

**USAGE AND MEANING OF EARLY MEDIEVAL  
TEXTILES. A STRUCTURAL ANALYSIS OF VESTIMENTARY  
SYSTEMS IN FRANCIA AND ANGLO-SAXON ENGLAND**

**by**

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**A Thesis submitted to  
The University of Birmingham  
For the degree of  
Doctor of Philosophy**

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October 2008

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BIBLIOGRAPHY**

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## APPENDIX I

### Gold foil strips or braids associated with textiles in frankish funerary contexts.

#### **1. Maastricht , Church of St Servatius, Limburg, Holland**

*Summary:* The Church of St Servatius, Maastricht, Limburg, a female burial, grave 418.

*Archaeological context:* Flat gold-foil threads found near the skull of the woman buried in grave 418. Also found with two silver-gilt square-headed bow-brooches; two silver-gilt rosette brooches with garnet cloisonné work; two necklaces of amber and gold beads; a gold chain; a silver buckle.

*Technique employed and decoration style:* Flat gold-foil threads, no decoration.

*Interpretation:* Possibly a golden fillet used with or without a veil.

*Date:* Second half of the 6<sup>th</sup> century.

*Bibliography:* Ypey J., Glazema P., *Kunst en Schoonheid uit de Vroege Middeleeuwen*, (Amersfoort, 1955), fig 47. The finds, including the braid, are still unpublished; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 72.

#### **2. Tournai, St Brice quarter**

*Summary:* Quarter of St Brice, Tournai, the burial of King Childeric I (d. 481/2), a male burial accompanied by the severed head of a horse.

*Archaeological context:* The exact context and association of a great number of golden threads - lost on discovery in 1653 - is unknown. They were probably found in association to the three hundred gold and garnet cicadas and the bull's head, probably sewn onto the king's cloak. This cloak fastened with a gold cross-bow brooch. The weapons included a spear, a francisca, and gold and cloisonné mountings of a sword and probably a scramasax. There were belt-and- strap fittings: at least nine gold buckles, at least 20 gold studs, a gold strap-tag and a belt hook, a gold belt-plate, and silver-gilt double clasp; some of these must have belonged to the horse-harness, but also some were matching in decoration to the king's belt fittings and baldrics. There was also the gold and garnet-decorated cloisonné mounting of a purse.

*Technique employed and decoration style:* Unknown.

*Interpretation:* Possibly threads from a brocade, and /or decorative braid borders sewn onto the clothes.

*Date:* Late 5<sup>th</sup> century. In all probability, 481/2.

*Bibliography:* Cochet l'Abbé J.B., *Le Tombeau de Childéric Ier, Roi des Francs*, (Paris, 1859); Wallace-Hadrill J.M., "The graves of kings: an historical note on some archaeological evidence", *Studi medievali*, 3<sup>rd</sup> ser. I, 1, (Spoleto, 1960), p.

181; Werner J., "Frankish royal tombs in the cathedrals of Cologne and St- Denis," *Antiquity* 38 (1964), pp. 201-216, Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), pp. 72-73.

### **3. Trivières, Hainaut**

*Summary:* The exact context, details and number of this Merovingian grave at the cemetery of Trivières, Hainaut, are not specified.

*Archaeological context:* unknown

*Technique employed and decoration style:* Flat gold-foil strips amongst unassociated finds.

*Interpretation:* unclear

*Date:* generic 5<sup>th</sup>-7<sup>th</sup> centuries.

*Bibliography:* Unpublished, communication by Faider-Feytmans G., from Marie-Mont Museum, Morlanwelz, given to Crowfoot E. and Chadwick Hawkes S., appearing in Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 73.

### **4. Pry, Namur**

*Summary:* Female grave with child in grave 285, in a stone chamber, within a cemetery. The chamber was pillaged in antiquity.

*Archaeological context:* A mass of gold threads in débris found in association with the rest of the remains. These are flat gold-foil strips of varying width up to c. 1.75 mm, still folded and marked with the weave of a band or bands with brocading pattern, medium width c. 1- maximum 2.7 cm. It was found in association with a gold pin-head decorated with filigree and glass settings; some amber and glass beads.

*Technique employed and decoration style:* flat gold-strips, no decoration mentioned.

*Interpretation:* Probably a braid of the headdress, either a fillet for the head or a quite broad gold brocade band of a veil, held in place by the pin.

*Date:* Probably 6<sup>th</sup> century.

*Bibliography:* Bequet A., "Le Cimetière franc de Pry," *Annales de la Société Archéologique de Namur* 21 (1895), p. 334. Also communication from Dasnoy M.A., Musée de la Société Archéologique de Namur, to Crowfoot E. and Chadwick Hawkes S., appearing in Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 73.

### **5. Envermeu, Seine Maritime**

*Summary:* Female burial in a large grave I, (excavated on 06.09.1856), in the cemetery of Envermeu, Seine Maritime

*Archaeological context:* The numerous gold threads ( the mass could amount to 24-30 golden threads) were found by the earrings, so it is possible that these came

from a gold braid used as a headband. These were found in association to a pair of bronze-wire earrings with gold drops. Two gold filigree bird-brooches; a bronze buckle and studs; an iron chain; iron shears in leather case; a knife; iron keys in a ring; the iron mountings of a wooden casket; a glass flask.

*Technique employed and decoration style:* A number (24-30) of flat gold-foil strips folded as from the weave of a braid similar to those from the Kentish womens' braids. The pattern was indistinguishable. The maximum width of each strip is c.1 mm; The length of the stirps varies from 15- 18 cm.

*Interpretation:* The richly furnished female burial contained a quite broad and long golden brocaded fillet, that surrounded the forehead and temples and part of the hair of the woman. She had a belt on and a chatelaine too, possibly under the robe or overtunic from which, the leather case of the shears hung, as well as the knife and the key-ring. The remains share a lot with the most lavish Kentish burials, not only in the braid details but also in the belt and chatelaine and hangings.

*Date:* Probably 2<sup>nd</sup> half of the 6<sup>th</sup> century.

*Bibliography:* L'Abbé Cochet J.B., *Sépultures Gauloises, Romaines, Franques et Normandes*, (Paris, 1857), p. 180 and p. 241; idem, *Le Tombeau de Childéric Ier, Roi des Francs*, (Paris, 1859), p. 175, Crowfoot E.-Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 74.

## **6. Rouen ( Saint-Ouen), Seine Maritime**

*Summary:* Débris of unassociated finds from the Merovingian cemetery of Saint- Ouen , at Rouen, Seine Maritime.

*Archaeological context:* Unknown.

*Technique employed and decoration type:* Gold threads in a mass, derived from several burials, of the "spun-gold" type. They are much like the flat gold-foil strips wound around a possibly linen or silk core as in the braid decorative border and the gold brocade decoration of the childrens' grave no 1 excavated in 1957, from St-Denis, Paris, (n° 9 below).

*Interpretation:* Impossible to assess

*Date:* Generic, probably 7<sup>th</sup> century or earlier.

*Bibliography:* Salin E., "Les tombes gallo-romaines et mérovingiennes de la basilique de Saint-Denis (fouilles de Janvier-Février 1957)," *Mémoires de l'Académie des Inscriptions et Belles-Lettres* 44 (1958), p. 49; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 74.

## **7. Saint-Denis, Paris**

*Summary:* Grave n° 6 in the abbatial church of St. Denis, Paris. A female burial in a stone coffin, excavated in 1953/54, partly destroyed.

*Archaeological context:* A number of flat gold threads were found with gold tubes and textile remains at the bottom of the coffin. The exact context is unknown. They were found in association with a gilt-bronze buckle with cloisonné plate; some

more textile and leather remains, a gold finger-ring , a lobbed bronze- ring, a wooden object with an iron point (a stylus?).

*Technique employed and decoration style:* Flat gold threads pattern not discernible.

*Interpretation:* A rich burial of a woman with a gold braid decoration, possibly from a headdress, (a braid with hanging golden tubes), wearing a leather belt with a gilt -bronze buckle and cloisonné plate.

*Date:* Probably first half of the 6<sup>th</sup> century.

*Bibliography:* Salin E., “Sépultures gallo-romaines et mérovingiennes dans la basilique de Saint-Denis”, *Monuments et Mémoires (Fondation Piot)* 48 (1957), pp. 104 and 113, figs 12-15; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 74.

### **8. Saint- Denis, Paris**

*Summary:* Grave n° 7, excavated in 1953/4, pillaged on discovery. Probably a female burial in abbatial church of St Denis, Paris.

*Archaeological context:* Some flat gold threads, were finally recovered along with a silver radiate brooch, a silver chain, some amber, glass and crystal beads, and two bronze silver-gilt buckles. It is not certain that all came from this grave. The exact context of the threads is unknown.

*Technique employed and decoration style:* Some flat gold threads.

*Interpretation:* possibly from the brocade decoration of a robe.

*Date:* Probably first half of the 6<sup>th</sup> century.

*Bibliography:* Salin E., “Sépultures gallo-romaines et mérovingiennes dans la basilique de Saint-Denis,” *Monuments et Mémoires (Fondation Piot)* 48 (1957), pp. 104 and 115, figs 16-22; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 74.

### **9. Saint- Denis, Paris**

*Summary:* Grave n° 1, the disturbed burial of a child in a stone coffin, excavated in 1957, in the abbatial church of St Denis, Paris.

*Archaeological context:* Several gold threads distributed mostly around the head but also extending down to the feet; probably disturbed as well as the bones upon transportation or upon secondary burial in this stone coffin when the body had already decomposed. There were no other associated finds.

*Technique employed and decoration style:* There are two kinds of gold foil threads. The first type of gold threads are formed from thin strips of gold foil wound spirally, probably a - now lost-silk or linen thread core, thus forming a kind of “spun gold”. On some threads, the spiral twists are still visible, on others not, suggesting that in these latter the threads have been straightened and smoothed - by being pulled through a wire-drawing plate, according to the excavator. It is possible that these smoothed threads had been brocaded on to a narrow silk braid, the others which form a series of two different cross motifs, had probably been embroidered onto a garment, of same weave and thread count as the braid, and probably silk as well, to which the border decoration of the braid was sewn .

*Interpretation:* A not very wide decorative border around the opening for the face possibly, of a funerary robe, that covered the body from head to foot, having also distinct cross brocade decoration all over. A variation of a very fine shroud.

*Date:* From the stratigraphy of the grave it was suggested this is a mid-7<sup>th</sup> century burial.

*Bibliography:* Salin E., “Les tombes gallo-romaines et mérovingiennes de la basilique de Saint-Denis (fouilles de Janvier-Février 1957),” *Mémoires de l’Académie des Inscriptions et Belles-Lettres* 44 (1958), p. 49, and p. 70, pl.xvi., Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 74.

## **10. Saint- Denis, Paris**

*Summary:* The burial of a man, grave 4, in a stone coffin in the abbatial church of St Denis, Paris, excavated in 1957.

*Archaeological context:* Two kinds of fold foil threads were found *in situ*, on the body, on and around the neck and on the chest. Only a glass find was associated with this undisturbed burial.

*Technique employed and decoration style:* Two kinds of gold threads: one type was of the “spun-gold” variety -characterized as “non rectifiés” by the excavator- still folded from the weave, wound round spirally to a possibly silk core, and tablet-woven onto two, possibly silken, braids. These were encircling the neck and were hanging in two bands down the chest, which had formed the borders of a neck opening or the two facings of a vestment, a tunic or a mantle. Indistinct remains of the ground weave were preserved. These were described as flax, and either twill or tabby. The width of the brocaded band is 2 cm, the maximum width is on the threads of the threads around the neck. The second type of gold thread consists of a few smoothed “spun-gold” threads around a textile core, from another brocaded or embroidered textile.

*Interpretation:* Decorative border or facings of a robe, mantle or vestment, quite wide and brocade or embroidery of gold thread on an inner garment.

*Date:* Probably late 7<sup>th</sup> century at earliest.

*Bibliography:* Salin E., “Les tombes gallo- romaines et mérovingiennes de la basilique de Saint-Denis (fouilles de Janvier-Février 1957)” , *Mémoires de l’Académie des Inscriptions et Belles-Lettres* 44 (1958), p. 51, and 71, pl.xvii., Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), pp. 74-75; Bender Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), p. 111.

## **11. Saint-Denis, Paris**

*Summary:* The grave of a man, n° 9, in a stone coffin in the abbatial church of St Denis, Paris, excavated in 1957. Pillaged in antiquity.

*Archaeological context:* Unknown as the golden threads were found in the disturbed in fill of the coffin. They were found in association to two iron spurs, two white metal buckles, some fragments of pottery and glass. This grave also contained the remains of a silk tabby, woven of untwisted yarns and with a count of 50-60/80-100 threads/cm.



*Technique employed and decoration style:* Flat gold-foil threads, in two different widths, maximum width: c. 3.5- 4.5mm- brocaded onto two silk braids, preserving still very distinguishable patterns of chevron type that are similar to those found in a number of Kentish braids.

*Interpretation:* Probably decorative borders of one or more garments.

*Date:* Probably 7<sup>th</sup> century.

*Bibliography:* Salin E., “Les tombes gallo- romaines et mérovingiennes de la basilique de Saint-Denis (fouilles de Janvier-Février 1957),” *Mémoires de l’Académie des Inscriptions et Belles- Lettres* 44 (1958), p. 51 and 73, pls xi, 3a and xviii, 1-2, Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 75; Bender Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), p. 111.

## **12. Saint-Denis, Paris**

*Summary:* The grave of a man in a stone coffin, burial n° 16, partly pillaged, it was excavated in 1957, in the abbatial church of St Denis.

*Archaeological context:* The exact location of the numerous gold threads that were found in débris, is unknown. They were found in association to the remains of a leather belt in a surviving width over 6 cm, and a baldric of 2 cm wide, both decorated with moulded, punched, and openwork patterns and also gilded; two buckle-plates and a strap-tag of gold with chip-carved and nielloed zoomorphic ornament; a plain gold strap-tag; on the belt, there is the impression of a large buckle and plate( that was stolen possibly golden) there was also a broken bronze pin, a garnet from a cloisonné ornament from another context, a pottery fragment and three finger rings set with gems. Near the waist area, a set of the tools of a surgeon.

*Technique employed and decoration style:* Numerous smoothed “spun-gold” threads around a textile core from two different braids: One of a depth of 0.3 mm from a braid with surface-brocading of a width of 3 cm and others used on another band in soumak or wrapped technique, which had been flattened by burnishing.

*Interpretation:* Two decorative borders of a certain width and depth in soumak and spun gold techniques from two different decorative borders or neck-openings of two garments in this princely burial.

*Date:* First half of the 7<sup>th</sup> century.

*Bibliography:* Salin E., “Les tombes gallo-romaines et mérovingiennes de la basilique de Saint-Denis (fouilles de Janvier-Février 1957),” *Mémoires de l’Académie des Inscriptions et Belles- Lettres* 44 (1958), p. 35ff, esp. p. 43, and 76, pls i, xii-xiv, Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 75.

## **13. Saint-Denis, Paris**

*Summary:* The grave of a man, burial 18, in a plaster coffin, pillaged in antiquity, excavated in 1957, in the abbatial church of St Denis.

*Archaeological context:* It is unknown, in the débris, flat gold strips, still folded from the weave of a braid. Found in association to a bronze buckle, a broken bronze pin, an iron knife and shears, two iron spurs.

*Technique employed and decoration style:* Flat gold strips from a braid with surface-brocading of a width of 1.5 cm to 1.8 cm maximum.

*Interpretation:* Decorative borders of a robe.

*Date:* 7<sup>th</sup> century.

*Bibliography:* Salin E., “Les tombes gallo- romaines et mérovingiennes de la basilique de Saint- Denis (fouilles de Janvier- Février 1957),” *Mémoires de l’ Académie des Inscriptions et Belles-Lettres* 44 (1958), pp. 51 and 77, pls xi, 3b, xviii, 4, xxiv, Ia-c; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 75.

#### **14. Saint-Denis, Paris**

*Summary:* The grave of a woman in a plaster coffin, grave n° 32. Pillaged in antiquity, excavated in 1957.

*Archaeological context:* Unknown. Gold threads in débris, smoothed “spun-gold”, wrapped round a textile core, now lost, still folded from the weave of a narrow-maximum width of c. 4.5 mm braid with surface brocading. These were found with some glass and amber beads, a broken bronze pin, a bone spindle whorl.

*Technique employed and decoration style:* Smoothed flat gold strips from brocading around a core, in a pattern of a repeating chevron design.

*Interpretation:* Decorative border of garment or a fillet (?).

*Date:* 7<sup>th</sup> century.

*Bibliography:* Salin E., “Les tombes gallo- romaines et mérovingiennes de la basilique de Saint- Denis,” (fouilles de Janvier- Février 1957),” *Mémoires de l’ Académie des Inscriptions et Belles- Lettres* 44 (1958), pp. 51 and 82, pls xviii, 4, and xxii, I; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11, (1967), p.75.

#### **15. Saint-Denis, Paris**

*Summary:* The burial of the female individual with the “ Arnegundis” ring, grave 49, in a stone coffin, dug up in 1959, in the abbatial church of St Denis.

*Archaeological context:* Gold embroidery on cuffs, *in situ*, found at the height of the hips of the body, around the wrists. The woman wore a fine linen shift under a knee-length tunic of violet silk, girded at the hips with a broad gilded leather belt with punched and openwork decoration, the ends of which probably hung down under the weight of large animal-ornamented silver tags. An ankle-length red silk over-dress with wide sleeves, opened in the front, and finished off with the gold- embroidered cuffs, was fastened together at the neck and the waist by gold and garnet cloisonné disc brooches. It was pinned on the left breast by a huge silver pin with garnet-set gold knobs. It fell open below the waist, to show off the lower legs in white linen stockings, cross-gartered with leather straps joined to leather slippers, and the array of silver-gilt buckles which fastened them. On her head she wore silver earrings, and large hairpins, which secured a hip-length red “satin” veil. A large silver and gold jewelled buckle, with its decorated leather belt, was laid between tunic and over-dress. At her feet was a glass bottle and on her left hand a gold finger- ring inscribed ARNEGUNDIS around a monogram of the word REGINE. The textile furnishings of

the grave consists of linen as well as hemp, wool and several silks. The linen fabric is tabby z/z, count 14/18, and is considered to be the wrapping of a glass; the hemp cloth is similarly tabby of a spin of z/z, count 16/16; it covered the whole body and it can be interpreted as a shroud. placed over the body before the coffin was closed. The wool fabric is a chevron twill; the pattern indicates a 3/1 chevron twill with point repeat. The spin is not described by Fleury and France-Lanord, but the count given is as 24/20 threads/cm – but with a suggestion that it might have shrunk through decomposition and originally may have been as low as 12 threads/cm. This wool twill was interpreted as the remains of the woman's cape or cloak. Several silks were found; one had a warp of vegetable fibre but a silk weft; the warp is almost destroyed. The twist is ?/untwisted and the count is ?/30 threads per cm. The weave is a composite pattern. Traces of dye suggest indigo and purple colouring; The damask type, or weft-faced weave, corresponds to that found in one of the Perruson textiles, (see below n° 33). The second silk is a composite weave of spin/twist ?/z and count 18/18 threads per cm and it is supposed to be the remains of the woman's tunic. Again, the warp seems to have been of vegetable fibre, probably flax, and the weft of silk. The third silk is a *satin de quatre* which corresponds to a *samitum* or weft-faced compound twill, of a twist z/?, count 30/40 threads per cm. This composite silk was lined with a linen tabby the state of preservation of which has not allowed further analysis. Finally a wool tabby, z/z and of a count of 20/20 per cm has been recorded.

