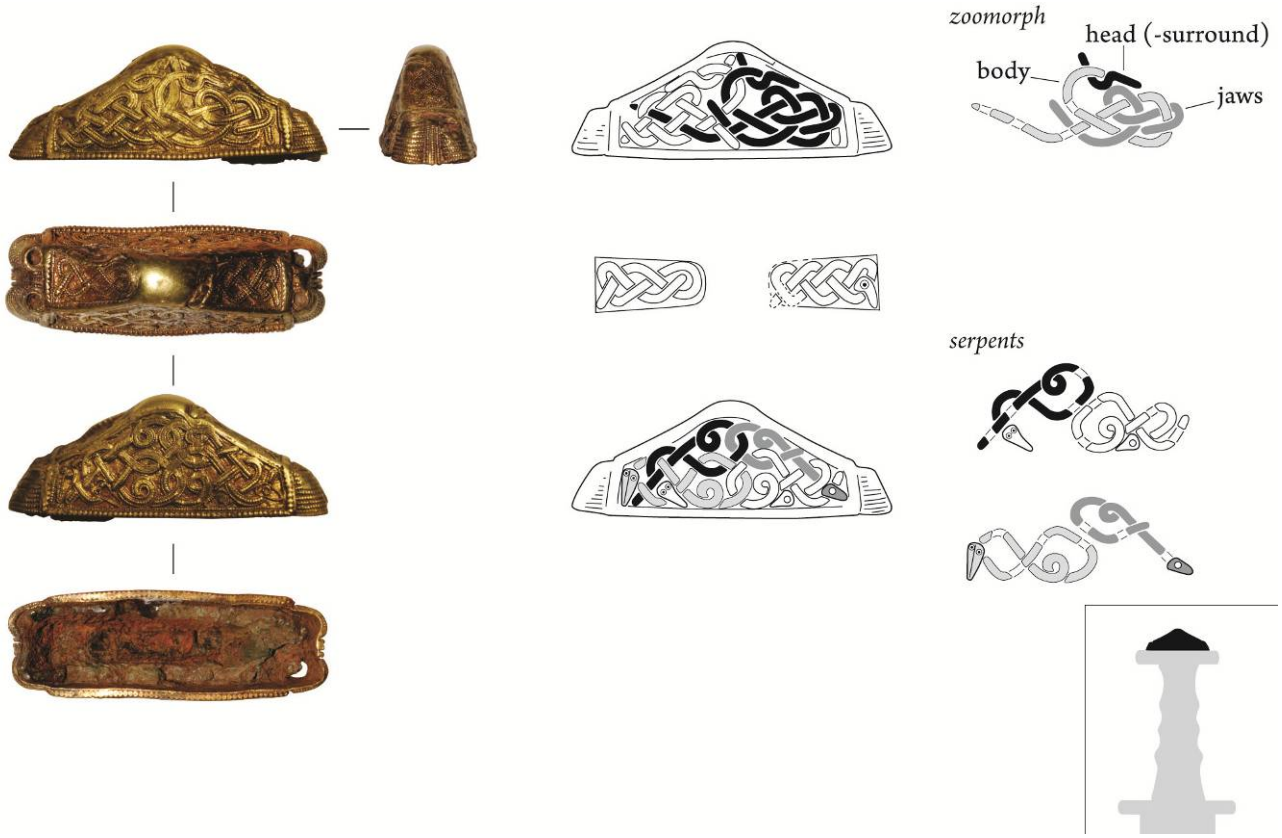

Figure 2.1: Gold pommel with filigree ornament in animal Style II (scale 1/1). Photos and drawings by author

[25] I disagree with Fischer's and Soulat's (2010) identification of K559 as a *Typ Bifrons-Gilton* pommel.
[26] Fern forthcoming.
[27] Laing and Longley 2006, fig. 57

2.2 Hilt-plates

Both the gold and silver hilt-plate assemblages are in a particularly fragmented and incomplete state. Nevertheless, multiple joins have been found and around a dozen pairs or suites of plates have so far been identified. Where fitted, a sword could have as many as four plates: a pair for both the top and bottom guards[28]. But a determination of the actual number remains problematic. In Table 2.5, the figures in bold are for the Maximum Number (MN) possible, but the totals must be regarded as an exaggeration of the real number, as many fragments not joined could be from the same plates.

		Silver		Gold		
	Hilt-plate	*Frags/objects*	*MN plates*	*Frags/objects*	*MN plates*	*Fixed pairs*
SWORD	Top guard, pommel-side	1	**1**	16	**14**	2
	Top guard, grip-side	4	**1**	18	**16**	
	Top guard (unknown)	14	**8**	23	**19**	
	Lower guard, grip-side			31	**23**	1
	Lower guard, blade-side	17	**7**	35	**33**	
	Lower guard (unknown)			10	**9**	
	Uncertain type/identification	32+?3	**27+?3**	24+?6	**23+?6**	
	Suite K63 etc.	36	**1+?1**			
	Suite K417 etc.	4	**1+?1**			
SEAX	Lower guard, blade-side			1	**1**	
	Total	108+?3	**19+?32**	158+?6	**138+?6**	3

Table 2.5: Hilt-plates by material and type

With the exception of a single cast plate (K567), all the other gold hilt-plates and fragments were shaped from sheet metal (typically <0.5mm or less), in some cases over a copper-alloy liner. The cast example is also unique for its single-edged blade slot (L. 36mm), its size indicating it comes from a 'broad' seax. In all other instances the blade slots were for double-edged swords. The seax example is also the only plate decorated with animal Style II. On most others decoration was limited to the bosses at each end that covered the rivets. These could be shaped domes of gold sheet or set with small cabochon garnets (or in one case flat glass: K37), in either case with a filigree collar. However, a small number of plates have additional filigree decoration (e.g. K399+K881) or cloisonné trims (e.g. K87, K374, K691, K767, K1056 and K1150).