*Technique employed and decoration style:* The gold thread embroidery on cuffs, was made of "spun-gold" thread, from thin strips of gold foil, of a width of 0.8 mm wound spirally with 13-14 twists per cm, around a silk thread core the depth of which was c. 0.45 mm and maximum length 15 cm. These threads were laid on the surface and sewn into place by means of silk threads, to form a series of rosette patterns with zig-zag border on the silk band of a width of 3 cm edging the red "satin" cuffs. It is embroidery and couching technique on a weft-faced "satin" silk textile used for the overtunic. The embroidery would have been done after the weaving of the braid.

*Interpretation:* Wide decorative border of a wide sleeve of a knee-length red silk overdress.

*Date:* The metalwork dates the burial to a generation later than queen Aregundis (565-570); it could be early 7<sup>th</sup> century.

*Bibliography:* France-Lanord A., Fleury M., "Das Grab der Arnegundis in Saint-Denis," *Germania* 40 (1962), pp. 341-359, esp. p. 52, pl. xxxi, 7, and fig.5, Werner J., "Frankish royal tombs in the cathedrals of Cologne and Saint-Denis," *Antiquity* 38 (1964), pp. 201-216, fig.13; Fleury M., France-Lanord A., Bijoux et parures mérovingiennes de la reine Arégonde, belle-fille de Clovis, découverts à Saint-Denis, *Les dossiers de l'archéologie*, n° 32, (jan-fevr.1979); Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p.76; Périn P., "Pour une révision de la datation de la tombe d' Arégonde, épouse de Clotaire Ier , découverte en 1959 dans la basilique de Saint-Denis," *Archéologie Médiévale* 21 (1991), pp. 21-50.

## 16. Saint-Denis, Paris

*Summary:* A female burial, grave 50/1959, in the abbatial church of Saint-Denis in Paris.

*Archaeological context:* Remains of a gold-brocaded braid, found in unspecified contexts. Found in associated to two gold earrings with garnet and pearl settings; an

openwork bronze disc of the type usually found dangling from girdles or chatelaines; remains of leather shoes and garters with bronze fastenings; gold finger-ring with antique intaglio; a cylindrical wooden box.

*Technique employed and decoration style:* Gold-foil strips, no decoration specified.

*Interpretation:* a braid from the headdress or a small decorative border of the opening of a tunic.

*Date:* Generic, from late 6<sup>th</sup> to the middle of 7<sup>th</sup> century on the basis of stylistic analysis of the metalwork..

*Bibliography:* Desbords J.M., (dir.), "Circonscription de Paris (Région nord)," *Gallia* 19 (1961), p. 287, and idem, "Circonscription de Paris (Région nord)," *Gallia* 21(1963), p. 349; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p.76.

### **17. Saint-Denis, Paris.**

*Summary:* A robbed grave, of unknown number and unspecified remains pillaged, found in excavation of 1957, in the abbatial church of Saint-Denis.

*Archaeological context:* Unknown. Gold threads, flat and spun around a core, probably "spun-gold"- found with gold tubes in débris.

*Technique employed and decoration style:* probably spun-gold- found with gold tubes in débris.

*Interpretation:* Probably headbands.

*Date:* Generic, late 5<sup>th</sup> to middle of 7<sup>th</sup> century.

*Bibliography:* Fleury M., "Nouvelle campagne de fouilles des sépultures de la basilique de Saint-Denis", *Académie des Inscriptions et Belles lettres; Comptes Rendues* (1958), p.143; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p.76.

### **18. Saint-Germain des-Prés, Paris.**

*Summary:* Stone coffin containing the burials of King Childeric II, Queen Bilichildis and the infant Dagobert, inscribed inside CHILR. REX, discovered and pillaged in 1645 and 1656. This is a secondary burial; the first, after the murder of the royal family, took place originally at Saint-Vincent in 675.

*Archaeological context:* Unknown but for the account of eye witnesses, recorded in Montfaucon B., who reported seeing a long and wide braid of gold in the form of a diadem on what they took it to be the kings' head - it could have been the queens' - a piece of golden cloth ("un morceau de toile d'or") covering the face of this individual, spurs in association to this individual, and his leather belt enriched with buckles and ornaments of silver. Possibly these were deposited in the stone coffin, at the translation at Saint- Germain-des-Prés.

*Technique employed and decoration style:* Unknown .

*Interpretation:* A golden-interwoven gold or brocade - *sudarium* and a braid of unspecified technique, surmounting it.

*Date:* Late 7<sup>th</sup> century.

*Bibliography:* Montfaucon B., *Les Monuments de la monarchie française*, vol I, (Paris, 1729), pp.173-75; Wallace-Hadrill J.M., "The graves of kings: an historical

note on some archaeological evidence”, *Studi medievali*, 3<sup>rd</sup> ser., I, (Spoleto, 1960), pp.177-94, esp. p.184 f.; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.76.

### **19. Rosny-sur-Seine, Mantes, Seine et Oise.**

*Summary:* A burial without any other details in the cemetery associated with the old church at Rosny-sur- Seine.

*Archaeological context:* Unknown. The find of the gold threads, was associated with glass and amber beads, a bone box and an iron blade.

*Technique employed and decoration style:* Unspecified.

*Interpretation:* Remains of a brocaded band.

*Date:* Unknown.

*Bibliography:* Zeiss H., “ Die germanischen Grabfunde des frühen Mittelalters zwischen mittlere Seine und Loiremündung,” *Bericht der Romisch Germanischen Kommission* 31 (1941), pp. 5-173; esp. p.132 with references; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.76.

### **20. Pareds, Sainte-Hermine, Vendée.**

*Summary:* A burial of unknown details, in a stone coffin found in the large late merovingian cemetery of Pareds.

*Archaeological context:* Unspecified.

*Technique employed and decoration style:* A mass of gold threads.

*Interpretation:* Gold foil strip probably from a band or a brocade.

*Date:* Second half of 7<sup>th</sup> century-first half of 8<sup>th</sup> century.

*Bibliography:* Zeiss H., “ Die germanischen Grabfunde des frühen Mittelalters zwischen mittlere Seine und Loiremündung,” *Bericht der Romisch Germanischen Kommission* 31 (1941), p.139, with references; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p.76.

### **21. Grues, Luçon, Vendée.**

*Summary:* A female burial in a stone coffin in an unknown position, from Grues, Luçon.

*Archaeological context:* Unspecified. A quantity of gold and silver threads, found together with fragments of a wool textile. The associated finds comprise of two gold and crystal earrings; a jewelled gold disc-brooch; three silver gilt bow- brooches; a silver hairpin with gold and garnet cloisonné bird on head of pin; a gold hairpin; 64 gold beads, a jewelled gold plate and pendant: two gold finger rings; a silver-gilt

buckle and a belt- fastener; a silver ear-pick, a needle and a pierced spoon; a bone needle; a knife with a jewelled gold handle; a silver- plated casket; four glass vessels.

*Technique employed and decoration style:* A quantity of flat strips of gold and silver thread.

*Interpretation:* Since the gold and silver threads are associated with the fragments of the wool textile, they could be from the same braid, a brocade decorative band of a garment or of a headress. Two ornate hairpins suggest that an elaborate headress or a veil could be kept in place as in the case of the velvet silk long veil of the individual with the Arnegundis ring, (see n° 15).

*Date:* Probably early 6<sup>th</sup> century.

*Bibliography:* Zeiss H., “ Die germanischen Grabfunde des frühen Mittelalters zwischen mittlere Seine und Loiremünding,” *Bericht der Romisch Germanischen Kommission* 31 (1941), pp.137ff., pls. ix, A-B, and x, esp.pl. ix, A, 24, and references, Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.76.

## **22.-23.-24.-25. Herpes, Rouillac, Charente Maritime.**

*Summary:* In the old publication, three or four graves of unknown further details, containing gold threads were found in the merovingian cemetery of Herpes.

*Archaeological context:* The golden threads in all burials were found on the skull, and looking as if they had been woven into some perished textile.

*Technique employed and decoration style:* Flat gold-foil strips: the threads were compared by the excavator to those found at Chessel Down (see infra, Anglo-Saxon golden braids n° 19) and Envermeu (see infra n° 5).

*Interpretation:* Gold braids, probably tablet-woven, used for fillets on the head or the headress ( a veil).

*Date:* Generic, 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Delamain P., *Le Cimetière d’ Herpes*, (Angoulême, 1892), p.15; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p. 77.

## **26.-27. Bourges, ( Place Saint-Jean-des-Champs), Cher.**

*Summary:* Two stone coffin burials, found in Place Saint-Jean-des-Champs, Bourges.

*Archaeological context:* Gold-foil strips in both burials, All other details unspecified, but for one buckle of 6<sup>th</sup> century type found in one of the stone coffins.

*Technique employed and decoration style:* Unknown.

*Interpretation:* Impossible to assess.

*Date:* One of the burials, probably in the 6<sup>th</sup> century.

*Bibliography:* Zeiss H., “ Die germanischen Grabfunde des frühen Mittelalters zwischen mittlere Seine und Loiremünding,” *Bericht der Romisch Germanischen Kommission* 31 (1941), p. 42 and references; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p.77.

## 28. Réole, Aquitaine

*Summary:* A small Merovingian cemetery in the area called “ La Recluse”, at Réole, Aquitaine, Grave n° 15, a burial in a stone sarcophagus, of unspecified sex.

*Archaeological context:* Unknown, it has rendered some fragments of gilded strips of gold foil of another metal, probably bronze.

*Technique employed and decoration style:* Spun gilded thread of a non- ferrous metal.

*Interpretation:* It is an exceptional burial within a built precinct including another 19 richly furnished burials. Nothing further is known about this braid.

*Date:* End of the 7<sup>th</sup>-beginning of 8<sup>th</sup> century.

*Bibliography:* Jamet L., Gautier M., “ La Réole” *Information Archéologiques*, Circonscription Aquitaine, ” *Gallia* 29 (1971), p. 392, pls 12-17.

## 29. Marseille, Abbaye St-Victor

*Summary:* The sarcophagus n° 20 of a young woman, who was embalmed, preserving significant portions of body parts in the central nave of St Victor Abbey, Marseille.

*Archaeological context:* Gold foil strip was interwoven in the decorative bands of the full-length silk tunic of the woman. *Clavi*-style bands run vertically at the sides of the neck opening at the chest and around the collar. Apart from these golden bands, two parallel woven strips with floats on the back were woven horizontally at the hips, made of coloured-yarn with herringbone decoration obtained with a corded weft technique into which green and red yarn was inserted. The silk cloth of the tunic was a warp-faced tabby weave (*taqueté*) with thread count 70/140-160 threads/cm. The tunic had a special cut, resembling coptic tunics of the period, but its upper part was cut with the warp of the fabric running vertically, while the skirt, under the decorated band with the gold-foil-strip was made from a different piece of the cloth, with the warp running horizontally. The result was that the tunic was wider and flowing from the hips and under. The dress was placed on the woman because she was bandaged in linen strips and embalmed in a resinous substance made of wax and herbs. The woman wore also a short knee-length mantle, (*palla*) made of 3/1 weft-faced silk twill, count 110/70 threads/ cm with long fringes. and a silken open-woven tabby short (*taffeta*) veil on her head, which hardly reached her shoulders of a count 56-66/42-48 threads/ cm. A wreath of leaves was around her head and she had a golden ring and a golden cross on her forehead.

*Technique employed and decoration style:* The gold strip was made of spun gold, of 0,1-0,2 mm width and in Z direction around a core of silk yarn and the length of 30 cm; they were an integral part of the fabric of the tunic, interwoven by the tapestry technique.

*Interpretation:* A gold foil strip, interwoven in the coloured decorative band of a long silk tunic.

*Date:* Late 5<sup>th</sup> century.

*Bibliography:* Boyer R., et alii, *Vie et mort à Marseille à la fin de l' Antiquité. Inhumations habillées des Ve et VIe siècles et sarcophage reliquaire trouvés à l'*

*abbaye de Saint- Victor*, ( Marseille, 1990), pp. 45-92 ; Bender Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), p. 111.

### **30. Marseille, Abbaye St- Victor**

*Summary*: The sarcophagus n° 5 of a young mature adult in the Chapel of Saint-André in the Abbey of Saint-Victor, Marseille.

*Archaeological context*: A long band of gold-foil strip was stitched at the rolled tubular hem of a linen hooden tunic, held in place by a dark woolen tablet-woven braid, knotted around an iron ring, of a width of 2 cm, a gold ring of Lombard type was also found at the right hand. The tunic had simple embroidery of linen thread at the right side of the chest.

*Technique employed and decoration style*: Spun gold foil strip S spun around core of linen yarn, the width was of 0,06-0,04 mm and the length was of 0,9 mm, 9/10 threads per cm and could be quite irregular.

*Interpretation*: A decorative hem of a tunic reaching bellow the knees of the man.

*Date*: Two first decades of the 6<sup>th</sup> century.

*Bibliography*: Boyer R., et alii, *Vie et mort à Marseille à la fin de l' Antiquité. Inhumations habillées des Ve et VIe siècles et sarcophage reliquaire trouvés à l' abbaye de Saint- Victor*, (Marseille, 1990), pp. 27-44.

### **31. Famars**

*Summary*: The waterlogged burial of a man, found among other four burials inside the chapel at Famars, near Valenciennes, substantial wood and leather fragments were preserved.

*Archaeological context*: 35 long folded gold foil strips of sheet gold were found in a mass on the upper part of the body. 70 other objects were recovered from this burial, including, 2 scramasaxes, one in a golden sheath, the other in a leather sheath a massive gold and garnet buckle and plate-buckle, and a lance, three franciscas, near the head of the man, a small wooden box, a wooden part of a plate-buckle, 6 smaller buckles of silver and bronze, and strap-distributors, a bronze basin, a great number of golden studs, a golden purse mount, with a buckle and inlaid garnets which preserved vestiges of leather, a wooden long pole decorated with nails, probably from a standard, glass and pottery vessels, late Roman coins.

*Technique employed and decoration style*: Unrecorded, the strips were made of flat gold and bore the signs of brocading, zig-zagging back and forth.

*Interpretation*: Probably decoration of a garment or of a baldric.

*Date*: Middle of the 6<sup>th</sup> century.

*Bibliography*: Leman P., Beausart P., "Une riche tombe mérovingienne à Famars," *Archéologia* 81 avril (1975), pp.34-40 ; Leman P.(dir.), "Informations Archéologiques, Circonscription du Nord, Famars," *Gallia* 33 (1975), pp. 271-276.



### 32. Harmignies

*Summary:* The burial of a woman, in grave 234 in the destroyed now but well-recorded site of 351 burials in the late 5<sup>th</sup>-early 7<sup>th</sup> century of Harmignies, Hainault.

*Archaeological context:* 19 pieces of thin flat gold strips were preserved but nothing from the textile to which these may have been attached, from a brocaded tablet-woven band. The kinks of the warp threads of the -lost now- fibre enabled an reconstruction.

*Technique employed and decoration style:* Thin flat gold strips, forming a pattern of 6 mm wide which was repeated after sixteen passes . There was one basic weft per each brocading weft. the thread count was of 20 passes of weft per cm. Over fifteen tablets must have been used to make this braid and with the remainign strips, a band of 10.5 cmlong could be outlined.

*Interpretation:* Although the exact position of the braid was not recorded, the dimensions, the style of the decoration and the technique, point towards the possible use of this braid as a headband.

*Date:* Grave 234, belongs to the Phase III, that is in the middle of the 6<sup>th</sup> century.

*Bibliography:* Vanhaeke L.-Verhecken-Lammens C., “Textile Pseudomorphs from a Merovingian Burial Ground at Harmignies Belgium”, in Pritchard F.-Wild J.P., (eds.), *Northern Archaeological Textiles, Archaeological Textiles Symposium (NESAT VII)*, (Oxford, 2005), pp. 24-25.

### 33. Perusson

*Summary:* The sarcophagus burial n° 6 of a woman, placed in front of the altar of St Pierre at Perusson, Indre-et-Loire.

*Archaeological context:* A filigree gold foil strip diadem encircling the head of the woman was included among several textile remains, contained. A silk tabby fabric, in bad condition of preservation, was covered by another silk tabby in z/z spun yarn, count 18-35/20/25 threads per cm. A third fabric had a linen warp on a silk weft ( the *tramosericum*, discussed in Chapter Three, in the Ravenna 564 document) probably of byzantine provenance); the warp was S-plied, the weft untwisted and the count of the threads per cm was 10-14/30, the weft almost totally covering the warp. The upper face of this fabric had blue motifs and probably was had composite weave. A fourth fabric was a linen tabby, with S-plied warp, z-spun weft, count of 10-18/15-26 threads/ cm. A fifth fabric a mixed weave with linen warp and silk weft is a composite twill, spin ?/z, count 22/22 threads/cm. Finally a sixth silk tabby z/z-spun, count 17-18/22 threads per cm was found on the head and upper part of the body. The total thickness of the garments was of at least 3 cm. Silver cross-garters, and their strap-ends, and a glass flask of West- Frankish origin were also contained.

*Technique employed and decoration style:* This is not really gold foil strip, but thin bands of sheet gold, worked in spirals in the filigree technique, in a width of 1-2 or 4 mm each in triangular motifs repeated in a zig-zag, every 3-4 cm. It may have been amplified by another organic material which has decomposed.

*Interpretation:* A piece of head-jewellery, a diadem worn on a silk veil, covered by a brocaded mantle with blue motifs that reached the knees, over silk leggings caught with cross-garters.

*Date:* Around 600-620.

*Bibliography:* Lelong, C., "Sépulture mérovingienne de Perusson," *Archéologie médiévale* 6 (1976), pp. 219-231; Bender Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), p. 111.

### **34. Larina-sur-Amby, Chapel in the second merovingian cemetery.**

*Summary:* A burial of a man in the Chapel near the second burial site of Larina-sur-Amby, Drôme, Burgundy.

*Archaeological context:* The burial at the centre of the nave of the chapel among a few other burials which contained a mass of gold foil strip, still folded from the weave, with a gold ring with a byzantine *intaglio* stone.

*Technique employed and decoration style:* Unpublished material still under study.

*Interpretation:* Probably gold brocade decoration on a garment.

*Date:* The second cemetery dates to late 6<sup>th</sup> till the 8<sup>th</sup> century. The burial in the chapel are dated to the middle of the 7<sup>th</sup> century.

*Bibliography:* Schneider L., "Structures du peuplement et formes de l'habitat dans les campagnes du Sud-Est de la France de l'Antiquité au Moyen Âge," *Gallia Suppl.* 64 (2007), p. 49.

### **35. Jouarre**

*Summary:* In a partly pillaged sarcophagus burial, attributed by the inscription to Abbess Balde, in the crypt of the Jouarre monastery, discovered in the 19<sup>th</sup> century. The braid has disappeared.

*Archaeological context:* Gold foil braid reported to have been found in the partly pillaged sarcophagus, containing the remains of the Abbess, found next to the decorated and inscribed sarcophagus of Theodechildis, the first Abbess of Jouarre.

*Technique employed and decoration style:* There were two pieces: a gold foil braid reported to have been found in the vicinity of the head and a mass of gold foil strips from embroidery. A plan of the crypt and also a drawing of the opened sarcophagus and its contents also exists in the publication below.