The smaller silver assemblage probably reflects the lower incidence of silver pommels. Many objects/fragments demonstrate traces of gilding, a few have line

[28] Menghin 1983: *Typ Faversham-Endrebacke*

decoration running around their sides, and a small number have punched ornament. Most appear cast, though some might have been formed out of sheet. In addition, 40 fragments come from several unusual 'hilt-plates' (K63 etc; K417 etc.). They demonstrate gilded interlace and were also mounted with filigree decorated panels, so it seems likely they relate to the silver pommel group with similar decoration (Section **2.1**).

2.3 Hilt-collars

Around 170 fragments/objects make-up 105 hilt-collars (Tables 2.6–8). Forty-one potential pairs are identified. Each represents a collar at the top and bottom of a weapon-grip. Most are probably from swords, though also included in Table 8 are the cloisonné collars from the seax-hilt suite described in Section 2.7, and it is possible others might likewise come from seaxes.

Form	*Frags/objects*	*Collars*	*Pairs*	*Style I*	*Style II*	*'Insular' interlace/ ornament*
Collars	49	**10**	3+?1	2	3	2

Table 2.6: Silver hilt-collars

Form	*Frags/ objects*	*Collars*	*Pairs*	*Style II*	*Interlace*	*Herringbone*	*Scrollwork*
Broad (H. >12mm)	49	**32**	12+?2	12	17	2	1
Narrow (H. <11mm)	49+?1	**38+?1**	10+?3	5	9	19	4
Total	98+?1	**70+?1**	22+?5	17	26	21	5

Table 2.7: Gold filigree hilt-collars

Form	*Frags/ objects*	*Collars*	*Pairs*	*Geometric (only)*	*Style II*
Broad cloisonné (H. >8mm)	14	**13***	5+?1	8	5
Narrow cloisonné (H. <7.5mm)	11	**10**	1+?3	10	
Total	25	**23**	6+?4	18	5

*one pair combines narrow and broad types

Table 2.8: Gold cloisonné hilt-collars

The smaller silver assemblage includes multiple, significant pairs. For example, one pair (K181/K298 etc.) demonstrates the only animal Style I from the collection. Another pair (K160 etc./K304) is of unusual angular-polygonal form, decorated with animal Style II, inlaid with niello, that may be a suite with one of the pommels (K39+K1007). There are also remains of a pair with fine cast Insular ornament and gold filigree panels (K34 etc.).

The larger gold assemblage can be separated into 'broad' and 'narrow' classes. The majority of the collars, like the pommels, are of sheet construction with filigree decoration. Around 70 are suggested, including up to 27 pairs. The broad collars of this group mainly have animal Style II and related (non-zoomorphic) interlace ornament. By contrast, the narrow collars most frequently have herringbone pattern (i.e. 'false plait') filigree.

The around 20 cloisonné collars, including 10 possible pairs, have mainly geometric decoration, in keeping with most early Anglo-Saxon cloisonné jewellery. However,

five have animal Style II designs. One collar pair (K660/K967) probably formed a suite with pommel K355, and another (K850/K1155) may be a match with pommel K1155.

In addition, there is one possible narrow collar (K111) of plain sheet.

2.4 Hilt-rings

Hilt-rings (Table 2.9), like collars, were fitted to the top and bottom of sword-grips. The majority of the gold examples are of thick beaded wire, filigree manufacture (Fig. 2.2a). All the silver fragments are cast imitations of this form. Owing to the fragmented nature of the assemblage, and the similarity of many, it is difficult to establish accurately the true number of rings originally represented.

Material	*Frags/ objects*	*Rings*	*Thick beaded*	*Twisted-beaded*	*Wrapped-beaded*	*Beaded garnet*	*Herringbone (imitation)*
Silver	23+?3	**?15+??3**	18				
Gold	43	**?40**	20	10	8	2	
Gold (Sect. 2.7)	1	**1**					
Copper alloy	37	**?2**	?1				1
Total	104+?3	**?58**	38+?1	10	8	2	1

Table 2.9: Hilt-rings

Two further filigree types are demonstrated. Ten rings are formed from beaded wires twisted together ('twisted-beaded'), including two or three pairs with two twisted-beaded wires side by side (Fig. 2.2b). Another eight comprise a thick wire formed from a beaded wire wrapped around a core wire ('wrapped-beaded') (Fig. 2.2c). There is also a unique pair in cloisonné and filigree (K570/K679) with 'beaded' garnet cloisonné (Fig. 2.2d). These are skeuomorphs of the thick beaded wire form. Also, a plain (egg-shaped) gold ring is from the seax hilt (Section **2.7**).

Thirty-seven, small to very small, copper-alloy and gilt fragments possibly come from just two rings: one imitates thick beaded wire (K511/K1571/K1695/K2018), and the other copies the double twisted-beaded wire form (K1454/K1461/K1607/ K1618/K1657/K1659/K1660/K1696/K1873).

Figure 2.2: Hilt-ring types: a) Thick beaded filigree wire; b) Twisted-beaded filigree wire; c) Wrapped-beaded filigree wire; d) Beaded garnet and twisted-beaded filigree wire (scale 1/1, except (b) at 2/1). Photos (a–c) by author, (d) by Guy Evans

2.5 Sword-pyramids and sword-bosses

Ten sword-pyramids and two sword-bosses form six pairs (Table 2.10). One pair have cast silver bodies, their sides mounted with gold panels decorated with filigree scrollwork and tear-drop-shaped, cabochon garnets (K302/K382/K676/K849/K999/K1254). All the others are gold with garnet cloisonné decoration, including one pair with animal Style II (K451/K1166). One pair (K377/K462) is of low type (H. 14mm), but the rest are tall forms (H. >19mm).

Material	*Frags/ objects*	*Fittings*	*Pairs*	*Geometric cloisonné*	*Panel – filigree scrollwork/cloisonné*	*Style II cloisonné*
Silver (pyramid)	6	**2**	1		2	
Gold (pyramid)	8	**8**	4	6		2
Gold (boss)	2+1 (bead)	**2**	1	2		
Total	16+1	**12**	6	8	2	2

Table 2.10: Sword-pyramids and sword-bosses

The pair of sword-bosses (K675/K1425) can be associated with a stone barrel-shaped bead (K764); the long loop on the reverse of either boss slots neatly into the perforated centre of the bead (Fig. 2.3). This arrangement is paralleled in a single example from Kent, as well as by continental finds[29].

[29] Evison 1976, 312; Menghin 1983, 144.

Figure 2.3: Sword boss (K675) fitted in stone bead (K764) (scale 2/1). Photo by author

2.6 Sword-rings

There are three sword-rings (K531, K543 and K1625) of cast silver, which would have been fitted to pommels[30]. One (K543) is incised with two birds' heads, and another has traces of gilding (K531). K543 demonstrates a reasonable fit with pommel K711, although there are no wear/contact marks on the latter to confirm the association.

2.7 Seax hilt-fittings in cloisonné

Five hilt-fittings in gold and garnet cloisonné come from a seax: a capped fitting (K354), plain ring (K690) and broad collar (K370) slot neatly together. They were fitted at the top of the grip, with the tang end (that projected through the top of K354) originally capped by a small pommel (K376). The underside of this has been ripped open, revealing a pin housing; the pin would have fastened through the top of the tang to secure the hilt and might possibly have been removable to allow repairs. The remaining broad collar (K449) was fitted separately at the bottom of the grip (the blade end); it has a slot for a single-edged blade, which is surrounded by a contact mark left by the actual blade (L. 28mm). The two collars have animal Style II designs in garnet. The expertise of the cloisonné approaches the achievement of the famous regalia of Sutton Hoo, Mound 1.

2.8 Other hilt-fittings, guard-fittings and mounts

Several silver mounts, all cast, come from sword grips (e.g. K1277). Most notable is a bird-headed pair (K791/K1525+K1603) with fine cast interlace (Fig. 2.4).

Figure 2.4: Silver mount (K791) with bird's head and interlace fill (scale 1/1). Photos by Guy Evans, drawings by author

[30] Evison 1967

Mount	*Frags/objects*	*Fittings*	*Pairs*
Silver	22	**7+?2**	1
Copper alloy	3+?2	**1+?2**	
Total	25+?2	**8+?4**	1

Table 2.11: Silver and copper-alloy fittings

Mount	*Frags/ objects*	*Fittings*	*Pairs/ sets*	*Cloisonné*	*Filigree*	*Sheet*	*Moulded*	*Style II*
Cross	3	**3**		1	2			
Eye-shaped†	2	**2**	1		2			
Peltaic	2	**2**	1		2			
Rectangular/sub-rectangular/trapezoidal	35	**29**	4+?1§	2	26	1		2
Semi-circular	1	**1**			1			
Serpent (moulded)	8	**6+?2**	3				6+?2	
Tongue-shaped	11	**11**	4*	6	2	3		3+?2
Triangular/sub-triangular/cocked-hat	17	**17**	2	4	13			2
Zoomorphic (small)	22	**21**	6	7	13	1		12
Zoomorphic (large)	2	**1**				1		1
Other	8	**7**	1	2	4	1		3
Composite roundel	8	**1**		1		(incl.)		1
U-form/tip mounts (guard)	29	**27**	9‡	15	10	2		4
Total	148	**128+?2**	31	38	75	9	6+?2	27

*includes two sets of three
†not including mounts K876 and K1403, from pommels (entered in Table 3)
‡includes two sets of four, and two sets of three
§K810 is a suite with hilt-guards K305/K464/K721 (not included as pair/set in this table)
Table 2.12: Gold fittings

There are just five fragments of copper alloy with cast ornament, four with gilded interlace, though only three are definitely from a mount. They are from a single harness roundel found 50–100m from the rest of the collection, the fragments discovered separately in 2009 (PAS code: WMID-C28605) and 2012 (K5001/K5007). It was not deemed to be part of the treasure, but it is of considerable significance to the hoard's interpretation (Section **8**).

The more numerous gold fittings demonstrate an array of forms, mainly in filigree and cloisonné, with multiple pairs and sets represented. The vast majority are small mounts, mostly rectangular/sub-rectangular, triangular/sub-triangular or zoomorphic forms. Many are probably from sword-hilts. Filigree scrollwork (without zoomorphic content) is the most common decoration. They have a significant parallel in an antiquarian find in the British Museum: the 'Cumberland' horn sword-hilt (reg. num. 1876,0717.1). Its preserved horn pommel, grip and guards are covered with multiple mounts in filigree scrollwork, as well as one in garnet cloisonné, very like examples in the hoard. Personal study by the author and X-radiographic analysis of the hilt at the British Museum[31] (Blakelock *et al.* 2013) for this project has shown that the filigree mounts were fixed with small gold nails (Fig. 2.5). Some of the hoard fittings have identical nails still *in situ*, and others were recovered loose (Section **2.16**).

[31] Blakelock *et al.* 2013.

Figure 2.5: The ‘Cumberland’ horn sword-hilt with mounts in gold filigree and cloisonné, with similar mounts from the hoard (scale 1/1). Photo of hilt by author, mounts by Guy Evans; X-ray © Trustees of the British Museum

As well as mounts of rectangular and triangular form, the Cumberland hilt also has a strip-fitting on its lower guard. The hoard includes multiple similar examples in filigree, as well as in cloisonné. This last type has not been seen before on Anglo-Saxon weapons. Some preserve the U-form of the end of the guard. One set of four in cloisonné (K323/K348/K373/K773) indicates a sword-hilt with fittings at the tips of both its top and bottom guards. In addition, there are two in gold sheet (K972 and K1079), representing another type not seen previously, both of which contain organic remains of the guards.

The zoomorphic mounts mostly take the form of birds (or are bird-headed) or fish, or combine the two. The curvature of some suggests they might have been fitted to sword grips also. However, the shape and size of other mounts indicate different

applications. The largest example, of a fish between birds (K652+K1249), was probably fitted to a board; not necessarily a shield, but possibly the high front-board of a saddle of the period[32]. In all, over 30 mounts have animal Style II ornament or take zoomorphic form, including seven in cloisonné.