*Interpretation:* A border or a headband of a garment or worn with a veil and gold foil strips from a gold brocaded garment of embroidery.

*Date:* Probably 8<sup>th</sup> century.

*Bibliography:* Maillé de Marquise, *Les Cryptes de Jouarre*, (Plans et relevés Rousseau, P.), (Paris, 1971), ii-xvi, introduction, pp. 77-221.

## **Gold foil strips or braids associated with textiles in Visigothic funerary contexts**

### **1. Carpio de Tajo, Toledo**

*Summary:* Cemetery of Carpio de Tajo, Toledo, grave 128, a female burial.

*Archaeological context:* The position of the gold thread that was found is not recorded. In the same grave, the associated finds included 2 gold earrings and an iron buckle.

*Technique employed and decoration style:* Gold thread, other details unknown.

*Interpretation:* Possibly threads from a golden braid decoration .

*Date:* 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* *Guia de Museo Arqueológico Nacional*, (Madrid, 1954), p.135.

### **2. Carpio de Tajo, Toledo**

*Summary:* Cemetery of Carpio de Tajo, Toledo, grave 136, a female burial.

*Archaeological context:* Position of the gold foil strip not recorded. A chain and pendants were also found.

*Technique employed:* Unknown.

*Interpretation:* Possibly threads from a golden braid.

*Date uncertain:* possibly 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), pp. 42-86, esp. cf in the Appendix p.84; *Guia de Museo Arqueológico Nacional*, (Madrid, 1954), p.135.

### **3. El Turuñuelo, Medellin ( Badajoz)**

*Summary:* Cemetery of El Turuñuelo, Medellin ( Badajoz), a female burial in a stone coffin. Pillaged upon discovery.

*Archaeological context:* The position of the gold threads unknown. It was found with two gold earrings, a gold disc-brooch, a gold finger ring, the gold rim of a purse, and fifteen repoussé gold plaques which had been sewn on to a garment.

*Technique employed and decoration style:* Gold threads of circular section, perhaps "spun gold", also flat golden strips of a width of 0,5 mm, The weigh of both threads and flat strips: 49 gr.

*Date:* Probably late 6<sup>th</sup> or early 7<sup>th</sup> century.

*Interpretation:* Possibly trimming of the robe or the headress.

Bibliography: Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), pp. 42-86, esp. Appendix p. 84; Perez Martin M.J., *Una tumba Hispano-Visigoda excepcional hallada en el Turuñuelo, Medellin (Badajoz)*, (Madrid, 1961), pp. 62 and 151, pl.xxv, 8.

#### **4. Brácana, Illora, Granada**

*Summary:* Brácana, Illora, Granada, unknown burial from a large Visigothic cemetery.

*Archaeological context:* Non specified.

*Technique employed and decoration style:* Gold threads. Unknown details.

*Interpretation:* Impossible to assess.

*Date:* Generic, late 6<sup>th</sup> to 7<sup>th</sup> century.

*Bibliography:* Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), pp. 42-86, esp. cf Appendix p. 84; Zeiss H., *Die Grabfunde aus dem spanischen Westgotenreich*, (Berlin, 1934), p.13, pl.iii, 5.

#### **Gold foil strips or braids associated with textiles in Alamannic, Bavarian , Thuringian funerary contexts.**

##### **1. Wonsheim, Alzey, Rheinhessen**

*Summary:* An unknown grave in the cemetery of Wonsheim.

*Archaeological context:* Gold threads in a mass, context unknown.

*Technique employed and decoration type:* The gold strip mass, is still folded from the weave of a band with surface (soumak) brocading . The length of the strips is 37cm, the width, 1 cm and the surviving depth of the soumak braid is now 0.4mm.

*Interpretation:* A quite long and wide braid, could be a fillet encircling a human head or a decorative border, decorating a neck-opening or an opening across the middle of a tunic.

*Date:* Possibly 7<sup>th</sup> century.

*Bibliography:* Werner J., “Der Münzdatierte fränkische Grabfund von Wonsheim (Rheinhessen)”, in *Varia Archaeologica: Wilhelm Unverzagt zum 70. Geburtstag dargebracht*, (ed.), Grimm P., (Berlin, 1964), p. 214ff.; idem, “Münzdatierte Austrasische Grabfunde”, *Germanische Denkmäler der Völkerwanderungszeit* 3, (Berlin, 1935), p.103, pl. xxxiv, 4; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.77.

## **2. Planig, Rheinhessen**

*Summary:* A princely burial of a man in a stone chamber at Planig.

*Archaeological context:* Found *in situ*: Gold brocading strips lying over the body as if they had decorated the body or a coverlet or a funerary shroud or covering. Gold-foil strips on silk, of purple in all probability, under which numerous associated finds were discovered: an Ostrogothic iron helmet plated with gilt-bronze; iron chain-mail; shield-boss and grip with silver-plated rivets; a long-sword with with garnet-set gold cloisonné hilt and scabbard fittings; A glass-bead sword knot; an iron fransisca; an angon; a spear-head; three arrow-heads; a long- iron scramasax with gold scabbard chape and mouthpiece; a gold belt-buckle, remains of clothing made of wool and linen, two silver buckles and four strap-tags; a purse with garnet and glass set gold-cloisonné purse-mount and silver buckles containing bronze tweezers and steelyard, silver needle, and strike-a-light, a glass bowl, a bronze bossed-rim bowl, a pottery cup, a gold solidus of Leo I (457-74), two knives with gold handles and iron shears. Silk fibres were also found in this context, related to the gold foil strips.

*Technique employed and decoration type:* The gold brocading strips found all over the body, were numerous and still folded from the weave of a braid reported to be of silk, with a discernible decorative pattern in the folding, suggesting a repeating design of chevron with steps.

*Interpretation:* Gold brocade strips decorating in a chevron pattern, a mantle or a funerary robe or coverlet made of purple silk.

*Date:* Late 5<sup>th</sup> to early 6<sup>th</sup> century.

*Bibliography:* Kessler P.T., “Merowingisches Fürstengrab von Planig in Rheinhessen,” *Mainzer Zeitschrift* 35 (1940), I ff., pls. i-iv, figs. 1-10, esp. fig. 9, no I; Schmidt B., “Thüringische Hochadelgräber der späten Völkerwanderungszeit”, *Varia Archaeologica: Wilhelm Unverzagt zum 70. Geburtstag dargebracht.* (ed.), Grimm P., Berlin, 1964, pp.195-213; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.77, Harris A., *Byzantium, Britain and the West: the Archaeology of Cultural Identity AD 400-650*, (Stroud, 2003), p. 90.

## **3. Kärlich, Koblenz, Rheinland**

*Summary:* Probably a female burial at Kärlich.

*Archaeological context:* Unspecified, th gold threads were found in association to two silver-gilt bow-brooches, a gold bead; a Roman bronze coin.

*Technique employed and decoration type:* Some of the golden threads have been wrapped in the soumak technique.

*Interpretation:* Unknown. Gold strips folded from a soumak braid or a brocade decoration

*Date:* Probably c. 600.

*Bibliography:* Kühn H., *Die Bügelfibeln der Völkerwanderungszeit in der Rheinprovinz*, (Bonn, 1940), p. 411f, pl. cxix, 1-3; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p.78.

#### 4. Köln, ( St Severinus), Rheinland

*Summary:* A female burial, grave 73, in an iron-bound wooden coffin inside a stone chamber in St Severinus .

*Archaeological context:* The gold braid was found *in situ*, lying across forehead; a silk-band with surface-brocading of gold foil strips. It was found in association to two gold and garnet earrings; a bronze hairpin; two necklaces consisting of 160 glass and amber beads, two circular gold pendants, two garnet-set cloisonné disc brooches, an openwork bronze disc; an iron knife and shears; four buckles, two tags and two studs from the fastenings of shoes and garters; a glass-flask and a bell-beaker; a bronze bowl; a bronze- bound wooden casket.

*Technique employed and decoration type:* The silk-band with surface brocading had gold-foil strips that were 25.7 cm long and 7mm wide. There is a pattern resembling the one found at Chesell Down, with multiple warps, possibly over ten with interlacing straps.

*Interpretation:* A silk and gold intricately patterned fillet , worn across the forehead, possibly in association with a veil, kept in place by the bronze hairpin.

*Date:* Probably late 6<sup>th</sup> century.

*Bibliography:* Fremersdorf F., “ Zwei wichtige Frankengräber aus Köln,” *Jahrbuch für Prähistorische und Ethnografische Kunst* [1941-43] 15-16 (1943), pp.124-39, esp. p.124ff, 130ff, pls xlviii-liv, esp. xlix, A, and figs1-6; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p.78.

#### 5. Köln, ( St-Severinus), Rheinland

*Summary:* A male burial in a stone coffin, grave 100, The grave of the “minstrel” in the fourth church -cemetery- under the church of St-Severinus.

*Archaeological context:* The gold brocading threads were found *in situ*, decorating the front and neck opening of the garment. The braids surrounded the neck. Remains of woolen and linen clothing were found, a knee-length undergarment of fine linen and a woolen outer garment of similar length . Over this, he wore a kind of jerkin made of dressed chamois, with the border of the silk and gold brocade strips, which extended over the hips. He had on leather gloves, made of doeskin with a broad decorated cuff of cow hide. The legs were clad in a linen hose, with wool woven over linen straps and fastened with leather cross-garters; he wore cow leather shoes and garters with silver-gilt buckles, shoe- mounts and tags. He had an iron knife, and a leather pouch containing toilet articles shears, flint and steel, an iron razor, a bone comb, and a wooden pilgrim flask, a perfumed torch. The six-string wooden lyre also that was included in the stone coffin, gave this burial its name.

*Technique employed and decoration type:* “Spun-gold” threads with silken textile core were reported as having formed the brocading weft of silk bands in a diamond “broken” twill. Three different silk bands were represented and used in the decorative border in succession: 1. the first of a length of 34.7 cm, width of 3.3 cm, where the gold threads were woven and burnished to look dull redish in colour . 2. The second braid of a length of 7.8cm and width of 8mm, had threads of bright yellow. 3. The third braid of a length of 1.9cm, and width of 2.5mm, was woven with strips of yellow gold.

*Interpretation:* Brocade border at the opening of the neck of a tunic, formed by three diminishing in length braids with variations in the colour of the burnished gold-foil strips.

*Date:* c.700 or a little later (710).

*Bibliography:* Fremersdorf F., “Zwei wichtige Frankengräber aus Köln,” *Jahrbuch für Prähistorische und Ethnografische Kunst* [1941-43] 15-16, (1943), p.133ff, esp.p.138, pls.xlix, B, lv-lvii, figs.7-9; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.78; Stein F., “Pre-Carolingian graves in South Germany,” *The Journal of the British Archaeological Association Third Series* 31 (1968), pp.1-18. esp. p. 5; Owen-Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), p.181.

## **6. Köln, ( St- Severinus), Rheinland**

*Summary:* A female burial in a wooden coffin in the church cemetery of the fourth church under the present St. Severin, Grave 217.

*Archaeological context:* “Spun- gold” threads, found unravelled *in situ* from a band on the forehead. The associated finds comprised of two silver-wire and bead earrings; two garnet cloisonné silver-gilt brooches; a silver bracelet; a silver belt-buckle, a gold finger-ring, an iron knife with gold hilt and scabbard chape; a gold and garnet ornament; a perforated silver spoon; a piece of meteorite in a silver sling; a silver toilet implement; a silver hair-pin; a few beads, a pair of silver shoe-buckles and tags; some iron remains; two pottery vessels, a galss bowl; a bronze bowl with a foot-ring; a bronze-plated wooden casket.

*Technique employed and decoration type:* Fine gold foil strips wrapped around a textile core now lost.

*Interpretation:* A fine fillet across the forehead.

*Date:* Probably middle or third quarter of the 6<sup>th</sup> century.

*Bibliography:* Doppelfeld O, “Das fränkische Frauengrab unter dem Chor des Kölner Domes,” *Germania* 38 (1960), pp. 89-113, esp. p.108, pls. xxvi-xxvii; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p.78.

## **7. Köln, ( Dom), Rheinland**

*Summary:* A female burial in a wooden coffin, inside a stone chamber under the Choir of the Cathedral of Cologne, known as the “princess” grave, excavated in 1959.

*Archaeological context:* Gold threads were found lying *in situ* in three instances: 1. across the forehead of the skull as from a fillet decorating hair or headress with a central pendant hanging. 2. Gold threads were found by the feet as from a garter, or the hem of a dress or a long veil’s decorative brocade band, these are actually two different braids of differing length and weave. 3. Gold threads were found from the border of the cloth or the garment ( a mantle, a shroud, a coverlet) inside a casket at

the feet of the woman. In association to the very few vestiges of the body, were found: two gold and garnet earrings; a gold bracelet; two gold finger-rings; two silver and garnet-set gold cloisonné bow-brooches, two garnet-set gold cloisonné disc-brooches; two gold chains, one with pendant coin of Theodosius II (408-450); a necklace consisting of 7 looped gold solidi, the latest of Justin II (518-527); five gold filigree-decorated pendants; three gold and garnet cloisonné pendants; three similar beads; seven gold beads; nine glass beads; a glass toggle-bead, and crystal bead; a pair of iron shears; an iron knife with a long handle and scabbard-chape, with suspension strap ornamented with gold buckle and tag; gold rivets, and twenty-one filigree plates; a crystal ball in a gold sling; a silver-gilt amulet capsule; a silver belt-buckle; two garnet-set silver-gilt cloisonné strap-tags; two silver gilt shoe-buckles and two tags; three glass bottles; two glass-bowls and a glass bell-beaker; a bronze bowl with stand; a gilt-bronze mounted wooden bucket;

At the feet, on her right a bronze-plated wooden casket was deposited; in the casket there was a hoard of other things: a leather slipper, a crystal bead, a spindle-whorl, and some nuts; a drinking-horn of leather with silver rim, a leather flask; a leather glove, remains of a woolen coverlet and other textile fragments. Some of the textile remains had a number, other fragments were probably identical with the textiles of the three main groups. Three groups of textiles were preserved. The first group consists of textile fragments found in the casket placed at the feet of the woman: A pair of shears had remains of a leather case and a textile fragment, 112 x 12 cm, of a diamond twill, repeat 20/(14); of z/s spin; and count 30-32/18 threads per cm. of an unidentified fibre. A small knife in the casket had two textile fragments: 12x12 cm and 12x 14 cm. The first was probably of silk, of a half-basket weave, turning into a twill-like weave; the spin analysis revealed that it was probably of unspun silk, the count of threads was 18/20 x2 threads per cm. The second textile fragment on the knife was a 2/2 twill, probably composite, of z/s spin and with 24/17 threads per cm of unidentified fibre.

A second group of textiles were found in the vicinity of the finds that were in all possibly worn on the body. These were of two types: First, silk fragments in all probability, of fine weft-faced repp, of z/z spin (warp hard spun, weft weak spun); the count of 16/c. 60 threads per cm. Second, A diamond twill of unidentified fibre point repeat of 20/18, spin z/s; the count was 32/24 threads per cm.

Finally, the third group of textile fibres came from an Oriental carpet which was covered with gauze and had been impossible for the researcher to analyse in detail: the weave was repp 3/3, the spin direction zzz/s, the thread count approx. 9/12 threads per cm.

There was unmounted and probably current coinage from the grave: a gold solidus of Anastasius (491-518), a siliqua and a half-siliqua of Theodoric the Great (493-526), a half siliqua of Athalaric (526-34).

*Technique employed and decoration type:* The three different fragments of the braid decoration had the following technical characteristics: 1. The braid found across the forehead, had gold-wire threads of “spun” gold still folded from the weave of a band with gold-decorated section of a length of c. 45 cm. In this, surface-brocading alternates with wrapped brocading (soumak) weave. At the centre, a space without brocading was occupied by a gold ornament set with a *cabochon* garnet, and the fillet seems to have been fixed at the back of the head by means of silver wire hooks. No textile fibre of the braid survives. 2. The second braid found in the context of the feet (garter, veil or hem), consists of remains of two different bands brocaded with gold wires of “spun” gold; these are of a width of 1.4 cm and 2 cm respectively; The



technique is surface-brocading with no contrasting soumak weave. 3. There are remains of similar to the above “massive” wire threads of strips -in contrast to the “spun-gold” type, from a brocaded band found within the wooden casket with the mementos, of a width of 2.3 cm and of unspecified –possibly uncertain- length.

*Interpretation:* The braid used as a fillet, possibly was woven with silk and it was long enough to encircle the head; usually the fillet is long enough to reach the temples.. No hairpin is included in the long list of grave-goods. Possibly it could be worn without a veil, but it seems more probable that a very long veil with a golden fringe was used here. The two braids found in the vicinity of the feet, are quite broad and could serve both as garters or as a hem of a full-length veil. The last braid must belong to the decorative border of the coverlet included in the casket.

*Date:* Probably a little before the middle of the 6<sup>th</sup> century.

*Bibliography:* Doppelfeld O., “Die Domgrabung. XI. Das fränkische Frauengrab,” *Kölner Domblatt* 4 (1959), 41ff., pls.xxv-xlvi, esp.xxvi and xxviii, figs.1-11, esp. fig.2; Idem, “Das fränkische Frauengrab unter dem Chor des Kölner Domes,” *Germania* 38 (1960), pp. 89-113, pp. 94, 102, and 105, pl.xiv, 5; Werner J., “Frankish royal tombs in the cathedrals of Cologne and Saint-Denis,” *Antiquity* 38, pp. 201-216 esp. pl xxx, 5; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.79; Stein F. “Pre- Carolingian Graves in South Germany,” *The Journal of the British Archaeological Association* Third Series 31 (1968), p.2; Bender- Jørgensen L., “A Coptic tapestry from the frankish boy’s grave of Cologne Cathedral,” *Archaeological Textiles, Report from the 2<sup>nd</sup> NESAT symposium, 1.-4.v.1984*, (København, 1988), pp.126-132; idem, Bender Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), p. 241.

## **8. Köln-Müngersdorf, Rheinland**

*Summary:* A female burial, grave 60, pillaged in antiquity in the cemetery of Köln-Müngersdorf.

*Archaeological context:* Gold threads in débris, found probably near the head, these were found in the context of amber and glass beads; a bone comb; an iron buckle, a fragment of sheet bronze; and two broken pottery vessels.

*Technique employed and decoration type:* The gold threads were described as “twisted gold wire”, in all probability “spun-gold”.

*Interpretation:* The fold threads could have been used as a brocaded fillet, a headband.

*Date:* Probably middle of 6<sup>th</sup> century.

*Bibliography:* Fremersdorf F., *Das fränkische Gräberfeld Köln- Müngersdorf*, Köln, 1955, p.72, pl. xxvi, 60, 3; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.79.

### **9. Naunheim, Wetzlar, Hessen-Nassau**

*Summary:* A female burial, from the cemetery of Naunheim.

*Archaeological context:* Unknown: Gold threads, described as wire, possibly “spun-gold”, still folded from the weave of a narrow band, found with a pair of silver-gilt clasps with linking chain and pin; a bronze ring; textile fragments; a gold tremissis of Mainz mint.

*Technique employed and decoration type:* Gold foil strips twisted in “spun-gold”.

*Interpretation:* A gold brocade narrow band.

*Date:* Probably second half of the 7<sup>th</sup> century.