A small number with filigree decoration are inserts for pommels. A pair of eye-shaped form with filigree scrollwork (K876 and K1403) fit two small silver pommels (Section **2.1**; incl. in Table 2.3). Another is of cocked-hat shape, and has a possible rock crystal stone (K136), and one is of semi-circular form with scrollwork fill (K5).

A further unique group comprises serpent mounts cast in moulded form. Although now twisted, it appears these were also originally set on a flat, or flattish, surface, fixed by small gold nails projecting from their reverses (like on other mounts, e.g. K16 and K1084).

2.9 Composite roundel in cloisonné

Eight pieces in Table 2.12 are part of a composite roundel (K130 etc.). It is without parallel, and its purpose currently remains unknown. The large roundel, though bent, seems never to have been flat, but convex, and it has four fixing holes on its reverse. Birmingham conservators have reconstructed it[33]: a cylinder piece (K1055) originally projected from the roundel's centre, topped by a disc with a large millefiori glass stud (K545). Other sheet panels with Style II creatures (K54/K467/K1324/K1510) and a triangular cloisonné part (K112) are detached from the roundel (K130).

2.10 Large mounts in cloisonné *en suite*

Over 30 mounts and fragments form several distinctive suites with related geometric cloisonné and filigree ornament (Table 2.13). The mounts are of high-quality manufacture, and the majority, possibly all, are probably from a single workshop. Most form pairs of strip-mounts, but there is also a pair of large eye-shaped mounts (Suite 1a: K270/K843), and a pair of wing-shaped mounts (Suite 5: K653/K654). Two sets (Suites 1b and 3) have slots that were originally filled with small rectangular (or curved-rectangular) gold panels bearing filigree decoration, in most cases (Style II) serpents. A few of these remained *in situ* when found, in strip-mounts of Suite 3, but, because they were not fixed with nails/rivets, most (26) were recovered loose.

[32] Fern forthcoming.
[33] Magnoler 2012.

				Filigree panels				
Suite	*Mount type*	*Frags/ objects*	*Fittings*	*serpent, moulded head (Style II)*	*serpent, U-head (Style II)*	*serpent, granular eye (Style II)*	*serpent, filigree head (Style II)*	*curved, interlace*
1a	Rectilinear, angled end	8	**4**					
	Eye-shaped	2	**2**					
1b	Rectilinear, curved, with panels	4	**4**					
1c	Rectilinear, curved	2	**2**					
2a	Rectilinear	5	**2**					
2b	Rectilinear, pointed end	4	**4**					
3	Flat-curved, with panels	6	**6**	(+6)		(+1)		
4	Edge mounts	4	**3**					
5	Wing-shaped	2	**2**					
Loose serpent panels		26	**26**	22	1		1	2
	Total	63	**55**	22(+6)	1	(+1)	1	2

Table 2.13: Large cloisonné mounts *en suite*

The suites are without parallel outside the collection, and their purpose is currently unknown, but their varying curved and flat forms suggest they may be from more than one parent object. Suite 4, in particular, stands out: it comprises two corner sections and a straight section that look as if they were designed to fit along the edge of a thin board, perhaps a book-cover.

2.11 Helmet

There are around 1500 fragments of related silver sheet with die-impressed ornament, reeded strip and other objects, the majority of which possibly comes from just one helmet (Table 2.14)[34]. Key to this identification are 38 fragments/ objects that make up two helmet-crests (or two sections from one crest) and a pair of cheek-pieces. These were cast in silver *en suite*, with all-over, gilded animal Style II.

Part	*Frags*	*Parts*	*Pairs*	*Style II*
Crest with animal-head terminal	24	2	1	2
Cheek-piece	9	2	1	2
Reeded strip	BM (*c.* 700)	BM	BM	
Broad strip	BM (*c.* 13+)	BM	BM	
Die-impressed sheet	BM (*c.* 750)	BM	BM	Yes
Total	33 + *c.* 1463	4(+?)	2	4(+?)

Table 2.14: Silver-gilt, silver and gold fittings and fragments from a helmet, or helmets

[34] [The number of fragments quoted for the silver sheet and reeded strip are based on the original assessment, as well as the numbers established from the author's personal examination of that part of the hoard not sent to the British Museum. These numbers should be regarded as estimates only, therefore, to be adjusted at Stage 2 when the material sent to the British Museum has been fully quantified.

The curving crest sections have side walls that form a slightly tapering channel. To the narrower end of each fitted a cast animal-head (K47+K678/K363+K397). Both crests and head-terminals are the same but for small details. The channel in each case contains remains of an off-white calcite, or organic, yet to be analysed; possibly it originally held a hair crest.

One cheek-piece (K453+K740+K1509) was found in 2009, the other in 2012 (K97/K594/K1223/K5004). They were cast with two attachment tabs each, over which slotted a gold fitting of thick beaded wire. These two fittings (K288/K772) are the only non-silver parts. The cheek-piece found in 2012 is yet to be cleaned, so it is uncertain, presently, if their decoration is identical.

The vast majority of the remains from the potential helmet(s) are small fragments of thin silver sheet with die-impressed ornament, and fragments of reeded strip, in several different widths. Mostly the fragments are gilded. This material was sent to the BM at the start of Stage 1, where the process of assembly was continued from the work started at BMAG[35]. It remains to be resolved if any of the patterned sheet and reeded strip is from other objects, e.g. drinking vessels. But it is now known that one frieze with die-impressed decoration was originally retained within a fragmentary broad channel-fitting of silver. This is curved and might possibly be the remains of a helmet brow-band.

2.12 Edging

Fifty-five fragments of C-edging may come from just two objects (Table 2.15). One assemblage is in plain silver, the other is silver-gilt. Multiple joins have been made for the latter, forming straight and curved sections, and one straight section with two ends at right angles. A small piece of preserved wood (K420), 4mm thick, was found in the last, pierced by an iron nail (though this does not penetrate the C-edging). Some interiors of this edging show scratches possibly from a blade used to prise off the metal fittings. In the period, C-edging could be fitted to objects including helmets, purse-lids and scabbards, but the role of the hoard edging has yet to be established.

Part	*Frags*	*Objects*
C-edging, silver-gilt	31	?1
C-edging, silver	24	?1
Total	55	?2

Table 2.15: C-edging in silver and silver-gilt

A number of fragments of ‘edging’ were sent to the BM so were not available for analysis. These may add fragments to the two groups already identified, or be from additional groups (they are: K96, K237, K250, K426, K523, K818, K834, K2001: renumbered from K1445).

2.13 Buckles

There are two small gold buckles with plates (K144 and K685). Both are *Marzinzik Type II.24b-ii*[36]. They could have come from belts, though at Ford (near

[35] See Appendix 4.
[36] 2003, 52, pls. 143–49.

Winchester) similar examples were found attached to the edge of a seax scabbard, for its suspension from a belt[37].

Material	*Frags/objects*	*Buckles*
Silver	2	**1**
Gold	2	**2**
Total	4	**3**

Table 2.16: Silver and gold buckles and buckle parts

There is a silver buckle with a wide loop (K959) and tongue with an oval or heart-shaped shield (K957). The loop has a channel filled with gold herringbone-pattern filigree. The tongue-shield is edged with silver beaded wire. The silver sheet remains of a belt-plate were also found during cleaning of the loop.

2.14 Other sheet metal

Distinct from the thin sheet with die-impressed ornament, described in Section **2.11**, is a large quantity of mainly flat silver sheet (mostly Th. 0.5–1mm) in a highly fragmented state (Table 2.17). The majority has gilding on one side and is flat, but is otherwise undecorated. Combined, the fragments could represent a sizeable plate surface, and a few have fixing holes and score lines that perhaps relate to fittings once attached to it. However, it is uncertain what function it served.

Sheet	*Frags/objects*	*Description*
Silver-gilt	472	Mostly flat, gilded one side, ?cast
Silver	235	Mostly flat, ungilded
Gold	23	??Hilt-plate; ?other
Copper alloy	6	Undiagnostic
Total	736	

Table 2.17: Silver, gold and copper-alloy sheet

The over 200 fragments of silver sheet without gilding probably come from multiple objects. Two possibly joining fragments have Insular scroll ornament (K754/K1925), but almost all others are plain.

Some of the gold sheet probably comes from torn hilt-plates, though the pieces are small, and so cannot be certainly identified. The few copper-alloy fragments are similarly undiagnostic, and possibly recent/modern in origin.

Some fragments were unavailable for study as they were within fragment-groups sent to the British Museum. The following include a mix of reeded strip, die-impressed sheet and copper-alloy fragments, all small: K435 (x17); K1332 (x21); K1371 (x?); K1395 (x?); K1417 (x?); K1418 (?); K1480 (x?); K1490 (x?65); K1493 (x?40); K1518 (x?11); K1551 (x?50); K1557 (x?25); K1567 (x?25); K1577 (x?30); K1615 (x?30); K1627 (x?50); K1627 (x?20); K1701 (x?10).

[37] Musty 1969.

2.15 Mounts with geometric niello decoration *en suite*

Niello mount	*Frags*	*Objects*	*Description*
Group A	4	2	Pair of eye-shaped mounts
Group B	27	3	Pair of tapered strips, and related strip
Group C	16	1/?2	Strips, angle- and butt-ended
Group D+E	25	1	Fantail mount
Fragments	4		From A–E
Total	76	7+?1	

Table 2.18: Silver mounts with geometric niello ornament

Groups A–E, identified in Table 18, follow from Cymbeline Storey's internal BMAG report[38], which first identified the sets of silver mounts, characterised by geometric niello decoration imitating cloisonné and gilded edging. They appear to have been manufactured *en suite* and are very possibly, therefore, from a single parent object. They include a pair of eye-shaped mounts (Group A) that is reminiscent of the pair in cloisonné (Section **2.10**), and which might suggest a common provenance for both groups. The mounts have no obvious parallels outside of the hoard, and the form of their decoration is rare generally. During the grouping exercise it was identified that Groups D and E were in fact one object.

2.16 Loose rivets, washers, nails and bosses

Some objects retain rivets or nails *in situ*, including pommels, hilt-plates, mounts and fragments of reeded strip. These are important for understanding manufacture and function. Many more objects have lost their fixings, however, a proportion of which is represented by around 250 loose rivets, nails, bosses and washers (Table 19).

Niello mount	*Gold*	*Silver*	*Copper alloy*
Boss-headed rivet	18	5	
Boss (no rivet)	34	7	?1
Small rivet	13	52	?1
Large rivet (flat-headed)		2	
Small nail	16	21	?1
Washer		2	
Double-washer	8		
Nail/rivet fragment	9	57	1
Total	98	146	?4

Table 2.19: Nails and rivets, and related fixings, by material

The boss-headed rivets and bosses without rivets probably mainly come from hilt-plates. Most of the gold examples have filigree collars and a small number were set with garnets, and in one case, possibly glass. The small gold rivets and double-washers most likely also come from hilt assemblies. However, the greater quantity of the small silver rivets, and possibly some of the nails also, may largely be from the suite of niello-ornamented mounts (Section **2.15**) or from fragments of reeded strip (Section **2.11**). Both these object types demonstrate numerous fixing holes,

[38] Storey 2013.

and occasional fragments retain similar *in situ* nails/rivets. The smallest nails in gold and silver are of the type used to fix mounts to hilts (Section **2.8**).

2.17 Pectoral crosses and processional-type crosses

Only one pectoral cross is certain, in gold with a central cabochon garnet (K303). Its arms are of boxed construction with a loop for attachment, and it is decorated with filigree scrollwork. Three other small crosses in the collection were mounts (Section **2.8**). In addition, there is a fragment of what might be the arm of a second, smaller, pectoral cross also of boxed gold-sheet construction, with herringbone filigree decoration. It was found in soil inside pommel K465 (renumbered to K1898), and contained within its 'arm' a sliver of preserved wood.