*Bibliography:* Werner J., “Münzdatierte Austrasische Grabfunde”, *Germanische Denkmäler der Völkerwanderungszeit* 3, Berlin, 1935, p.105, pl. xxxiii, B, 2; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p.79.

### **10. Grossörner, Hettstedt, Sachsen-Anhalt.**

*Summary:* A male burial from a very large chamber grave containing four skeletons, over one of which were found gold threads. The material is from Grave I, in the cemetery of Grossörner, Hettstedt, partly pillaged.

*Archaeological context:* Gold threads over one of the skeletons, The weapons laid near by this principal burial was of a man. Adjacent graves contained four horse and three dog skeletons, no doubt associated sacrificial deposits. There were 15-20 gold strips (now unravelled), of a width of 0.5 mm and length up to 5.5 cm. The associated finds comprise of a garnet-set gold cloisonné pyramidal mount; probably from the scabbard or baldric of the missing sword; a spear-head; an angon; a gold knife-handle; a bronze-mounted wooden bucket; a pottery vessel.

*Technique employed and decoration type:* Unknown, but the gold strip is quite fine.

*Interpretation:* Possibly from a gold brocade decorative border of a garment.

*Date:* Probably early 6<sup>th</sup> century.

*Bibliography:* Schmidt B., “Thüringische Hochadelgräber der späten Völkerwanderungszeit”, in *Varia Archaeologica: Wilhelm Unverzagt zum 70. Geburtstag dargebracht*, (ed.), Grimm P., (Berlin, 1964), p. 197ff., pl. xxxiii; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p.80.

### **11. Stössen, Hohenmölsen, Sachsen-Anhalt**

*Summary:* Male burial in a large wooden chamber grave, the Grave 35 in the cemetery of Stössen, partly pillaged.

*Archaeological context:* Gold threads found *in situ*. Under the male skeleton, gold threads extended for about 20 cm between neck and pelvis. Also with this an Ostrogothic iron helmet plated with gilt-bronze; three iron spear-heads; two pairs of

iron shears; a spindle whorl; an iron buckle; a silver strap-tag and stud; a pottery vessel.

*Technique employed and decoration type:* Flat gold- foil strips of a width of 0.7 mm weighing 5.74 gr. They were found tangled, but some still folded and marked from the weave of a narrow band with brocaded pattern.

*Interpretation:* A long decorative brocaded border of a tunic or of a mantle or even more probably of a hooded mantle.

*Date:* Probably second quarter of 6<sup>th</sup> century.

*Bibliography:* Schmidt B., "Thüringische Hochadelgräber der späten Völkerwanderungszeit", in *Varia Archaeologica: Wilhelm Unverzagt zum 70. Geburtstag dargebracht*, (ed.), Grimm P., (Berlin, 1964), p. 202ff, pls. xxxvi-xxxviii, esp. xxxviii, b-c; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 80 .

## **12. Weimar, Thuringia.**

*Summary:* A female burial, Grave 84 from the North cemetery in Weimar, Thuringia.

*Archaeological context:* Remains of gold brocading, exact position unknown.. The associated finds comprise of a pair of two silver-gilt bird-head bow-brooches; a miniature gold and garnet bow-brooch; a glass and garnet -set gold cloisonné disc-brooch; two gold beads; a large crystal bead; two earrings; a silver hairpin; a silver-wire ring; a pierced Celtic silver coin; a looped gold tremisses of Zeno (474-91); an inlaid iron buckle; two gilt-bronze shoe-buckles; steel; some glass game-pieces; a bronze bossed-rim bowl; a pottery vessel.

*Technique employed and decoration type:* Fine flat gold-foil strips.

*Interpretation:* A decorative border of a garment (?)

*Date:* Early 6<sup>th</sup> century.

*Bibliography:* Werner J., "Münzdatierte Austrasische Grabfunde", *Germanische Denkmäler der Völkerwanderungszeit* 3, (Berlin, 1935), p. 34ff, and p. 80f., pl.i, A; B; Schmidt B., *Die Späte Völkerwanderungszeit in Mitteldeutschland.*, (Weimar, 1961), p.10, fig.3, A; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 80.

## **13. Münzesheim (Church), Bretten, Nordbaden**

*Summary:* A male burial in a stone coffin in the early medieval church of Münzesheim, Bretten, in the first phase of Merovingian burials in the area (650-710).

*Archaeological context:* Gold brocading strips were found *in situ* on the breast of the man. The associated finds in the stone coffin comprise of a shield-boss with gilded ornaments; a glass cup; two pottery vessels.

*Technique employed and decoration type:* Gold brocading flat strips of a width of c. 1 mm.

*Interpretation:* Decorative border of a gold brocaded band at the opening of a tunic or mantle.

*Date:* Second half of the 7<sup>th</sup> century.

*Bibliography:* Wagner E., *Fündstätten und Funde im Grossherzogtum Baden*, 2, (Baden, 1911), p. 110, fig. 105, a-d; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 80; Stein F., "Pre-Carolingian Graves in South Germany," *The Journal of the British Archaeological Association Third Series* 31 (1968), p. 2.

#### **14. Hailfingen, Württemberg**

*Summary:* A male burial, grave 54, in the Alamannic cemetery of Hailfingen.

*Archaeological context:* Gold foil strips were found *in situ*, decorating the belt of the man. The associated finds comprise of a sword, four arrow-heads; a silver buckle with a plate and a counterplate.

*Technique employed and decoration type:* Flat gold -foil strips.

*Interpretation:* A braid used to decorate possibly leather in association to a three-piece belt and plates silver set.

*Date:* 7<sup>th</sup> century.

*Bibliography:* Stoll H., *Die Alamannengräber von Hailfingen in Württemberg*, (Berlin, 1939), p.22; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p.80.

#### **15. München-Giesing, Oberbayern**

*Summary:* A female burial, Grave 10 in the cemetery of München-Giesing.

*Archaeological context:* Gold brocading strip in abundance, found on head and under hips.

*Technique employed and decoration type:* Unspecified.

*Interpretation:* The gold foil could have decorated two items of clothing: a gold brocade fillet and a decorative border of a garment or possibly a braided girdle (?)

*Date:* Generic. Possibly 7<sup>th</sup> century.

*Bibliography:* Bott H., "Der Bajuwarenfriedhof auf dem Riegeranger in München- Giesing," *Bayerische Vorgeschichtsblätter* 13 (1936), p. 41ff. and 66, pl.viii, 10; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 80.

#### **16. München-Giesing, Oberbayern**

*Summary:* A female burial, Grave 66, in the cemetery of München-Giesing.

*Archaeological context:* Gold brocading strips of a similar type of n° 15, but fewer than in the previous mentioned Grave 10, also found *in situ*, on the head. Associated finds with this burial: Two inlaid iron strap-tags; an openwork disc, a bronze ring.

*Technique employed and decoration type:* Unknown. Fine brocading flat gold-foil strips.

*Interpretation:* A fine braid probably from a headband, less material than in n° 15 cf supra, also a textile or leather chatelaine with ring, openwork disc, strap-tags and key-rings here.

*Date:* 7<sup>th</sup> century.

*Bibliography:* Bott H., “Der Bajuwarenfriedhof auf dem Riegeranger in München- Giesing,” *Bayerische Vorgeschichtsblätter* 13 (1936), p. 41ff. and 66, pl.viii, 10; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p.80.

### **17. Inzing, Niederbayern**

*Summary:* A female burial, Grave 50/3 from the cemetery at Inzing.

*Archaeological context:* Gold strips found *in situ*, near the head . The other finds are a silver-foil cross; some amethyst beads; a gold filigree-decorated pendant; a repoussé bronze strip.

*Technique employed and decoration type:* Unknown.

*Interpretation:* Gold- foil strip probably from a headband.

*Date:* Probably early 7<sup>th</sup> century.

*Bibliography:* Bott H., *Bajuwarische Schmuck der Agilolfingerzeit*, (München, 1952), p. 123, pl. ix, 6.; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p. 80.

### **18. Lahr-Burgheim, Niederbayern**

*Summary:* The grave of a woman, Grave n° 10, from the early medieval church of St Peter of Lahr-Burgheim.

*Archaeological context:* Flat gold -foil strips preserving textile fibres from a garment from either embroidery or a brocade-band. The associated finds include a circular openwork brooch of cruciform shape, decorated with filigree, silver bosses; yellow glass inlays and garnets; The necklace included a mounted solidus of Authari or Agilulf, various pendants, and beads of gold, amethysts, sapphires and glass beads; Round the neck was a plaited gold-wire chain, and on the right arm of the woman, a silver bracelet. On her right hand was a gold finger ring set with amber. She was wearing large earrings made of silver that were probably fixed to her headress. A long chain of bronze links and beads hung from her belt. It is not reported if there are more than vestiges of leather in this vicinity.

*Technique employed and decoration type:* It is uncertain if the gold-foil strips were from embroidery or brocading of the garment.

*Interpretation:* A gold- brocade or embroidery decorative border on a tunic, worn with a belt and a long bronze chatelaine.

*Date:* Early 7<sup>th</sup> century.

*Bibliography:* Eckerle A., “Merowingische Gräber im Bereich der Kirche St Peter in Lahr. Stadtteil Burgheim”, *Neue Ausgrabungen in Deutschland* (1958), pp. 484-491, figs 1-4; Stein F., “Adelsgräber des 8. Jahrhundert in Deutschland,” *Germanische Denkmäler der Völkerwanderungszeit* 9, (Berlin, 1967), p. 275 ff, figs.41-42; idem, “Pre- Carolingian Graves in South Germany,” *The Journal of the British Archaeological Association* Third Series 31 (1968), p.11.

### **19. Merching, Niederbayern**

*Summary:* A male burial plundered in antiquity, from the cemetery of Merching near Augsburg.

*Archaeological context:* Remains of a gold braid found *in situ*, remaining after the plundering, the associated finds include a winged spear-head with bronze rivets. A small book-shaped reliquary hung on a gold wire around his neck: it was decorated with filigree and small circular garnets; Near his head lay a knife with a decorated bone hilt and a silver terminal of which bears a pattern and a mounted garnet setting, to which are joined two animal heads in base relief.

*Technique employed and decoration type:* Unspecified.

*Interpretation:* This could have been a rich weapon-burial. The braid could decoration of an opening of a tunic or a hem or of a burial garment.

*Date:* Last phase of furnished burials in South Germany, around 750.

*Bibliography:* Stein F., “Adelsgräber des 8.Jahrhundert in Deutschland,” *Germanische Denkmäler der Völkerwanderungszeit* 9, (Berlin, 1967), p. 237, pl16, pl 21, pl 77, 11-12; idem, “Pre-Carolingian Graves in South Germany,” *The Journal of the British Archaeological Association* Third Series 31 (1968), p.11.

### **20. Polling, Oberbayern**

*Summary:* The burial of a man in a stone coffin, Grave 1, in or near a destroyed abbey church of St Jacob near Polling, Upper Bavaria, known to have been founded in the 8<sup>th</sup> century by one of the most important Bavarian noble families, the Huosi.

*Archaeological context:* Unknown. The man’s grave contained remains of gold brocade like that found in the minstrel’s grave in St. Severin. (cf supra n° 5).

*Technique employed and decoration type:* “Spun-gold” threads with silken textile core were reported as having formed the brocading weft of silk bands in a diamond “broken” twill. The gold strip was burnished.

*Interpretation:* Probably a braid decorating the garment.

*Date:* Middle of 8<sup>th</sup> century.

*Bibliography:* Stein F., “Adelsgräber des 8.Jahrhundert in Deutschland,” *Germanische Denkmäler der Völkerwanderungszeit* 9, (Berlin, 1967), p.398; idem, “Pre- Carolingian Graves in South Germany,” *The Journal of the British Archaeological Association* Third Series 31 (1968), p. 9

## 21. Polling, Oberbayern

*Summary:* The burial of a man in a stone coffin, Grave 2, in or near a destroyed abbey church of St Jacob near Polling, Upper Bavaria, known to have been founded in the 8<sup>th</sup> century by one of the most important Bavarian noble families, the Huosi.

*Archaeological context:* Unknown. This man's grave contained remains of gold brocade too, like that found in the minstrel's grave in St. Severin. ( cf supra n° 5 and n° 20). The associated finds of Grave 2, contained a long seax the scabbard of which was decorated with gilded bronze mounts. The chape and the button-shaped mounts bear late continental animal ornament with animal heads.

*Technique employed and decoration type:* "Spun-gold" threads with silken textile core were reported as having formed the brocading weft of silk bands in a diamond "broken" twill. The gold strip was burnished.

*Interpretation:* Probably a braid decorating the garment.

*Date:* Middle of 8<sup>th</sup> century

*Bibliography:* Stein F., "Adelsgräber des 8.Jahrhundert in Deutschland," *Germanische Denkmäler der Völkerwanderungszeit* 9, (Berlin, 1967), p. 398; idem, "Pre- Carolingian Graves in South Germany," *The Journal of the British Archaeological Association* Third Series 31 (1968), p. 9

## **Gold foil strips or braids associated with textiles in Longobardic funerary contexts.**

### **1. Pecetto di Valenza**

*Summary:* Pecetto di Valenza; grave n° 1 of uncertain sex.

*Archaeological context:* A piece of golden braid found around the wrists.

*Technique employed and decoration style:* Hammered gold sheet, the structure and decoration of which was impossible to reconstruct.

*Interpretation:* Decorative border of the sleeve cuff .

*Date:* End of 7<sup>th</sup> beginning of 8<sup>th</sup> century.

*Bibliography:* Donzelli C., “Gli scavi di Pecetto di Valenza (AL). Un cimitero altomedievale su un precedente insediamento romano”, in “Antichità ed Arte nell’ Alessandrino, Atti del Convegno, Alessandria, 1989”, Malguzzi F., (ed.) in *Bollettino della Società piemontese di Archeologia e Belle Arti* 43, (1990), pp.111-124; Micheletto E., Perrani-Baricco L., “Archeologia funeraria ed insediativa in Piemonte tra V e VII secolo”, *L’ Italia centro settentrionale in età Longobarda . Atti del Convegno, Ascoli Piceno, 1995*, Paroli L., (ed.), (Firenze, 1997), pp. 295-344, esp.pp.307-308.

### **2. Mombello Monferrato**

*Summary:* Mombello Monferrato; grave n° 8 containing remains of one male and a female individual buried in a church.

*Archaeological context:* Unspecified if it belonged to the decoration of the clothes of the man or the woman.

*Technique employed and decoration style:* Gold foil on was there were possible geometrical elements

*Interpretation:* Impossible to assess.

*Date:* Second part of 7<sup>th</sup> century

*Bibliography:* Pantó G., Pejrani- Baricco L., “Chiese nelle campagne del Piemonte in età tardo longobarda”, in *Le chiese rurali tra VII e VIII secolo in Italia settentrionale*, Brogiolo G.P, (ed.), (Garda, 2000), pp.17-54, esp. p. 21. It is still under examination.

### **3. Mombello Monferrato**

*Summary:* Mombello Monferrato; a grave (n°10) of an infant, possibly a girl.

*Archaeological context:* A church burial, the braid was found nearby the left shoulder.

*Technique employed and decoration style:* Gold foil bearing signs of geometric decoration

*Interpretation:* It is possible that the baby was wearing or was wrapped in a veil that had gold band decoration, impossible to know if it formed from the border

*Date:* End of 6<sup>th</sup> , beginning of 7<sup>th</sup> century.

*Bibliography:* Pantó G., Pejrani- Baricco L., “Chiese nelle campagne del Piemonte in età tardo longobarda”, in *Le chiese rurali tra VII e VIII secolo in Italia settentrionale*,



Garda, Brogiolo G.P, (ed.), (Padova, 2000), pp.17-54, esp. p.19. It is still under examination.

#### **4. Mombello Monferrato**

*Summary:* Mombello Montferrato (Alessandria, Piemonte) church burial, the grave n° 12 of a male adolescent.

*Archaeological context:* It is not specified if the finds of the braid belonged to this burial or if it is from a secondary deposition.

*Technique employed and decoration style:* Gold foil strips with possibly discernible geometric elements of decoration.

*Interpretation:* Impossible to assess..

*Date:* Unknown.

*Bibliography:* Pantó G., Pejrani- Baricco L., “Chiese nelle campagne del Piemonte in età tardo longobarda”, in *Le chiese rurali tra VII e VIII secolo in Italia settentrionale*, Garda, Brogiolo G.P, (ed.), (Padova, 2000), pp.17-54, esp. p. 21. It is still under examination.

#### **5. Mombello Montferrato**

*Summary:* Grave n°13 containing two individuals of different sex.

*Archaeological context:* In the vicinity of one of the skulls.

*Technique employed and decoration style:* Gold foil, elements of a non discernible motif.

*Interpretation:* Impossible to assess.

*Date:* Unknown.

*Bibliography:* PantóG., Pejrani-Baricco L., “Chiese nelle campagne del Piemonte in età tardo longobarda”, in *Le chiese rurali tra VII e VIII secolo in Italia settentrionale*, Garda, Brogiolo G.P, (ed.), (Padova, 2000), pp.17-54, esp. p. 21 It is still under examination.

#### **6. Mombello Montferrato**

*Summary:* Grave 21, containing two individuals of different sex.

*Archaeological context:* Not specified.

*Technique employed and decoration:* A gold foil piece.

*Interpretation:* Impossible to assess.

*Date:* Unknown.

*Bibliography:* Pantó G., Pejrani- Baricco L., “Chiese nelle campagne del Piemonte in età tardo longobarda” in *Le chiese rurali tra VII e VIII secolo in Italia settentrionale*, Garda, Brogiolo G.P, (ed.), (Padova, 2000), pp.17-54, esp. p. 21. It is still under examination.

## 7. Rivoli

*Summary:* C. so Levi, Rivoli, Torino, grave 28 of a child or an adolescent.

*Archaeological context:* Found on the upper parts of the body, on the pelvis and on the femurs.

*Technique employed and decoration style:* Gold foil both pressed and twisted into filigree with elements of a zig-zag motif.

*Interpretation:* Decoration of the sleeves and decorative borders and bands of the funerary tunic and sudarium.

*Date:* Impossible to assess.

*Bibliography:* Unpublished material still under study. See Pejrani Baricco L., “Principali rinvenimenti di fili aurei in tombe italiane (secoli VI-VIII d.C.) Dal tessuto all’ abito: moda e acconciature in età longobarda”, in *Presenze Longobarde. Collegno nell’ alto medioevo*, Pejrani Baricco Luisella (ed.), (Città di Collegno, 2004), p.173.

## 8. Rivoli

*Summary :* C. so Levi, Rivoli, grave 33.

*Archaeological context:* Gold foil on the pelvis at the height of the pubis, on the superior extremities and on the epiphysis of the radius and both right and left ulnae.

*Technique employed and decoration style:* Gold foil pressed and twisted into filigree bearing zig-zag motifs.

*Interpretation:* Decorative borders of the tunic corresponding to the braid decoration of the cuffs at the wrist level and to the decoration of a covering robe.

*Date:* Impossible to assess.

*Bibliography:* Unpublished material still under study, Pejrani Baricco L., “Principali rinvenimenti di fili aurei in tombe italiane (secoli VI-VIII d.C.), Dal tessuto all’ abito: moda e acconciature in età longobarda”, in *Presenze Longobarde. Collegno nell’ alto medioevo*, Pejrani Baricco Luisella (ed.), (Città di Collegno, 2004), p.173.