Type	*Frags*	*Objects*
Pectoral cross	1+?1	1+?1
Processional-type cross	7	3
Total	8+?1	4+?1

Table 2.20: Crosses

The great gold cross (K655), as it has become known, like the pectoral cross, is an example of a *crux gemmata* (jewelled cross). However, it cannot be said for certain that it was mounted as a processional cross. Its once flat form means that other alternatives are possible: for example, as a mount on a book-cover, or perhaps as an altar cross. It had six gemmed bosses originally: one remains *in situ* without its stone, and four survive detached (K656/K657/K658/K659) but only one of these retains its stone, a garnet (fractured and repaired in antiquity). The arms between the boss settings are filled with Style II animal art.

The gold inscribed strip (K550), with its version of Numbers 10.35 (Brown 2010), might be the arm from another cross. It has one gem-setting, without a stone, similar in manufacture to those from cross K655. In addition, a further garnet-boss (K1314) may be from a related, missing object, as it shares the same shape, bezel form and filigree collar as the boss on K550. Two other large, loose garnets (K308 and K695) could be from these or other crosses also. In addition, a third processional-type cross may be represented by another 'arm', a composite fragment, comprising a core of wood and iron encased in silver (K274).

2.18 Loose garnets and cross-hatched foils

There are 72 loose garnets (not counting small bosses with garnets; Section **2.16**). Three are large cabochons that could have come from processional-type crosses (Section **2.17**). The remainder are all small, flat, cut garnets that demonstrate a range of mostly familiar forms, including stepped and mushroom shapes. Probably in the main these are detached from cloisonné objects in the collection (a few have backing foils adhering). This is probably true, too, of the small cross-hatched foils found loose.

Object	*Number*
Garnets	72
Cross-hatched gold foils	39
Total	111

Table 2.21: Garnets and gold foils

Almost all the cloisonné objects in the hoard demonstrate gold backing foils with cross-hatched patterns (that reflected light back through the garnet or glass stone), as was the norm. As defined in Avent's and Leigh's system (1977), most are die-impressed with a 'standard' cross-hatched pattern, as was most common. A minority have, alternatively, a 'boxed' pattern, and some objects combine both types, again reflecting usage outside the hoard.

The 39 loose foils include examples of both 'standard' and 'boxed' patterns, but there are also several instances of a rare 'special boxed' 5×4 pattern; the only object so far identified with this pattern in the hoard is garnet-boss K1314. The fineness of some foils, both loose and on jewellery, matches and in some cases exceeds that of the finest examples recorded by Avent and Leigh, as well as those used for the Sutton Hoo regalia[39].

2.19 Miscellaneous and modern material

The gold, silver and copper-alloy fragments in this category that are of antiquity are mainly very small. They include fragments of detached filigree wire, gold and silver, gold cloisonné wall, and niello inlay. The silver filigree may all come from one object: pommel K306.

Type	*Frags/ objects*
Silver, unidentified	34
Silver, filigree fragments	19
Silver, wire rings	2
Silver, bracket	7
Niello-inlay fragments	4
Gold, cloisonné fragments	4
Gold, filigree fragments	22
Gold, pair of 'cap' fittings	2
Copper alloy, liner/boss-core fragments	?47
Copper alloy, other	?28
Glass	1
Lead/solder	8
Slag	1
Stone (natural)	14
No find (incl. soil/vegetation/insect)	9
Modern/recent (ironwork, copper-alloy sheet/fitting, bottle glass, brooch/fitting etc.)	70
Unidentified	20
Total	292

Table 2.22: Miscellaneous and modern material

A pair of silver wire rings (K428/K786) show the same type of manufacture as 'slip-knot' necklace rings of seventh century date[40], except that in this case one has a cast, blunt 'pin' on its loop (the other is damaged and has probably lost its 'pin'). At present no role has been assigned them, though it seems unlikely in this case that

[39] East 1985.
[40] cf. Geake 1997, 48–50, fig. 4.10.

they represent feminine jewellery. A pair of gold 'cap' fittings with filigree collars (K311/K394) is currently unidentified too.

A silver bracket (K516+K787+K794+K997+K1128+K5058+?K1129) is in several pieces and bears cut-marks. It was found with a piece of preserved hornbeam wood[41]. Its function is unknown, though it may have served to mount a wooden staff object on a flat base (such as an altar cross).

Included in the copper-alloy assemblage are fragments of hilt-plate liner, and one example of a core from a boss from a hilt-plate (K509). Perhaps pre-dating the hoard is a finial that might be a Roman furniture-fitting (K101).

Recent material includes objects probably lost by walkers on the heath: brooches/fittings (K576 and K848), a possible silver cane top (K899) and a dog tag (K890). The last is inscribed with a local address: E. A. DOWNING – 29 CROSS ST – CHASE TERRACE – NR WALSALL.

3 Condition

A key characteristic of the metalwork is its fragmented and damaged state, and the evidence of wear to the objects from use. It was identified at the start of the project that it was essential to record this detail, to provide information about the artefacts before they were deposited, and about their end-treatment. This information will be analysed at Stage 2.

In a few cases the damage is recent, including from plough strikes (e.g. K449), but in most instances it took place before burial. The gold objects demonstrate tearing, folding and cutting, and for some pommels damage possibly from a gripping-tool (i.e. tongs) or from levering. In the case of the weapon-fittings it has been suggested this was caused by the action of stripping the precious-metal components from swords and seaxes[42]. However, some treatment looks more deliberate, even iconoclastic; one instance being the snapped arm of the pectoral cross (K303). The highly fragmented state of the silverwork might also have been exacerbated.

Wear has been recorded for the fully cleaned objects. As well as informing on the functional use of an object, it can also be considered a rough indicator of how old an item was when it was lost from circulation. In addition, fine scratches on some items, notably gold hilt-plates, could be from polishing.

4 Materials and technology

4.1 Metals

A limited targeted analysis of gold items by SEM-EDX has been completed at the BM[43].

[41] Cartwright 2013b.
[42] Leahy 2010.
[43] Appendix 3.

The smaller, but more fragmented, silver assemblage has not yet undergone metals analysis, but this should be done to inform a better understanding of the alloys, and the results may also be helpful for matching suites of objects.

4.2 Filigree

Filigree is the predominant decorative technique in the hoard. It is found on two-thirds of the pommels and hilt-collars, and around half of the other mounts from hilts. Almost all are gold objects, though there are also a few silver examples – principally pommel K306. These are rare in the period.

The hoard objects conform generally to the high level of expertise recognised of Anglo-Saxon filigree manufacture. Designs in beaded wire and plain twisted wire (e.g. herringbone) are most common, but there are also examples of rarer, granular work, and twisted-beaded and wrapped-beaded wires (Fig. 2b–c). This last type has not been previously seen. Also new are spirals formed of beaded wire on one pair of pyramid fittings (Fig. 6).

There is considerable variation in the treatment of the sheet backing to which the filigree was soldered, and in the basic sheet-construction of the filigree objects themselves (especially the pommels). This may point to different workshops, or at least to the hands of different craftsmen. In addition, a number of pieces show layout marks, linear scorings on the sheet backing that guided the filigree pattern.

The solder used to fix the wires to the backing sheet is generally invisible to the naked eye, and is difficult to see even under microscope examination. This is in keeping with most filigree work of the period, and may indicate eutectic soldering[44]. However, a few objects show instances of what could be solder 'flood', possibly indicating an alternative method, i.e. brazing.

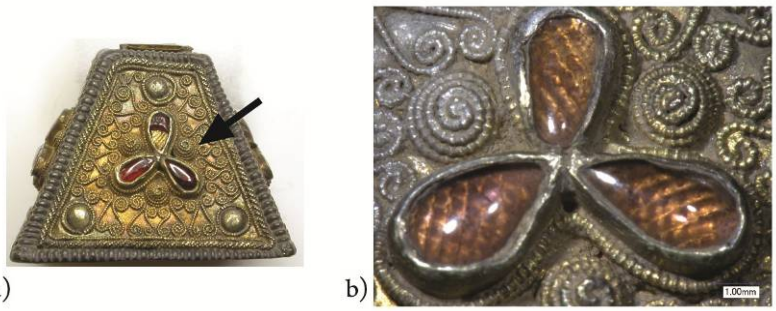

Figure 2.6: Sword-pyramid (K302) with spirals of beaded wire (scales 3/2 (a), 6/1 (b)). Photos © Birmingham Museums Trust

4.3 Cloisonné (garnets, glass and other inlays, and gold foils)

All the cloisonné artefacts were made in gold, but there is clear variation in quality and manufacture between pieces. Some are of very fine craftsmanship with cell forms and animal Style II, comparable to the regalia from Sutton Hoo (Section **2.7**). However, there are also examples of less expert cloisonné, especially that paired with filigree on some pommels, which may suggest a different regional tradition.

[44] Coatsworth and Pinder 2002, 95–100.

Mostly small, flat, cut garnets fill the cellwork in repeating geometric patterns. However, a small number of objects include glass 'stones', some millefiori. Also on a few objects, tiny dark droplets of glass were used for the eyes of animals (e.g. K16/K1084 and K370/K449). A selection of the glass was analysed in Paris in 2010, the results of which have been assessed by the BM[45], and two other studies on single objects have also been completed[46]. This has identified the probable reworking of Roman glass, as well as types manufactured by north-west European, and possibly Anglo-Saxon, glass-workers.

Most of the garnet shapes conform to known types (e.g. stepped and mushroom), though there are also some rarer forms, for example, of 'honeycomb' cloisonné (e.g K449), and cross-shaped garnets (e.g. K284+K327)[47]. Of note, too, are several large cabochon garnets, one (K659) at least of which comes from the great gold cross (K655). They are among the largest stones known from the period, and demonstrate exceptional skill in garnet cutting and polishing.

Gold cross-hatched foils were set behind the garnets in almost all cases. These conform, with one exception identified to date, to the known 'standard' and 'boxed' forms identified by Avent and Leigh (1977). Where stones and foils are missing, the paste filler at the base of the cells is visible. A study by the British Museum of objects from the hoard has established the basic mix was of beeswax and a proteinaceous material, probably animal glue[48].

A number of cloisonné objects that are entirely without garnets and gold foils are significant. The cells instead are filled by an off-white material, discoloured by copper corrosion product. Identification of this material – possibly a decayed inlay – is considered a high priority for Stage 2.

So-called 'makers marks', comprising lightly scored lines and crosses, usually on the reverse of objects, are a particular feature of the cloisonné suites (Section **2.10**), though they also occur on other hoard objects. It is possible they are actually marks used to guide assembly. Such marks are rare, but are known on other complex, composite objects of the period, including the Derrynaflan Paten[49].

In cases of damage, evidence for the solder used to fix the cell walls can be seen.

4.4 Niello

An assessment by Cymbeline Storey[50], grouped the objects with niello decoration. In addition, samples of the black inlay were sent to the British Museum for analysis[51]. All were found to be of silver sulphide type (Ag2S), which has been found to be less common in Anglo-Saxon metalworking generally[52].

[45] Meek 2012.
[46] Meek 2013a–b.
[47] cf. Avent 1975, no. 182.
[48] Steele and Hacke 2013
[49] Brown 1993.
[50] Storey 2013.
[51] La Niece 2013.
[52] La Niece 1983.

5 Style and Typology

Style and typology are the main criteria for dating and provenancing the hoard metalwork.

The majority of the hoard's artefacts are rare and new forms, and so they are generally poorly served by existing typologies. For example, the most 'common' pommel-type in the collection, of gold sheet with filigree decoration, was unknown before 1998. Therefore, new typologies will be needed for most object classes.