## 9. Rivoli

*Summary:* C. so Levi, Rivoli, grave 41.

*Archaeological context:* Gold foil under the skull and at the sides of the chest.

*Technique employed and decoration style:* Golden braid made of spiral twisted gold foil around a core of textile thread of unknown provenance. Some evidence for isolated motifs decoration.

*Interpretation:* A veil decorated with golden foil applique braid or embroidery.

*Date:* Uncertain.

*Bibliography:* Unpublished material still under study, Pejrani Baricco L., “Principali rinvenimenti di fili aurei in tombe italiane (secoli VI-VIII d.C.), Dal tessuto all’ abito: moda e acconciature in età longobarda”, in *Presenze Longobarde. Collegno nell’ alto medioevo*, Pejrani Baricco Luisella, (ed.), (Città di Collegno, 2004), p.173.

## 10. Rivoli

*Summary:* C. so. Levi, grave 63.

*Archaeological context:* Gold foil around the skull and the jaw.

*Technique employed and decoration style:* Gold foil twisted and hammered with barely discernible zig-zag motifs.

*Interpretation:* Veil decorated with golden braid or decorated funerary cap or headress.

*Date:* Uncertain.

*Bibliography:* Unpublished material still under study, Pejrani Baricco L., “Principali rinvenimenti di fili aurei in tombe italiane (secoli VI-VIII d.C.), Dal tessuto all’ abito: moda e acconciature in età longobarda”, in *Presenze Longobarde. Collegno nell’ alto medioevo*, Pejrani Baricco Luisella, (ed.), (Città di Collegno, 2004), p.173.

## 11. Arsago Seprio

*Summary:* Arsago Seprio, (VA), grave 7, the burial of a man in a cemetery.

*Archaeological context:* Non specified, found in the burial in the Lombard cemetery of Arsago Seprio.

*Technique employed and decoration style:* Gold foil pressed threads with zig-zag motifs

*Interpretation:* Impossible to assess.

*Date:* First half of the 7<sup>th</sup> century.

*Bibliography:* Passi Pitcher L., *La necropoli longobarda di Arsago Seprio. Nuovi Contributi agli Studi longobardi, Atti del Convegno*, (Arsago Seprio, 1984), p.3.

## 12. Civezzano, Castel Telvana

*Summary:* Civezzano, (TN), Trentino, Castel Telvana, a female burial, grave n° 7, in the cemetery.

*Archaeological context:* Non specified.

*Technique employed and decoration style:* Hammered gold foil with a non discernible motif.

*Interpretatio:* Possibly from the decoration of a girdle.

*Date:* Beginning of 7<sup>th</sup> century.

*Bibliography:* Amante Simoni C., *Schede di archeologia longobarda in Italia. Trentino*, in *Studi Medievali* serie III, XXV (1984), pp. 901-955, esp. p.928; Bierbrauer V., “Tomba femminile 7 di Civezzano”, in *I Longobardi, catalogo della mostra (Codroipo-Villa Manin di Passariano)*, G.C. Menis, (ed.), (Milano, 1990), p. 202.

## 13. Civezzano, Castel Telvana

*Summary:* Civezzano, (TN), Trentino, Castel Telvana, cemetery, the grave of “the Prince”, in an elaborate iron-bound and ornamented wooden coffin.

*Archaeological context:* Gold braid found at the lower part of the body of the skeleton, under the hips. The associated finds include a sword, a spear-head, arrow-heads, a decorated shield-boss, a knife, a gold-foil cross, several small buckles, inlaid

iron strap tags, shears, a bronze hanging bowl, an iron-bound wooden bucket, a pyramidal mount

*Technique employed and decoration style:* Hammered gold foil strips with a non discernible motif, width varies, max. 1cm, partly folded by the weave of a band with brocading pattern.

*Interpretation:* Could have served both as a decorative border of a short tunic or as a girdle.

*Date:* Beginning of the 7<sup>th</sup> century.

*Bibliography:* Wieser F., *Das langobardische Fürstengrab und Reihengräberfeld von Civezzano*, (Innsbruck, 1887), pp. 24-25; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), pp. 42-86, esp. Appendix p.82 ; Amante Simoni C., *Schede di archeologia longobarda in Italia. Trentino, in Studi Medievali* series III, XXV (1984), pp. 901-955, esp. 928; Bierbrauer V., "Tomba femminile 7 di Civezzano" in *I Longobardi, catalogo della mostra (Codroipo-Villa Manin di Passariano)*, G.C. Menis, (ed.), (Milano, 1990), p. 206.

#### **14. Cividale, Santo Stefano in Pertica**

*Summary:* Cividale, (UD), Udine, Church of Santo Stefano in Pertica, the burial of a man, in a stone chamber, grave n° 2.

*Archaeological context:* Gold foil found possibly in the vicinity of the nape of the neck and at the forearms.

*Technique employed and decoration style:* Gold foil pressed with lozenges and zig-zag decorative motifs. The strips still folded from the weave of the band with brocaded area. Strips of 20 cm, and weight 12 gr and width of 7mm. It was found with a gold-foil cross, a white metal buckle, and a tag, an iron knife.

*Interpretation:* Decoration of the robe of the man around the opening of the neck and bands from the cuffs onwards to the elbows.

*Date:* Beginning of the 7<sup>th</sup> century.

*Bibliography:* Mutinelli C., "Scoperta di una necropoli "famigliare" longobarda nel terreno già di Santo Stefano in Pertica a Cividale," *Memorie Storiche Forogiuliesi* 46 (1960-1961), p.72; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), pp. 42-86, esp. Appendix p.81, where it is suggested that this is a garment border; Brozzi M., "Tomba maschile 2 dalla necropoli di Santo Stefano in Pertica, Cividale", in *I Longobardi, catalogo della mostra (Codroipo-Villa Manin di Passariano)*, G. C. Menis, (ed.), (Milano, 1990), p. 407.

#### **15. Cividale, Santo Stefano in Pertica**

*Summary:* Cividale, (UD), Udine, Church of Santo Stefano in Pertica, the burial of a man, in a stone chamber, grave n° 11.

*Archaeological context:* Gold foil found possibly in the vicinity of the nape of the neck and at the forearms.

*Technique employed and decoration style:* Gold foil pressed and hammered and cut, in the shape of a flat ribbon with cut rectangular sections. Decoration of two kinds of decorative motifs of romboidal lozenges, united between them the weight of the gold strip is 18.4 gr. Found in association with a gold-foil cross, a bone comb, an iron knife and shears. A coptic bronze bowl with openwork foot-ring.

*Interpretation:* Decoration of a garment, possibly at the facings of the opening of the neck and at the cuffs and all the way to the elbows.

*Date:* Beginning of the 7<sup>th</sup> century.

*Bibliography:* Mutinelli C., "Scoperta di una necropoli "famigliare" longobarda nel terreno già di Santo Stefano in Pertica a Cividale," *Memorie Storiche Forogiuliesi* 46 (1960-1961), p.72; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 82; Ahumada Silva I., "Tombe 16-43", *La necropoli di S. Stefano "in Pertica", Campagne di scavo 1987-1988, I.* Ahumada Silva, P.Sopreato, A. Tagliaferri, (eds.), (Città di Castello, 1990), pp. 65-66; Maspero A., "Frammenti di legni e tessuti." in *ibidem*, pp.174-175.

## **16. Cividale, Church of San Martino**

*Summary:* Cividale, (UD), Udine, the Grave of the Church of San Martino.

*Archaeological context:* Unspecified .

*Technique employed and decoration style:* Golden threads forming a motif that is not discernible.

*Interpretation:* Decoration of a garment or embroidery.

*Date:* Uncertain.

*Bibliography:* Brozzi M., "Antichi ritrovamenti longobardi in Italia," *Numismatica e Antichità Classiche. Quaderni Ticinesi* 15, (1986), p. 244.

## **17. Cividale, "The grave of Gilulfo"**

*Summary:* Cividale (UD), Udine. "Tomba detta di Gilulfo", a male burial

*Archaeological Context:* non specified.

*Technique employed and decoration style:* Golden braid made of spiral twisted gold foil around a core of textile thread of unknown provenance. The motif could not be reconstructed. The associated finds comprise a gold-foil cross, a bronze pectoral cross, a gold finger-ring, a worn gold coin of Tiberius, a gold mount with an enamelled bird, a silver buckle, two spurs, a sword, a decorated shield-boss, a glass flask.

*Interpretation:* Possibly the braid served as the decoration of the garment, possibly from its border.

*Date:* Around the middle of the 7<sup>th</sup> century.

*Bibliography:* Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p.82 , Åberg N., *Die Gotten und die Langobarden in Italien*, (Uppsala, 1923), p.152f.; Pejrani Baricco L., "Dal tessuto all' abito: moda e acconciatura in età longobarda", in *Presenze Longobarde. Collegno nell' alto medioevo*, Pejrani Baricco Luisella, (ed.), (Città di Collegno, 2004), p.174.

## 18. Cividale, San Giovanni

*Summary:* Cividale (UD), Udine, necropolis in the Church of San Giovanni, the grave of a woman, grave n° 58 associated with a number of furnishings.

*Archaeological Context:* Non specified.

*Technique employed and decoration style:* Thin sheet of gold leaf, probably executed by hammering. It was impossible to reconstruct the decorative motif. Found in association with two silver garnet-set “S” brooches, two earrings, a silver hairpin, a bronze ring, a necklace of polychrome glass beads.

*Interpretation:* Decoration of the garment, embroidery or brocade.

*Date:* Generic. Anywhere between the end of the 6<sup>th</sup> to the beginning of the 7<sup>th</sup> century.

*Bibliography:* Fuchs S., “La suppelletile rinvenuta nelle tombe della necropoli di S. Giovanni a Cividale,” *Memorie Storiche Forogiuliesi* 39 (1943-1951), p.5; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p.82

## 19. Cividale, San Giovanni in Valle

*Summary:* Cividale, (UD), Udine, a woman's burial.

*Archaeological Context:* The exact details of the discovery are unknown.

*Technique employed and decoration style:* Gold threads and a mass of pulverised golden material from threads. A motif is hardly discernible but it is unidentifiable.

*Interpretation:* Decoration of a garment or of a cap with bead decoration.

*Date:* A little after the middle of the 7<sup>th</sup> century.

*Bibliography:* Brozzi M., Tagliaferri A., *Arte longobarda, II*, (Cividale, 1961), p. 53, Brozzi M., “Antichi ritrovamenti longobardi in Italia,” *Numismatica e Antichità Classiche, Quaderni Ticinesi* 15(1986), p. 246.

## 20. Monza, Grave of Theodolinda

*Summary:* Monza, (MI), near Milan, Grave of Queen Theodolinda.

*Archaeological Context:* The exact provenance and place of the artefacts is not specified. The burial of the Queen was associated with the also disturbed and pillaged burials of her son Adaloald (d. 626-8) and possibly King Agilulf (d. 615-616). Associated with these three disturbed burials are probably a spear-head, seven disc-headed golden rivets, two gold rivets with decorated plates, a gold stud, a decorated gold belt-mount, a gold right-angled mount, a double gold bead, a miniature pottery vessel, of c. 615-628.

*Technique employed and decoration style:* A tangled mass of golden threads, and some hammered gold foil. A motif is hardly discernible.

*Interpretation:* Decoration of a robe or veil or embroidery / brocade.

*Date:* First half of the 7<sup>th</sup> century, known to have been at 626.

*Bibliography:* Haseloff G., “Die Funde aus dem Sarkofag der Königin Theodolinda in Monza,” *Germania* 30 (1952), 368-377, esp. pl. 28.3; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p. 82.

## **21. Parma, the Grave of the “ Princess”**

*Summary:* Parma, Female burial in a tile chamber.

*Archaeological Context:* Not specified. The gold strips were found with a composite gold and garnet cloisonné disc-brooch, a plain gold-foil cross, five repoussé gold ornaments from probably a purse, two gold ring-fingers, thirty glass and amethyst beads ( a necklace), two gold pendants, a gilt bronze buckle, a Coptic bronze bowl.

*Technique employed and decoration style:* A mass of gold foil strips possibly of a weight of about 5 gr.

*Interpretation:* Probably from a brocaded headband, or another kind of headress or from the garment, the decoration motif has been impossible to reconstruct.

*Date:* End of 6<sup>th</sup> or beginning of 7<sup>th</sup> century.

*Bibliography:* Monaco G., *Oreficerie longobarde a Parma*, (Parma, 1955), p.18, Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 82.

## **22. Albergno, Treviolo**

*Summary:* Albergno, Treviolo, ( BG), Bergamo.

*Archaeological Context:* Unspecified.

*Technique employed and decoration style:* Flat parts of gold foil in a rectangular section, in a rhomboidal motif.

*Interpretation:* Impossible to assess.

*Date:* First half of the 7<sup>th</sup> century.

*Bibliography:* Maspero A., “Como Museo Civico Archaeologico. Laboratorio di Paleobotanica. Analisi di tessuti ”, in *Notiziario della Soprintendenza Archeologica della Lombardia*, (Parma, 1987), p. 220.

## **23. Brescia, San Eustachio**

*Summary:* Brescia, San Eustachio, the burial of a man in this church.

*Archaeological Context:* Unspecified. The associated finds were a sword, a spear-head, arrow-heads, a decorated shield-boss, a knife, two buckles, a glass vessel, a Coptic bronze bowl with openwork foot-ring.

*Technique employed and decoration style:* Golden foil strips, rather fine, in a non discernible motif.

*Interpretation:* Decoration of the garment, possibly the border.

*Date:* 7<sup>th</sup> century.

*Bibliography:* Åberg N., *Die Goten und die Langobarden in Italien*, (Uppsala, 1923), p.127; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11(1967), p. 82.

## **24. Leno, Campi San Giovanni**

*Summary:* Leno, (BS), Campi San Giovanni.

*Archaeological Context:* Unspecified.

*Technique employed and decoration style:* Golden foil strips in a non discernible motif

*Interpretation:* Decoration of the robe possibly

*Interpretation:* Impossible to assess.

*Date:* 7<sup>th</sup> century possibly

*Bibliography:* Breda A., "Leno(BS). Località Campi San Giovanni. Necropoli e insediamento altomedievali ", in *Notiziario della Soprintendenza Archeologica della Lombardia*, (Parma, 1992-93), pp.82-83, still under examination in the laboratory.

## **25. San Bassano**

*Summary:* San Basano, (CR), Cremona, grave n°1 in the church.

*Archaeological Context:* Non specified.

*Technique employed and decoration style:* Very fine golden foil strips, in a motif that was impossible to reconstruct.

*Interpretation:* Impossible to assess.

*Date:* 7<sup>th</sup> century.

*Bibliography:* Unpublished material still under study. Pejrani Baricco L., "Principali rinvenimenti di fili aurei in tombe italiane (secoli VI-VIII d.C.), Dal tessuto all' abito: moda e acconciature in età longobarda", *Presenze Longobarde. Collegno nell' alto medioevo*, Pejrani Baricco Luisella, (ed.), (Città di Collegno, 2004), p.173.

## **26. Trezzo d' Adda**

*Summary:* Trezzo d' Adda, (MI), Milan, cemetery, grave n° 2, of of man.

*Archaeological Context:* The gold foil débris was found near the wrists, the shoulders and the pelvis.

*Technique employed and decoration style:* Flat gold foil strips, hammered into a rectangular section. A motif of romboidal patterns.

*Interpretation:* The decorative borders of a tunic, cuffs, neck opening and possibly the edging borders or hem.

*Date:* A little after the second half of the 7<sup>th</sup> century.

*Bibliography:* Castelletti L., Maspero A., Pontiggia O., "Legni e tessuti", in *La necropoli longobarda di Trezzo sull' Adda*, E. Roffia, (ed.), (Firenze, 1986), pp.254-274, esp.270-271.

## **27. Trezzo d' Adda**

*Summary:* Trezzo d' Adda,(MI), Milan, cemetery, grave n° 4, of a man.

*Archaeological Context:* Spare parts of gold foil scattered in all the sectors of the grave.

*Technique employed and decoration style:* Flat gold foil strips, hammered and incised. Geometrical motifs in isolation, but in a uniform distribution.



*Interpretation:* Probably the embroidery or appliqué decoration of a cloak or a long funerary garment or a shroud drawn over the body.

*Date:* Second quarter of the 7<sup>th</sup> century.

*Bibliography:* Castelleti L., Maspero A., Pontiggia O., “Legni e tessuti”, in *La necropoli longobarda di Trezzo sull’ Adda*, E. Roffia, (ed.), (Firenze, 1986), pp. 254-274, esp. pp. 270-271.

## **28. Trezzo d’ Adda**

*Summary:* Trezzo d’ Adda,(MI), Milan, cemetery, grave n° 5, of a man.

*Archaeological Context:* Gold foil strips near the shoulders and the wrists.

*Technique employed and decoration style:* Flat gold foil strips, hammered and incised. Romboidal patterns.

*Interpretation:* Decorative borders at the neck opening and cuffs of a tunic.

*Date:* Second quartet of the 7<sup>th</sup> century.

*Bibliography:* Castelleti L., Maspero A., Pontiggia O., “Legni e tessuti”, in *La necropoli longobarda di Trezzo sull’ Adda*, E. Roffia, (ed.), (Firenze, 1986), pp. 254-274, esp. pp. 270-271.

## **29. Trezzo sull’ Adda, San Marino**

*Summary:* Trezzo sull’ Adda, cemetery of San Marino, US 351, a female burial plundered in antiquity.

*Archaeological Context:* Unknown.

*Technique employed and decoration style:* Gold foil strips.

*Interpretation:* Impossible to assess.

*Date:* Around the middle of the 7<sup>th</sup> century.

*Bibliography:* Lusuardi Siena S., “Alcune riflessioni sulla “ideologia funeraria” longobarda alla luce del recente scavo della necropoli di S. Martino a Trezzo sull’ Adda”, in L. Paroli (ed.), *L’ Italia centro-settentrionale in età longobarda. Atti del Convegno, Ascoli Piceno 1995*, (Firenze, 1997), p. 368. The foil strips are still under laboratory examination.

## **30. Offanengo**

*Summary:* Offanengo (CR), Crema, grave n° 2 a male burial.

*Archaeological Context:* Unknown.

*Technique employed and decoration style:* Gold foil strip still folded from the weave of a band with brocaded area of a width of 1.3 cm.

*Interpretation:* Impossible to assess.

*Date:* If a hoard of finds in the immediate vicinity is associated with this burial, comprising of two spurs, 2 buckles, and two strap-tags, all of iron with silver inlay, an iron knife and shears, a bone comb, then it can be dated to the 2<sup>nd</sup> half of the 7<sup>th</sup> century. If not, the date could be generic between the late 6<sup>th</sup> to the late 7<sup>th</sup> century.

*Bibliography:* Von Hessen, “I ritrovamenti di Offanenengo e la loro esegesi”, in *Insula Fulcheria. Rivista del Museo Civico di Crema*, 4, pp. 27-58, esp. pp. 45, 47, 56; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 82.

### **31. Garlate, San Stefano**

*Summary:* Garlate, (LC), S. Stefano, grave n° 27, containing at least ten depositions.

*Archaeological Context:* Gold foil present in the infill and in all probability relative to the earliest burial.

*Technique employed and decoration style:* Thick strips of gold foil wrapped into spirals.

*Interpretation:* Impossible to assess.

*Date:* A generic date is suggested between 5<sup>th</sup> - 7<sup>th</sup> century.