Over 130 objects are now identified with animal art of Salin's Style II. Most are in gold, and executed in filigree, though this figure does not include the die-impressed material with zoomorphic decoration assessed by the BM and so will increase further at Stage 2. Around half the pommels have Style II, and around a quarter of mounts and hilt-collars. In comparison, there is just one pair of hilt-collars that have Style I, the art that preceded Style II in Europe. Thirty-one objects are near-identical panels filled with filigree serpents, from the cloisonné suite(s) (Section 2.10), but the majority of objects demonstrate unique designs. In all, this more than doubles the known Style II catalogue for England, and it makes a very significant contribution also to the Europe-wide corpus. Other pommels and hilt-collars have (non-zoomorphic) interlace.

The majority of the cloisonné objects, in contrast, have geometric ornament, as was typical. This is imitated, too, in niello on the set of silver mounts (Section **2.15**), a form of decoration that is rare in England.

A further style may be suggested by the many mounts with filigree scrollwork, for which the best comparison is the 'Cumberland' sword-hilt (Fig. 2.5). However, scrollwork also occurs elsewhere in England, for example, on Kentish brooches and pendants of the early seventh century. Nevertheless, in the hoard, it seems rarely to be combined with Style II and interlace.

The early Insular art that occurs mainly on silver objects fuses Anglo-Saxon and Celtic decoration (Section **2.1**). Details include triskeles, eye-shapes, and a dense non-zoomorphic interlace. They are probably among the latest objects in the hoard, but may be some of the earliest objects yet known with the style.

6 Organics

A small number of finds have preserved organics, or material that is awaiting confirmation as such: K189, K238, K282, K283, K285, K290, K305, K306, K352, K420, K455, K458, K465, K546, K680, K1898, K653, K710, K787, K972, K1012, K1079, K1097, K1127, K1551, K1620, K1713, K1821, K2040, K2065, ?K5028.

A selection has been examined at the BM[53]. Horn has been identified inside two pommel caps (K352 and K680) and with two hilt-plates (K282 and K283). The

[53] Cartwright 2013b.

same may be possible for other non-examined examples (e.g. K285, K306, K455, K458, K465, K972 and K1079). Wood was found associated with two fittings (K274 and K787) and one pommel (K290), and further examples are now suspected inside one fragment of C-edging (K420), and within the arm of a possible cross (K1898). An organic, or possibly a calcite, paste with the helmet-crest(s) also needs investigation (Section **2.11**).

A further report (Cartwright 2013a) is on a single small fragment of textile (K1821) found inside a gold hilt-collar (K281). It is of processed and unprocessed flax (*Linum usitatissimum*), that Caroline Cartwright has concluded is 'not out of place for the seventh or eighth century'[54]. It might be part of a bag in which the hoard was buried or from wrappings for objects.

7 Other Considerations

One pommel (K240+K1447) is incised with a possible rune, and two other objects (K112 and K1003) also have linear markings that might be meaningful. K112 is a triangular inlay detached from roundel K130 etc., and the markings in this case are more likely to be assembly or keying marks. K1003 is a cloisonné hilt-collar. Professor John Hines has seen photos of the pommel and has confirmed that it warrants further scrutiny (pers. comm.).

A small number of gold objects (e.g. K78/K728/K1555, K567, K655, K816 and K1014) and silver objects (e.g. K47+K678, K63 etc, K369 etc. and K959) demonstrate punch-decoration. Simple triangular and annular punch-marks predominate, the latter mainly being used to depict the eyes of animals.

8 Date

On the evidence of form and art style, the majority of the finds undoubtedly fit with the material culture of the first half of the seventh century.

This notwithstanding, a small group of silver sword-fittings is of the sixth century, probably the century's last half/third. Included is the pommel import (K711), although earliest may be the pair of hilt-collars with Style I (K181 etc./K298 etc.). Some of these fittings demonstrate considerable wear from use.

Some of the filigree-decorated sword pommels and collars may date from the end of the sixth century, too, though most are probably of the early seventh century, based on the forms of their Style II and interlace ornament. Many of these also show heavy wear. The scrollwork hilt-fittings of 'Cumberland' type are probably broadly contemporary, based on the dating of scroll decoration on Kentish disc brooches[55].

A second stage of Style II ornament developed within Anglo-Saxon England and is datable to around the second quarter of the seventh century, from around the time of

[54] Cartwright 2013a.
[55] Avent 1975.

the Sutton Hoo Mound 1 burial[56]. It is at least as well represented in the hoard as the preceding stage of Style II, if not more so[57]. Examples include the ornament on the seax hilt-suite (Section **2.7**), seax hilt-plate (K567), gold cross (K655), helmet-crest(s) and cheek-pieces (Section 2.11), and cloisonné roundel (Section **2.9**).

One object, in particular, remains contentious within the overall dating: the inscribed strip (K550). Okasha[58] has dated it to the eighth century, and Brown[59] dates it no earlier than *c.* 650. However, its (empty) gem-setting with filigree collar and zoomorphic surround, and even the niello inlay to its lettering, all indicate manufacture in keeping with other hoard objects. Furthermore, it has been demonstrated that it shares scriptural characteristics with the Book of Durrow[60]. The date of this manuscript has itself been the focus of considerable and complex debate, though a date for its production within or even at the start of the third quarter of the seventh century remains an acknowledged possibility[61].

Around the mid-seventh century is also the most likely date of the small collection of silver seax/sword-fittings, comprised of round-back and tall cocked-hat pommels, and other fittings, with fine cast early Insular decoration and gold panelled ornament (Sections **2.1** and **5**). This is likely to be among the latest material in the hoard. Significantly, the interlace on the gilded copper-alloy harness roundel, found apart from the rest of the hoard, appears similar. A connection between this artefact and the actual deposition of the hoard might be a possibility, therefore.

[56] Høilund Nielsen 1999, Phase MS Anglian.
[57] Høilund Nielsen 2010.
[58] Okasha 2010.
[59] Brown 2010.
[60] Brown 2010; Klein 2013.
[61] Haseloff 1987, 46; Henderson 1987; Brown 2010.