*Bibliography:* Maspero A., “*Analisi dei reperti tessili*”, in *Testimonianze archeologiche a Santo Stefano di Garlate*, G.P. Brogiolo, G. Bellosi e L. Vigo Doratiotto, (eds.), (Lecco, 1990), pp. 215-222, esp.p. 215.

### **32. Garlate, San Stefano**

*Summary:* Garlate, (LC), S. Stefano , grave 29/1 of an adult , sex indiscernible.

*Archaeological Context:* The gold foil strips were interred and sealed in to the sediments of the infill near the sparse remains of one of the legs and the bones of the feet.

*Technique employed and decoration style:*Thick strips of gold foil wrapped into spirals of a pattern that was imposible to reconstruct.

*Interpretation:* Decorative borders of a garment, possibly the hem of a tunic or a cloak.

*Date:* 5<sup>th</sup> - 7<sup>th</sup> century. Generic.

*Bibliography:* Maspero A., “*Analisi dei reperti tessili*”, in *Testimonianze archeologiche a Santo Stefano di Garlate*, G.P. Brogiolo, G. Bellosi e L. Vigo Doratiotto, (eds.), (Lecco, 1990), pp. 215-222, esp. p. 216.

### **33. Nocera Umbra**

*Summary:* Cemetery of Nocera Umbra, (BG) the grave n° 2, of a woman.

*Archaeological Context:* The gold foil was found under the nape of the neck. It is associated with a gold-foil cross, a gold button, two silver-gilt semicircular- headed bow-brooches.

*Technique employed and decoration style:* Thin sheet of gold foil punched in with a hammer. The style is of a decorative fringe in gold foil.

*Interpretation:* This “fringe” could be anything from a decorative band of a veil or of a headress, or ribbon or fillet.

*Date:* End of 6<sup>th</sup> -beginning of 7<sup>th</sup> century.

*Bibliography:* Pasqui- Paribeni R., “Necropoli Barbarica di Nocera Umbra,” *Monumenti Antichi dei Lincei* 25 (1918), pp. .138-352, esp.coll.164; Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), p. 83.

### 34. Nocera Umbra

*Summary:* Cemetery of Nocera Umbra, (BG) the grave n° 3, of a woman.

*Archaeological Context:* The gold foil was found under the nape of the neck. It was found in association with a gold-foil cross, a gold button, a small bronze buckle, a silver semi-circular-headed brooch.

*Technique employed and decoration style:* Thin sheet of gold foil, forming a fringe, punched in with a hammer. The style is of a decorative fringe in gold foil.

*Interpretation:* Decoration of a veil or of a headress, or ribbon or fillet.

*Date:* End of 6<sup>th</sup> -beginning of 7<sup>th</sup> century.

*Bibliography:* Pasqui-Paribeni R., "Necropoli Barbarica di Nocera Umbra," *Monumenti Antichi dei Lincei* 25 (1918), pp.138-352, esp.coll.165; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 83.

### 35. Nocera Umbra

*Summary:* Cemetery of Nocera Umbra, (BG) the grave n° 17, of a woman.

*Archaeological Context:* Found under the shoulderblade. The finds associated with this burial comprise of a necklace of eighteen amethyst beads, seven gold filigree pendants, and three hollow gold drops, a necklace of glass beads with seven looped barbarous gold solidi of Justinian, a bronze-wire collar, a gold-foil cross, a composite gold brooch, two square-headed bow-brooches of silver, a bronze buckle, a bone comb, a cowry shell, an iron knife with silver mountings, a silver flagon, two glass drinking horns, an iron- folding stool, a bronze skillet.

*Technique employed and decoration style:* Thin sheet of gold foil punched in with a hammer. The style is of a decorative fringe in gold foil.

*Interpretation:* Possibly the decorative border of a veil.

*Date:* End of 6<sup>th</sup> century.

*Bibliography:* Pasqui- Paribeni R., "Necropoli Barbarica di Nocera Umbra," in *Monumenti Antichi dei Lincei* 25 (1918), pp. 138-352, esp.coll.194; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 83.

### 36. Arezzo, Colle del Pionta

*Summary:* Arezzo, colle del Pionta grave n° 57, of a little girl.

*Archaeological Context:* The gold foil strips of two kinds were found partly adherent to the skull and around the head.

*Technique employed and decoration style:* The first of two kinds of gold foil strip is hammered, the second comprises of gold foil strip in tubular form, wrapped around a core of textile thread. The first type, is decorated with patterns of zig-zag and romboidal motifs, the second, has no design is particular, perhaps because it forms part of the weave of the textile as a delicate netting.

*Interpretation:* Decoration of an elaborate veil or headress, having a interwoven netting and gold bands .

*Date:* First half of the 7<sup>th</sup> century.

*Bibliography.* Mellucco Vaccaro A., "Orificerie altomedievali da Arezzo," *Bolletino d'Arte* Serie 5, 57 (1972), pp. 8-9, 14-15, passim, note 9; Von Hessen O, *Secondo contributo all' archeologia longobarda in Toscana*, (Firenze, 1975), p. 12.

### **37. Fiesole, Via Riorbico**

*Summary:* Fiesole, (FI), via Riorbico, a female grave in a stone coffin, n° 21. Disturbed.

*Archaeological Context:* The exact position of the find is unknown. The finds associated with this were: three gold mounts or spacers for a necklace, an unidentified iron object.

*Technique employed and decoration style:* Gold foil flat strips. They form a band of width of 2 cm max, with a single "spun" gold thread at either edge, and gold foil strips brocaded or embroidered across between them in a variable pattern of punched romboidal motifs.

*Interpretation:* Decorative band or border of a robe.

*Date:* Second half of the 7<sup>th</sup> century.

*Bibliography:* Von Hessen O., *Primo contributo all' archeologia longobarda in Toscana*, (Firenze, 1971), pp. 42 and 48; Mellucco Vaccaro A., *Materiali delle Tuscia longobarda nelle raccolte pubbliche toscane, catalogo della mostra (Lucca)*, (Firenze, 1971), p. 24; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 82.

### **38. Castel Trosino**

*Summary:* Castel Trosino (AP). The grave of a woman, n° 67.

*Archaeological Context:* The exact position of the find is unknown.

*Technique employed and decoration style:* Very fine gold foil strips decorated in a pattern that was impossible to reconstruct.

*Interpretation:* Impossible to assess.

*Date:* 7<sup>th</sup> century.

*Bibliography:* Mengarelli R., "La necropoli barbarica di Castel Trosino," *Monumenti antichi dei Lincei* 12 (1902), pp. 146-335, esp. coll. 249.

### **39. Castel Trosino**

*Summary:* Castel Trosino (AP). The grave of a woman, n° 87.

*Archaeological Context:* The exact position of the find is unknown. It was found in association with a gold-foil cross, a gold disc-brooch, a necklace of glass beads, an iron knife with a silver-mounted sheath, and a pottery jug.

*Technique employed and decoration style:* Very small pins of gold foil strip. Perhaps they formed a pattern, that was impossible to reconstruct.

*Interpretation:* It is possible that these are the remains of gold embroidery decoration.

*Date:* possibly 7<sup>th</sup> century.

*Bibliography:* Mengarelli R., "La necropoli barbarica di Castel Trosino," *Monumenti antichi dei Lincei* 12 (1902), pp. 146-335, esp. coll. 256; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 83.

#### **40. Rutigliano**

*Summary:* Rutigliano, (BA), Bari, a small grave in the Purgatorio district, grave n° 4 of a woman.

*Archaeological Context:* The gold foil strips were found on the skull of the woman.

*Technique employed and decoration style:* Gold foil strips wrapped around the core of textile, threads of cotton or silk.

*Interpretation:* Embroidery on the veil or the headdress.

*Date:* End of the 6<sup>th</sup> - beginning of the 7<sup>th</sup> century.

*Bibliography:* Salvatore M., "Un sepolcreto altomedievale in agro di Rutigliano (Bari). Notizie preliminari," *Rivista di Archeologia Christiana* 57 (1981), pp.127-160, esp. pp.130-131 and 155; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), pp. 42-86, esp. Appendix p.81.

#### **41. Žuráň, Podoli, near Brno, ( Czech Republic)**

*Summary:* Žuráň, Podoli, near Brno, a female burial ( grave 2) under a large stone chamber under a large barrow, partly pillaged.

*Archaeological context:* A mass of gold thread used in brocading in an unknown position , a gold mount, two glass beads,

*Technique employed and decoration style:* Unspecified probably fine "spun" gold "strips" from a brocade decorative band or a fillet.

*Interpretation:* From a brocade decorative band or a fillet.

*Date:* Late 5<sup>th</sup> century.

*Bibliography:* Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), pp. 42-86, esp. Appendix p. 81, Poulik J., "Záhada Mohyla Žuráň," *Archeologické Rozhledy* 1 (1949), p.10ff, 98f, fig.3.

#### **42. Kranji- Krainburg, ( Kroatia)**

*Summary:* Kranji- Krainburg, a female burial in a cemetery, (grave 5).

*Archaeological context:* Gold threads were found on and under the skull of the female skeleton, also two silver hairpins, two silver buckles, a buckle- plate, and a strap-tag.

*Technique employed and decoration style:* Unspecified.

*Interpretation:* Decorative brocade band used probably with a veil also kept in place by the two silver hairpins.

*Date:* Unspecified, generic early 6<sup>th</sup>-early 7<sup>th</sup> century.

*Bibliography:* Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), pp. 42-86, esp. Appendix p.81, Schmid W., "Die Reihengräber von Krainburg," *Jahrbuch für Altertumskunde* 1 (1907), pp. 55-77, p. 58.

#### **43. Kranji- Krainburg, ( Kroatia)**

*Summary:* Kranji- Krainburg cemetery, a female burial, grave 7.

*Archaeological context:* Gold threads on and under the skull, accompanied by a silver hairpin .

*Technique employed and decoration style:* Unspecified.

*Interpretation:* Decorative brocade band probably encircling the head, used probably with a veil which could also be kept in place by the silver hairpin.

*Date:* Unspecified, generic early 6<sup>th</sup>- early 7<sup>th</sup> century.

*Bibliography:* Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), pp. 42-86, esp. Appendix p.81; Schmid W., "Die Reihengräber von Krainburg," *Jahrbuch für Altertumskunde* 1 (1907), pp. 55-77, p.58.

#### **44. Kranji- Krainburg, ( Kroatia)**

*Summary:* Kranji- Krainburg cemetery, a female burial, grave 43.

*Archaeological context:* Gold threads found on the skull, in association with a gold hairpin, two silver hairpins, two gold earrings, beads of amber and glass, a pierced tremissis of Justinian (527-565); four silver-gilt circular brooches, a silver-plated belt, gold and garnet finger-ring, a bone comb, a glass game-piece.

*Technique employed and decoration style:* Unspecified.

*Interpretation:* Gold threads from a fine fillet, possibly encircling the skull, in association with one hairpin for restricting the hair, and possibly the two others to keep a veil in place, near the earrings, or to secure it on the garment.

*Date:* Late 6<sup>th</sup> century or first quarter of the 7<sup>th</sup> century.

*Bibliography:* Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), pp. 42-86, esp. Appendix ,p. 81; Schmid W., "Die Reihengräber von Krainburg," *Jahrbuch für Altertumskunde* 1 (1907), pp. 55-77, esp. p. 62.

## **Gold foil strips or braids associated with textiles in Anglo-Saxon funerary contexts.**

### **1. Taplow, Buckinghamshire**

*Summary:* A male burial in a wooden chamber under a large barrow. From Taplow, Buckinghamshire.

*Archaeological context:* Gold threads found *in situ* lying across waist, and chest. There are remains of a wider braid, a narrow braid and a number of triangular units of four gold strips woven into triangular shapes of two different sizes. Alongside these, the associated finds were: a gold buckle and plate with filigree and garnet cloisonné decoration; two pairs of gilded clasps; a sword; an angon; a spear; two shields; a knife; a musical instrument; probably a harp, with decorated metal mount; thirty game-pieces; two large drinking horns with solid silver-gilt mounts and terminals; 2-3 smaller horns with decorated sheet-metal mounts; the decorated rims of two drinking cups; four glass claw-beakers; two wooden buckets with iron and bronze fittings; a wooden tub with bronze lining; a Bronze Coptic bowl with a tall pedestal.

*Technique employed and decoration style:* Flat strips of thin-sheet gold foil found in great numbers, together with two fragments of a tablet-woven braid. The gold had formed the brocading weft of two different braids.

1. The wide braid had a width of gold strip of 0.25 mm. The width of the brocading on the braid was 3-3.2 cm; there were 21-22 returns of gold strip per cm, 98 pieces of gold strip folded as in the weave, and the pattern indiscernible and a further four pieces still woven into two fragments of the braid, each 1 cm long. Cut strips vary in length, but most of them make up to less than 5 mm length of the pattern. The total length represented of this braid is c. 41 cm. The braid itself is tablet-woven in fine wool, now dark brown, Z spun, S-ply, count c. 16 S- twists per cm; it must have been made with 49 four-hole tablets in regular  $\frac{1}{4}$  turns. If two tablets were added for each edge, making 53 tablets all in all, this means it was made on 212 warps. On the original, the edge-twists outside the brocading are missing. The braid had a wide geometric design of triangles, diamonds, rectangles, and possibly crosses, separated by a line along one edge, a narrow strap-pattern border.
2. The narrow braid preserves no textile. The gold strip is similar to that from the wide braid; the width of brocading is 1.4 cm; there are 19-22 gold returns per cm; 42 pieces of gold strip are folded as in weave. The length of the best preserved piece is 1.1 cm. The total length of the braid represented is c. 30 cm; It could have been made with 25 four-hole tablets, that is on 100 warps. There is a pattern of rectangles and triangles, similar to those on the wide braid.
3. There are triangular separate brocade units, that preserve no textile. Four gold strips are preserved, although in Brown's photograph it is possible to discern five. The gold strip is exactly the same as in both braids. The largest unit is of 2.5 cm, at max width having 20-21 folds of gold. Now there are remaining only 15 folds of gold. It is 1.25 cm wide and 22 folds of gold. Another is 1.1 cm wide and has 19 folds. There is also a small fragment, probably the top section of a triangle.

*Interpretation:* Probably the threads from the braids were decorative borders- and the patterns of gold-strip- appliqué embroidery- decorated the belt, the baldric, and the border of the tunic, now lost or /and the borders of a cloak.

*Date:* Early 7<sup>th</sup> century.

*Bibliography:* Burgess B., *Illustrated London News*, 17 Nov., 1883, p. 476 f. and 24 Nov. 1883, p.507f; idem, "Interim report," *Journal of British Archaeological Association*, 39 (1883), p. 431 ff.; idem, "Report," *Antiquarian Magazine and Bibliographer* 5 (June, 1884), p.14ff ; Stevens J., "On the remains found in an Anglo-Saxon tumulus at Taplow, Bucks," *Journal of British Archaeological Association* 40 (1884), pp. 61-71; Baldwin Brown G., *The Arts in Early England*, (London,1915), III, p. 385 ff and IV, p. 638 ff.; British Museum, *Guide to the Anglo-Saxon Antiquities*, (London, 1923), pp.63 ff, Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), p.67, p. 183, pp.195-6, fig. 139 a-b, *passim*.

## **2. Bifrons, Patrixbourne, Kent**

*Summary:* A female burial, grave n° 21, from the cemetery at Bifrons, Patrixbourne.

*Archaeological context:* Gold threads found *in situ* on top of the skull, so presumably worn on hair or headdress. No textile thread survives. The other finds associated with this burial are: two silver-gilt radiate brooches; a necklace of glass and amber beads; bronze belt-studs; a knife; iron keys; a bronze bossed-rim bowl.

*Technique employed and decoration style:* The gold threads are represented by thirteen fragments and two small scraps of bright gold strip, cut from thin sheet-metal, still folded from weave. The width of the strips is very regular: c. 0.8 mm; the width of the brocading 6mm; the length of the best preserved piece is 1.8 cm; the total length represented is c. 18 cm. There is a decorative pattern tabletwoven on seven warps, with a design of interlocking darts.

*Interpretation:* A fillet or a diadem worn at the top of the head, around the crown and the temples- not across the forehead as it was customary.

*Date:* Around the middle of the 6<sup>th</sup> century.

*Bibliography:* Godfrey- Faussett T.G., "The Saxon cemetery at Bifrons," *Archaeologia Cantiana* 10 (1876), pp. 298-315, esp. p. 306f.; Chadwick-Hawkes S., Crowfoot E., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 67; Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 90, 92, 57, 96, 93, 100, 188, *passim*, fig.146.

## **3. Bifrons, Patrixbourne, Kent**

*Summary:* A female burial, grave n° 29, from the cemetery at Bifrons, Patrixbourne.

*Archaeological context:* Gold threads found *in situ* on the skull. No textile fibres remain. The associated finds with this include two silver-gilt radiate brooches.

*Technique employed and decoration style:* The gold threads comprise of forty-four pieces of dull, brittle gold strip, cut from thin sheet metal; it is partly still folded



from the weave, partly unravelled. The width of strips are 0.75-0.8 mm; the width of the brocading is 7- 7.5 mm; the length of the best piece is 1.5 cm, but many are very short; the total length represented is c. 25 cm; A pattern on nine warps is discernible. The pattern is one of three rows of crosses, and it is displaced, only the impression on the strip remains.

*Interpretation:* A long, ornate fillet.

*Date:* Probably the middle of the 6<sup>th</sup> century.

*Bibliography:* Godfrey- Faussett T.G., "The Saxon cemetery at Bifrons," *Archaeologia Cantiana* 10 (1876), pp. 298-315, esp. 309f.; Bakka E., *On the beginning of Salin's style I in England*, Historisk- Antikvarisk rekke 3, Bergen, (Årbok, 1958), p.73, fig.53; Chadwick-Hawkes S., Crowfoot E., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 67; Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 90, 92, 57, 96, 93, 100, 188, passim, fig.146.

#### **4. Bifrons, Patrixbourne, Kent**

*Summary:* A female burial, grave n° 41, from the cemetery at Bifrons, Patrixbourne.

*Archaeological context:* Gold threads were found near or on the skull *in situ* but these survive, but without any indications for all three female burials- graves 41, 51, 64. It is not possible to tell which of these graves these came, so they will be examined separately. The associated finds in this burial, were, a silver-gilt great square-headed brooch; two smaller silver-gilt square-headed brooches; a one silver-gilt bird-brooch; a silver finger-ring; a bronze finger-ring a bronze buckle; a strep-tag and a belt-rivet; four Roman bronze coins; a necklace of of glass and amber beads; an iron knife; two rings; a buckle; a glass bee-beaker.

*Interpretation:* a gold-brocaded fillet.

*Date:* Middle of 6<sup>th</sup> century.

*Bibliography:* Godfrey- Faussett T.G., "The Saxon cemetery at Bifrons," *Archaeologia Cantiana* 10 (1876), p. 313ff; Bakka E., *On the beginning of Salin's style I in England*, Historisk- Antikvarisk rekke 3, Bergen, (Årbok, 1958), p.71, fig. 53; Chadwick-Hawkes S., Crowfoot E., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 67; Owen-Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 90, 92, 57, 96, 93, 100, 188, passim, fig.146.

#### **5. Bifrons, Patrixbourne, Kent**

*Summary:* A female burial, grave n° 51, from the cemetery at Bifrons, Patrixbourne.

*Archaeological context:* Gold threads were found near or on the skull *in situ* but without any indications for all three female burials- in the graves 41, 51, 64. It is not possible to tell which of these graves these came from, so they will be examined separately. In n° 51, the associated finds in this burial, comprise two silver-gilt brooches square-headed brooches; two silver-gilt bird-brooches; a garnet-set silver

spoon; a crystal ball in a silver sling; two silver toilet implements; a necklace of glass and amber beads; an iron knife;

*Interpretation:* a gold-brocaded fillet.

*Date:* Middle of 6<sup>th</sup> century.

*Bibliography:* Godfrey- Faussett T.G., "The Saxon cemetery at Bifrons," *Archaeologia Cantiana* 8 (1874), pp.552-556, esp. p. 552; Chadwick-Hawkes S., Crowfoot E., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 67, Owen-Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 90, 92, 57, 96, 93, 100, 188, passim, fig.146.

## **6. Bifrons, Patrixbourne, Kent**

*Summary:* A female burial, grave n° 64, from the cemetery at Bifrons, Patrixbourne.

*Archaeological context:* Gold threads were found near or on the skull *in situ* but without any indications for all three female burials-graves 41, 51, 64. It is not possible to tell which of these graves these came, so they will be examined separately. Also recovered in this burial: two silver-gilt square-headed brooches; garnet-set silver-gilt circular brooch; a crystal ball in a silver sling; a bronze chain; a gold bracteate, a necklace of glass and amber beads; an iron knife.

*Interpretation:* a gold- brocaded fillet.

*Date:* Middle of 6<sup>th</sup> century.

*Bibliography:* Godfrey- Faussett T.G., "The Saxon cemetery at Bifrons," *Archaeologia Cantiana* 8 (1874), pp. 552-556, esp. p. 553; Bakka E., *On the beginning of Salin's style I in England*, Historisk- Antikvarisk rekke 3, Bergen, (Årbok, 1958), p.73, fig.54; Chadwick-Hawkes S., Crowfoot E., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 67, Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 90, 92, 57, 96, 93, 100, 188, passim fig.146.

*Technical features and decoration style of the gold foil strip finds (stored without indications) from graves 41, 51 64.*

1. Twenty fragments of dull yellow strip, much unravelled. The width of the strips is c. 0.6 mm; the width of the the brocading is 6 mm.; the length of the best decipherable piece is c. 2.4 cm; total length is incalculable. There is decorative pattern tabletwoven on seven warps. the pattern of the design is an angular version of a running scroll with spurs or leaves.
2. Nine pieces and two scraps of dull yellow gold strip, still folded from the weave. The width of the strip is uneven, 0.6-1 mm; the width of brocading is 6-6.5 mm; the length of the best preserved is 2.1 cm; the total length represented is c. 20.5 cm. There is a pattern , tablet-woven on 7 warps; the design comprises three rows of regularly alternating crosses.
3. Twenty-one pieces of bright reddish gold strip, still folded from weave. The strips are 0.6-0.75 mm wide, brocaded on five warps, with two variations of pattern A. The width of the brocading is 3 mm, the eleven of the pieces are still folded as from the weave; an unravelled piece and two scraps; the length that is best preserved is 2.7 cm. There is a decorative pattern of chequered

diamonds between stepped border motifs; B. three pieces are folded as from the weave. The width of the brocading is 3-3.75 mm; the best length preserved is 2.3 cm. The pattern is one of crosses with stepped edged motif; one fragment which is 1.7 cm long shows both patterns; in some loops of this piece, were traces of brownish threads, too brittle to stand determination. The total length of braid represented is c. 24.5 cm. Possibly the pattern B, only 6 cm formed a centre-piece to this braid.

## **7. Chatham, Lines, Kent**

*Summary:* A female burial in *Tumulus XVIII* in the cemetery of Chatham Lines, Kent.

*Archaeological context:* Gold threads found *in situ* on the wrist, eleven strips of gold foil, mostly unraveled with impression lines. There is evidence for the textile organic fibre used in the weaving process. Other finds associated with this burial: a silver-gilt radiate brooch, a silver-gilt square-headed brooch; silver and bronze finger-rings; two bronze belt-studs; a necklace of amber and glass beads; an ivory ring; fragments of glass and sheet silver; an antler ring; a lead spindle-whorl.

*Technique employed and decoration style:* Eleven flat strips of gold -bright yellow gold, unravelled. The longest is c.10 cm; the best distinguishable length of woven pattern is only 7.5 mm; The width of the gold strip varies: 0.6-0.8 mm wide; the width of the brocading is 7.5-8 mm. There is a decorative pattern on 5 warps. Traces of a whitish very delicate fibre (silk?) inside some loops of gold.

*Interpretation:* A gold fillet used as a decorative border at the cuffs or as jewellery- bracelet.

*Date:* Third quarter of 6<sup>th</sup> century.

*Bibliography:* Douglas J., *Nenia Britannica*, (London, 1793), p. 63ff., pl. xv, 10; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), pp. 68-69, Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), p. 94, p.96.

## **8. Faversham, (King's Field) Kent**

*Summary:* Unidentified grave from the destroyed ( by railway building and brick-earth digging ) in the 19<sup>th</sup> century. Gold threads of at least four different contexts were collected and preserved by antiquarian William Gibbs.

*Archaeological context:* Unknown. In the notes it is suggested, perhaps by observation, that they represent headdress. Nothing else survives in the collection in the British Museum.

*Technique employed and decoration style:* A quantity of very variable gold strip; of a width of 1-1.5 mm, arranged as for brocading; flattened so that the pressure-points can be deciphered; A small gold ring that may have been sewn to this exists.

*Interpretation:* A gold braid, probably from a fillet, with a small ring either a suspension loop for a centrepiece pendant, or for the fastening at the back of the head.

*Date:* Unknown.

*Bibliography:* Unpublished; Roach Smith C., *A Catalogue of Anglo-Saxon and other Antiquities, discovered at Faversham, in Kent, and bequeathed by William Gibbs, Esq., of that town to the South Kensington Museum*, (London 1873), p.14; idem, *Collectanea Antiqua*, (London, 1868), p.142; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 69.

## **9. Faversham, (King's Field) Kent**

*Summary:* Unidentified grave from the destroyed ( by railway building and brick-earth digging) in the 19<sup>th</sup> century. Gold threads of at least four different contexts were collected and preserved by antiquarian William Gibbs.

*Archaeological context:* Unknown. In the notes it is suggested, perhaps by observation, that they represent headdress. Nothing relevant survives in the collection in the British Museum in support of this.

*Technique employed and decoration style:* Fragment of some gold threads forming a gold brocade strip, perhaps of the same gold as in n° 8 ( See above) but the strip is narrower c.0.75 mm wide; in addition , in this one, the pressure-points are flattened -out.

*Interpretation:* Fragment of a brocade fine strip, decorative border or a fine fillet.

*Date:* Unknown.

*Bibliography:* Unpublished; Roach Smith C., *A Catalogue of Anglo-Saxon and other Antiquities, discovered at Faversham, in Kent, and bequeathed by William Gibbs, Esq., of that town to the South Kensington Museum*, (London, 1873), p.14; idem, *Collectanea Antiqua*, (London, 1868), p.142; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 69.

## **10. Faversham, (King's Field) Kent**

*Summary:* Unidentified grave from the destroyed ( by railway building and brick-earth digging ) in the 19<sup>th</sup> century. Gold threads of at least four different contexts were collected and preserved by antiquarian William Gibbs.

*Archaeological context:* Unknown. In the notes it is suggested, perhaps by observation, that they represent headdress.

*Technique employed and decoration style:* Gold foil threads forming a fragment of fine yellow brocade strip arranged as for brocading; the colour is brighter and the width narrower than the other fragments in n° 8. 9. 11. The width is of c. 0.5-0.75 mm, and the width of brocading: 0.6 mm, but again this is flattened.

*Interpretation:* a gold decorative border or fillet.

*Date:* Unknown.

*Bibliography:* Unpublished; Roach Smith C., *A Catalogue of Anglo-Saxon and other Antiquities, discovered at Faversham, in Kent, and bequeathed by William Gibbs, Esq., of that town to the South Kensington Museum*, (London 1873), p.14; idem, *Collectanea Antiqua*, (London, 1868), p.142; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 69.

### **11. Faversham, (King's Field), Kent**

*Summary:* Unidentified grave from the destroyed ( by railway building and brick-earth digging ) in the 19<sup>th</sup> century. Gold threads of at least four different contexts were collected and preserved by antiquarian William Gibbs.

*Archaeological context:* Unknown. In the notes it is suggested, perhaps by observation, that they represent headdress.

*Technique employed and decoration style:* Gold foil strips arranged in a curving band, which exists in only fragments, with a gold ring placed at either end. Bright gold strip, unusually wide, c. 1-2 mm on average. The width of the brocading is 8-9 mm, mostly flattened-out, but a decorative pattern woven on seven warps is distinguishable in places. The pattern of the design consists of three rows of regularly alternating crosses, as in Grave 29 ( See above n° 3) and 51, 41, 64 (See above n° 4, 5, 6) from Bifrons, Kent.

*Interpretation:* An armlet, or a fillet, or part of a headdress.

*Date:* Unknown.

*Bibliography:* Unpublished; Roach Smith C., *A Catalogue of Anglo-Saxon and other Antiquities, discovered at Faversham, in Kent, and bequeathed by William Gibbs, Esq., of that town to the South Kensington Museum*, (London, 1873), p.14; idem, *Collectanea Antiqua*, (London, 1868), p. 142; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* XI (1967), p. 69.

### **12.-13. Howletts, Littlebourne, Kent**

*Summary:* The grave of a female individual-grave 8- in a cemetery destroyed by gravel-digging, and not properly recorded. The unpublished material is kept in the British Museum. The other details about the other burial are unknown. The finds of the threads of both burials were stored together without indications.

*Archaeological context:* Unspecified. A large number of gold threads including two different woven lengths from two different graves. The associated finds from grave 8 include a garnet-set circular brooch; three bronze rings; eight polychrome glass beads; a Roman bronze coin. There is enough material to suggest that there were two different braids. Fourteen gold-foil strips were unravelled and may have come from either braid.

*Technique employed and decoration style:* 1. The first braid, presumably found in the context of grave 8, and reported to be associated with the above finds, consists of 6 decipherable fragments of rather dull yellow gold strip; no textile fibre is preserved; the brocade is of a width of 0.75-1.5 mm; the width of the brocading is c.

5 mm; the length of the piece is 1.9 cm; the pattern was woven on 9 warps; there is a design of diagonal lines and steps perhaps a geometric attempt at a scroll pattern; an irregular fragment is included, of a 3.3 cm.

2. The second braid preserves no textile; it consists of seven fragments of bright yellow gold strip; the width varies, c. 0.75 mm mostly; the width of the brocading is c. 7 mm; the best preserved length reaches 1.2 cm; there is a pattern on eight warps.

*Interpretation:* The first hoard of gold threads could have belonged to grave 8, and formed a headband braid with possibly a centre-piece like the one at Stowting Kent, grave 9, See above n° 19. The second mass of gold thread, could have belonged to another unknown grave in all probability. The fragments could have belonged to a headband or to embroidered brocade decoration as in the case of the veil at Hill Mill, Deal ( See below n° 21) and Prittlewell, Essex (See below n° 22), the embroidery on the garment and the two appliqué crosses.

*Date:* Probably middle of 6<sup>th</sup> century or later.

*Bibliography:* Unpublished, included in the list of braids in Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), pp. 69-70; Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), p. 96, note 26.

#### 14. Lyminge, Kent

*Summary:* A female burial in a wooden coffin in a large grave in the North cemetery of Lyminge, Kent; characterised by the excavator as "Jutish".

*Archaeological context:* The gold threads were found *in situ* at sides and under the skull. No textile was preserved. The gold threads were found in association with two silver-gilt garnet-set circular brooches with linking chain threaded with a melon bead; two silver-gilt square-headed brooches with garnet-set cloisonné; a silver-gilt perforated spoon; a crystal ball in a silver sling.

*Technique employed and decoration style:* Twelve pieces of flattened gold threads are represented. Also seven small scraps of gold strip; The width of the strip reaches in total between 0.5-0.8 mm but mostly is of 0.7mm; the width of the brocading is 4.0-4.5 mm. The longest strip is of 3.4 cm all strips together( maximum preserved length: c. 34cm.) There is a pattern on seven warps, a regular design of elongated crosses and steps, possibly a geometrical floral pattern.

*Interpretation:* A long headband, worn around the head.

*Date:* Middle of 6<sup>th</sup> century.

*Bibliography:* Warhurst A., "The Jutish cemetery at Lyminge," *Archaeologia Cantiana* 49 (1955), p. 28ff, pls. xii-xiii, fig.11, Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 70; Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 63, 80, 85, 89, 96, 93, 121-122, 127 passim.

## 15. Sarre, Kent

*Summary:* A female burial in an exceptionally large grave n° 4 from the Anglo-Saxon cemetery of Sarre, Kent.

*Archaeological context:* A quantity of gold thread from unspecified contexts and some gold thread found on right wrist, one fragment only, no textiles survive. The associated finds of this very rich burial consist of a silver-wire finger-ring; a necklace of six gold bracteates and many beads, probably suspended on a wire between two silver-gilt garnet-set circular brooches; two square-headed brooches of silver-gilt, one set with garnets; perforated silver-gilt spoon with garnet cloisonné work; a crystal ball in silver-gilt sling; a silver framework of a purse; a silver needle; two Roman bronze coins; a fossil echinus; fragments of a bone comb; a bronze buckle and two belt-rivets; two iron keys; an iron knife; a pair of iron shears; an iron weaving-sword, a glass bell-beaker.

*Technique employed and decoration style:* a mass of sheet-gold strip, of a width of 0.6 mm; brocading width 5 mm; best preserved length: 1.3 cm of the wrist band. There is discernible decoration of a continuous zig-zag design with alternative stepping motifs, made on a tablet on eight warps.

*Interpretation:* The mass in all probability was found in this grave but stored in a box with the rest of the Bifron and Sarre finds. It was established in 1957, by Sonia Chadwick-Hawkes and Elisabeth Crowfoot, that this piece belonged with the braided cuff or ringlet found around the wrist of the individual of grave 4, Sarre. It is possible that there is a headband and an armlet of textile or less probable one decorative border of at least one cuff of the tunic of the same pattern and technical characteristics with the headband.

*Date:* Probably within the third quarter of the 6<sup>th</sup> century.

*Bibliography:* Brent J., "Account of the Society's researches in the Anglo-Saxon cemetery at Sarr," *Archaeologia Cantiana* 6 (1866), pp. 157-85, esp. p. 310 ff, pls.i-iii; Bakka E., *On the beginning of Salin's style I in England*, Historisk-Antikvarisk rekke 3, Bergen, (Årbok, 1958), p.73, fig. 54; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 70; Owen-Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 20, 93, 96 passim.

## 16. Sarre, Kent

*Summary:* A female burial, grave 90, from the cemetery of Sarre, Kent, excavated in 1866.

*Archaeological context:* Gold threads found *in situ*, around the skull. No textile was preserved. Fourteen fragments of tablet-woven gold strips, many of which in a very much unravelled state. The pieces were found also with a gold bracteate, some amber and polychrome glass beads; a silver-plated buckle; an iron ring;

*Technique employed and decoration style:* The strips are of burnished yellow gold, of a width of 0.6 mm; the brocading width is of 4.75-5 mm; the maximum length of the best decipherable piece is 2.2 mm; the total length incalculable. There is a pattern on some pieces of diagonals with a stepped edge, woven on a seven warp tablet (with seven holes for the warp).

*Interpretation:* A headband possibly quite long, adorning the temples and hair as well.

*Date:* Probably second quarter of the 6<sup>th</sup> century.

*Bibliography:* Brent J., “ Account of the Society’s researches in the Anglo-Saxon cemetery at Sarr,” *Archaeologia Cantiana* 6 (1866), pp.157-85, esp. p. 172ff., Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967), Owen-Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 20, 96.

### **17. Sarre, Kent**

*Summary:* A female burial- grave 94- from the cemetery of Sarre, Kent, excavated in the 19<sup>th</sup> century (1866).

*Archaeological context:* Unspecified; the gold threads are reported to have similarities to the other headbands of brocade in the vicinity-graves 4, 90. No textiles are represented, but 28 pieces of tablet-woven bright yellow burnished gold strip, some very small. They were found with a silver-gilt circular brooch; set with garnet; a necklace of a few glass beads and a great number of amber beads; a worn and damaged Late-Roman buckle-plate; and other bronze objects; one tubular with pendants; an iron knife; a key; a fossil belemnite.

*Technique employed and decoration style:* 28 pieces of tablet-woven bright yellow burnished gold strip, of a width of 0.6-0.8 mm; Width of brocading: 2.9-3 mm, maximum preserved length: c.1.9 cm; total length represented: 25 cm; the pattern of the brocading is woven on five warps. The pattern of the decoration that is discernible, reveals a discontinuous zig-zag with alternative cross and stepped motifs. Another piece of the same braid, in all probability, a centre-piece, with a slightly different design, but of patterns sufficiently alike as in the braids from Stowting, grave 9 and Bifrons grave 6, an alternative motif, but of gold strips of the same colour and dimensions was recovered in 1957. Upon examination of the gold strip material from Bifron and Sarre 19<sup>th</sup> century excavations, it was realised that five braids from different sites were kept in the same box. After examination, Sonia Chadwick-Hawkes and Elisabeth Crowfoot, re-assessed the provenance of each one of them and argued convincingly that this piece belonged to the material from grave 94 from Sarre.

*Interpretation:* A long headband with a centre-piece in an alternative motif.

*Date:* Probably middle 6<sup>th</sup> century.

*Bibliography:* Brent J., “ Account of the Society’s researches in the Anglo-Saxon cemetery at Sarr,” *Archaeologia Cantiana* 6 (1866), pp. 157-85, esp. p. 174., Crowfoot E., Chadwick-Hawkes S., “Early Anglo-Saxon gold braids,” *Medieval Archaeology* 11 (1967),; Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 20, 96 ( with design of a representation of the use of the band on p. 93).

### **18. Stowting, Kent**

*Summary:* A female burial in a large grave -grave 9- in a cemetery at Stowting, Kent excavated in the middle of the 19<sup>th</sup> century.

*Archaeological context:* Gold threads found *in situ* around the skull. No textile fibre survives. There are fifteen fragments of a golden braid of bright-burnished- gold.



These were found with a silver- gilt square-head brooch set with garnets; a bronze-gilt button-brooch; two garnet-set circular brooches; a Romano- British circular brooch of the 2<sup>nd</sup> half of the 5<sup>th</sup> century; a bronze pin; beads, some of amber; two Roman coins; a decorated stud; five belt-tags or rivets; a number of bronze rings probably belonging to iron keys; a knife; two iron handles of wooden casket; a bronze-bound wooden casket; a bronze-bound wooden bucket.

*Technique employed and decoration style:* The fifteen fragments of the gold strip were of an average width of c. 0.9-1 mm; while the brocading width is c. 7mm; best preserved length is 2 cm; total maximum preserved length represented from the 15 pieces: c. 12 cm. There is evidence for decoration of a pattern made of crosses and stepped motifs woven on a five-warp braid tablet. The design is variable: on one piece it may be two rows of regular crosses; on another it seems to narrow down to a single row of crosses, perhaps indicating a wider brocading pattern in the centre of the band.

*Interpretation:* A fine brocade fillet of burnished gold strip, wider at the centre and decorated, reaching the temples. Possibly worn with a veil associated with the bronze hair pin.

*Date:* Around the second quarter or middle of 6<sup>th</sup> century.

*Bibliography:* Brent J., "An account of researches in an Anglo-Saxon cemetery at Stowting, in Kent, during the autumn of 1866," *Archaeologia* 41 (1867), pp. 409-20, esp. p. 411 f., Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p.71, Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), p. 96.

## 19. Chessel Down, Shalfleet, Isle of Wight

*Summary:* A female burial in an unusually large grave, Grave I, excavated in 1855, in a cemetery on the Isle of Wight.

*Archaeological context:* Gold threads were found *in situ* round the lower part of the skull. There are no textile remains. The associated finds were three silver-gilt garnet-set square-headed brooches; a silver-gilt circular brooch with garnets; a silver-gilt equal- armed brooch with garnets; beads in great numbers; a gold finger ring; a spiral silver finger-ring; a silver-gilt perforated spoon; a crystal ball in a silver sling; an inlaid iron buckle; an iron key; a knife; an iron weaving sword; a Coptic bronze pail; two silver cup-rims, a pair of gold earrings, a pair of gold pins.

*Technique employed and decoration style:* The gold threads round the jaw of the skull, preserving the wrapping of the brocade weave, comprise of seven decipherable fragments of gold strip and several others from a mass of too tangled material; The width of the strip is around 0.6- 0.75 mm; the width of the brocading is c. 9 mm; The length at maximum from the best preserved piece, is of 2.2 cm; The brocade was woven on a tablet on 13 warps. There is a discontinuous design of interlacing straps.

*Interpretation:* Gold brocaded headband.

*Date:* Probably round the middle of the 6<sup>th</sup> century.

*Bibliography:* Hillier G., *History and Antiquities of the Isle of Wight*, (London, 1855), p. 29ff; Roach Smith C., *Collectanea Antiqua* 6, (London, 1868), p. 142, p. 147ff, pl. xxviii; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), p. 71, Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), p. 92.

## **20. Hollywell Row, Suffolk**

*Summary:* The burial of a young girl, in a wooden coffin, grave 11 in the Anglo-Saxon cemetery of Hollywell Row.

*Archaeological context:* Gold threads were found *in situ* near the skull. No textile was preserved. The associated finds comprise a bronze-gilt square-headed brooch; two bronze annular brooches; two spiral silver bracelets; a spiral silver finger ring; a necklace of amber, jet, crystal, and glass beads; three silver pendants; two bronze girdle-hangers; a buckle, two strap-tags and a belt-slide of bronze; an iron knife, a strike-a-light, and an iron weaving sword; a bronze bossed-rimmed bowl; a bronze cauldron with triangular lugs.

*Technique employed and decoration style:* There are gold foil strips found near the skull, and also several tiny scraps of bright reddish gold strip, still wrapped by the brocade, the best in preservation condition preserving only five brocading folds in length. The width of the strip near the head is c. 0.4-0.6 mm, that is rather fine; The width of the tiny straps used in the brocade is 0.7 mm. There is a pattern in the tablet woven brocade, on seven warps. All the tiny pieces, preserve the same pattern, so they belong to the same brocade band.

*Interpretation:* A gold fillet on the forehead, too big for the girl, according to the excavator, a heirloom, tablet-woven and probably made of silk. A funerary costume of Anglian and Kentish characteristics to appear only rarely for a young individual. A brocaded decorative border of the tunic.

*Date:* Probably middle of 6<sup>th</sup> century or a little later.

*Bibliography:* Lethbridge T.C., *Recent excavations in Anglo-Saxon cemeteries in Cambridge and Suffolk*, Cambridge Antiquarian Society, Quarto Publications, III, (Cambridge, 1931), p. 4ff, figs.2-3, plan 3; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11(1967), p. 72, Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp.103, 100 passim.

## **21. Mill Hill, Deal, Kent.**

*Summary:* The double burial of a woman, and a man Grave 105 C, in the Anglo-Saxon cemetery at Mill Hill, Deal, Kent.

*Archaeological context:* Fragments of gold foil strip found *in situ* were scattered around the skull of the female skeleton across the body and beside the pelvis. They did not form a continuous strip as if they had edged a garment and they did not lie across the forehead. Other finds associated with this burial comprise, a Kentish disc brooch found under the chin of the skeleton and a nother similar one

found on top of the head. A large bead -2cm- of smoky rock crystal was found on the forearm and several other several brooches.

*Technique employed and decoration style:* Gold foil-strips distributed around the skull, across the body and the pelvis.

*Interpretation:* The decoration and appliqué embroidery of gold foil strips radiating around the head and the body, on a long veil possibly as long as the Merovingian ones, found in the “ Princess” grave at Cologne - see n° 7 in the alamannic section of this Appendix I - and the “Arnegundis” ring individual burial - see n° 15 in the Frankish section of this Appendix I-.

*Date:* Second half of 6<sup>th</sup> century.

*Bibliography:* Parfitt K., Bruggmann B., *The Anglo-Saxon Cemetery at Mill Hill, Deal, Kent. The Society for Medieval Archeology Monograph series no 14*, (London,1997), pp. 31-2, p.160, p.192, fig. 55, p. 213, fig.76; Owen- Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), p.79, 92-93, 99-101, passim; idem, “Gold in the Ground or Just Rust in the Dust: Measuring Wealth by Metalwork in Anglo-Saxon Graves”, in *De Re Metallica*, Bork R., (ed.), (Ashgare, 2005), p.22.

## **22. Prittlewell, Southend-on- Sea, Essex**

*Summary:* The chamber-grave of a man at Prittlewell, Southend-on-Sea.

*Archaeological context:* All bone and organic material destroyed by the acid soil, a large “ area” of gold thread was recovered *in situ*, that lay in eight groups at the neck area, six arranged in a semi-circle with two other diamond-shaped areas immediately below, two small crosses made of gold foil, on the body, and a great number of other finds associated with this burial.

*Technique employed and decoration style:* Gold foil strip.

*Interpretation:* A gold-decorated border that might have edged the front of a tunic neckline, or perhaps a cloak tucked around the corpse like a blanket. A garment, worn externally, like a shroud, bore the appliqué decoration of the two small crosses made of gold foil.

*Date:* around 630.

*Bibliography:* Unpublished, Interim report, “ Prittlewell: treasures of a King of Essex,” *Current Archaeology* 190, 16.10, (February 2004), pp. 430-436.

## APPENDIX II

### 1. Archaeological textiles or metalwork associated with textiles (belts) in Frankish burials

#### Austrasian-Rhineland sites

##### **1. Vron**

*Summary:* A late Roman and Merovingian open field cemetery.

*Archaeological context:* Early phase: 110 graves, 9 incinerations, late 6<sup>th</sup> - late 7<sup>th</sup> century: another 160 graves, 40/ 160 furnished in this phase, buckles for men are the most common find, long bronze hairpins for the women.

*Technique employed and decoration style:* Buckles, weapons until the end of the 6<sup>th</sup> century- Grave of chief 143 A, end of 6<sup>th</sup> century. Zoomorphic and saucer-brooches, also *fibulas* ( Lower Saxony style, Jutland as well) for around one third of men and the much fewer women to almost an equal degree. Around 500-530, pairs of brooches of two styles for 6 female graves notably 269A, four brooches worn in unusual way. The long pins found in two different positions on head. Mostly separated women's graves in some sectors. In the 7<sup>th</sup> century damascened buckled plates for men and some women as in Graves 99, 121.

*Interpretation:* The first phase is marked by supermasculinity, men's grave deeper than women's and artefacts of *foederati*, offerings and marked weapon burials of 29 of the furnished graves of the 6<sup>th</sup> century. Mixed dress customs, a colony, at the end of 7<sup>th</sup> century with homogenised customs and finds to the rest of North Francia.

*Date:* 5<sup>th</sup> - 8<sup>th</sup> century.

*Bibliography:* Massy J.L., "Informations archéologiques, Picardie, Vron," *Gallia* 41 (1983), pp. 315-319, 486-487; Seillier C., Gosselin J.Y., Piton D., "Caractères généraux de la Nécropole de Vron (Somme)," *Septentrion* 3 (1973), pp. 66-70, Seillier C., Développement topographique et caractères généraux de la nécropole de Vron (Somme), *Archéologie médiévale* 26 (1986), pp. 7-32.

##### **2. Bettborn**

*Summary:* Late Roman and Merovingian open field cemetery.

*Archaeological context:* Early Phase in the late 5<sup>th</sup> century around 30 graves, in the 6<sup>th</sup> century mostly another 65 graves, buckles found with knives and weapons, scramasaxes and axes may denote men, women with round brooches, iron rings and a lot of beads, especially for younger women. An almost equal ratio of sex representation. weapons in this cemetery although no systematic sexing of the skeletons was made.

*Technique employed and decoration style:* A few women's graves with chatelaines, buckles are found with men mostly. Not great differences between the phases.

*Interpretation:* A small community cemetery, probably abandoned at the beginning of the 7<sup>th</sup> century.

*Date:* Middle of 5<sup>th</sup>-early 7<sup>th</sup> century.

*Bibliography:* Laumon A., "La nécropole mérovingienne de Bettborn," *Annuaire de la Société d'Histoire et d'Archéologie Lorraine* 77 (1977), pp. 51-71.

### 3. Toul

*Summary:* A small open field cemetery with evidence for some coffin burials.

*Archaeological context:* Around 16 graves with artefacts, chatelaines and iron rings in three women's graves, Buckles and small tools in other graves could be associated with men. Only a section excavated. No systematic biological sex determination was attempted.

*Technique employed and decoration style:* Two damascened plate-buckles, anssome iron buckles and knives.

*Interpretation:* A small community cemetery.

*Date:* Middle of 5<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Liéger A., Marguet R., Guillaume J., "Sépultures mérovingiennes de l' abbaye de St-Evre à Toul ( Meurthe-et-Moselle)," *Revue Archéologique de l' Est* 35 (1984), pp. 301-317; Roosens H., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp. 111-135.

### 4. Ailleville, Aube, (Champagne-Ardenne)

*Summary:* One sarcophagus burial, and around 11 disturbed inhumations, in an small open field burial site.

*Archaeological context:* The sarcophagus burial contained two buckles and a number of metal studs, a scramasax and an insised iron plate buckle. Three other iron buckles and knives were recovered, an iron pin and an earring.

*Technique employed and decoration style:* One weapon burial with an ornate baldric worn at least with one belt.

*Interpretation:* One weapon burial, signs of a baldric and some artefactually neutral inhumations, probably a few women.

*Date:* Late 6<sup>th</sup> -early 7<sup>th</sup> century.

*Bibliography:* Frézouls E., "Informations Archéologiques, Circonscription de Champagne- Ardenne, Ailleville ( Aube)," *Gallia* 33 (1975), p. 392.

## 5. Dieue-sur-Meuse (Meurthe)

*Summary:* A rather large inhumation cemetery

*Archaeological context:* around 170 burial from two phases, 79 graves contained grave goods with female associations, earrings, round brooches and necklaces, mostly beads knives and spindle whorls, vestiges of 11 probable chatelaines. Fewer artefactually recognisable male burials, 16 weapon burials, with spears and axes, and almost all the rest formed a large remaining group associated with buckles, 7 of which were ornate and accompanied with purse mounts. Later burials with fewer artefacts and 6 scramasaxes.

*Technique employed and decoration style:* A central point in the cemetery yielded the most remarkable grave goods and three damascened buckles with probably male weapon burials. Wooden construction and post-holes.

*Interpretation:* The cemetery of one or two communities. More female graves, some remarkable graves of probably a family near a wooden construction.

*Date:* 6<sup>th</sup> and 7<sup>th</sup> century.

*Bibliography:* Guillaume J., "Les nécropoles mérovingiennes de Dieue/Meuse (France)," *Acta Praehistorica et Archaeologica* 5-6 (1974-1975), pp. 211-349; Young B.K., *Quatre Cimetières Mérovingiens de l'Est de la France: Lavoye, Dieue-sur-Meuse, Mézières-Manchester, Mazerny*, British Archaeological Report, Inter. Ser. 208, (Oxford, 1984).

## 6. Neuville-sur-Escaut

*Summary:* A rather large open field cemetery.

*Archaeological context:* 88 burials most of which have been violated. Three pursued associated with male burials, slight supermasculinity, 26 men and 21 women the rest biologically and artefactually impossible to tell, furnished mostly with knives and buckles, probably men? Almost half of the women had round *fibulae*, in grave 57 and 74 these were worn near the pelvis area. The rest wore them at the right clavicle. 6 male burials with scramasaxes and axes.

*Technique employed and decoration style:* Men and the third non-sexed group mostly with plain buckles, three iron rings and one openwork round chateleine.

*Interpretation:* The cemetery of at least one community, covering the 6th century. Some female burials contain information for local dress type.

*Date:* Between 480 and late 6<sup>th</sup> century.

*Bibliography:* Hantute G., *Le cimetière mérovingien de Neuville-sur-Escaut*, Suppl. *Septentrion*, tomes 12-13, (Denan, 1992).

## 7. Lavoye (Meurthe)

*Summary:* A rather large open field cemetery.

*Archaeological context:* Around 350 disturbed and undisturbed burials, 106 sexed graves of which 84 were men's. The most usual find for more than half of these men were buckles, knives and purse mounts. 22 weapon burials. Grave 22 of

woman contained evidence of buckle with chain to suspend the sheath of knife. 5 females wore garter buckles.

*Technique employed and decoration style:* At least 11 women wore the four brooches costume with two long, two discoidal or two *kleinfibeln* and a buckle. Very ornate and well furnished grave of early 6<sup>th</sup> century chief with golden baldric and scabbard, 314 in a large wooden coffin. Two bronze ornate openwork chatelaines in female graves 151 and 282.

*Interpretation:* Probably a cemetery of two or three communities, containing at least three focal points of leading families. Mostly men had deeper and richer graves.

*Date:* Late 5<sup>th</sup> and end of 6<sup>th</sup> century.

*Bibliography:* Joffroy R., *Le Cimetière de Lavoye (Meuse)*, Paris, 1974; Young B.K., *Quatre Cimetières Mérovingiens de l'Est de la France: Lavoye, Dieue-sur-Meuse, Mézières-Manchester, Mazerny*, British Archaeological Report, Inter. Ser. 208, (Oxford, 1984).

### **8. Chaouilley (Meurthe-et-Moselle)**

*Summary:* A small open field cemetery.

*Archaeological context:* Slight supermasculinity in the 23 undisturbed graves. 8 of the women had only a small round brooch and a bead necklace, 4 plain buckles. No bronze pins or chatelaines. Men have needles, spears, axes,

*Technique employed and decoration style:* No plate-buckles were found in this site although there were 7 weapon burials. Men have also needles, simple belt-fittings with a dorsal plate, axes.

*Interpretation:* A rather poor community.

*Date:* A 6<sup>th</sup> and 7<sup>th</sup> century cemetery.

*Bibliography:* Voinot J., "Les fouilles de Chaouilley, cimetière mérovingien," *Memoirs de la Société Archéologique de la Lorraine* 54 (1904), pp. 5-80.

### **9. Mazerny (Meurthe)**

*Summary:* A rather large community cemetery, a number of coffin burials.

*Archaeological context:* 203 burials out of which 72 were without burial goods, probably dated to the middle of the 7<sup>th</sup> century phase. Almost the same gender ratio.

*Technique employed and decoration style:* In the course of the 6<sup>th</sup> century, more secondary burials. More than 18 damascened plate buckles, 6 of which in probably female burials found with earrings. A central point with a family with rich goods.

*Interpretation:* Differences in the rite and the finds in the 7<sup>th</sup> century. Most plate buckles from the early 7<sup>th</sup> century.

*Date:* Late 5<sup>th</sup>-middle of 7<sup>th</sup> century.

*Bibliography:* Young B.K., *Quatre Cimetières Mérovingiens de l'Est de la France: Lavoye, Dieue-sur-Meuse, Mézières-Manchester, Mazerny*, British Archaeological Report, Inter. Ser. 208, (Oxford, 1984).

## 10. Audun-le-Tiche

*Summary:* A large open field cemetery the orientation of which changes dramatically in the 7<sup>th</sup> century.

*Archaeological context:* 200 graves. The lay-out of the graves doesn't permit to discern family groups, but there is one very artefactually visible central family group. Almost half of the graves were reused in the 8<sup>th</sup> century. There are vestiges of wool textile and leather. Many sword burials and around 60- (a 30%) of the graves contain very little or no grave goods, usually large rings from girdles and earrings and combs and pins. More than half of the male grave contained two or three weapons and almost all the burials contained one weapon.

*Technique employed and decoration style:* Graves 147 and 148, of an aged woman and a man, are very prominent. Gilt bronze brooches necklace, amulets. A large discoidal brooch worn over the left shoulder. Two buckles and chatelaine. The man in grave 148 had a remarkable lance, two knives, scramasax and buttons on chest, a damascened five-piece belt set. Double male burial 105 and three double burials in the vicinity well furnished weapon burials with decapitated bodies.

*Interpretation:* A well-furnished cemetery with a leading family and well furnished armed élite. Most women have few accessories.

*Date:* early 6<sup>th</sup> -early 8<sup>th</sup> century.

*Bibliography:* Billoret, R., "Informations Archéologiques, Circonscription de Lorraine, Audun-le-Tiche," *Gallia* 32 (1974), pp. 348-349; Simmer A., "La nécropole mérovingienne d' Audun-le-Tiche," *Cahiers Archéologiques* 35 (1978), pp. 31-40; Simmer A., *La Nécropole Mérovingienne d' Audun-le-Tiche*, (Paris, 1988).

## 11. Varangéville, (Meurthe-et-Moselle)

*Summary:* An open field cemetery, with weapons and textile finds.

*Archaeological context:* 34 burials, of 6<sup>th</sup> and 7<sup>th</sup> century, notable supermasculinity.

*Technique employed and decoration style:* Female graves 2, 30, 15 had remarkable finds a book case hung from a belt, grave 16 had evidence for 5 different textiles on a buckle plate. All of the 11 men had scramasaxes and plate buckles, the 7 women wore chatelaines mostly and iron rings. Absence of female jewellery.

*Interpretation:* A small community, a military outpost ?

*Date:* 6<sup>th</sup> -end of 7<sup>th</sup> century.

*Bibliography:* Salin E., France-Lanord A., "Traditions et art mérovingiens.1. Le cimetière de Varangéville. ( Meurthe-et-Moselle)," *Gallia* 4 (1946), pp. 199-289.



## 12. Famars

*Summary:* A few aristocratic burials inside and outside a chapel and a late Roman enclosure.

*Archaeological context:* A very well furnished built grave, waterlogged, preserved gold foilstrip, a wooden buckle plate, a scabbard, purse mounts of gold and garnet. Three franciscas and two knives in golden sheathes, the other 6 graves contained weapon burials at a normal artefactual scale.

*Technique employed and decoration style:* Very ornate gold and garnet accessories and gold-embroidered garments of a chief.

*Interpretation:* Burials of a privileged male group.

*Date:* Late 6<sup>th</sup> century.

*Bibliography:* Leman P., Beaussart P., "Une riche tombe mérovingienne à Famars," *Archéologia* 81 avril (1975), pp. 34-40 ; Leman P., "Informations Archéologiques, Circonscription du Nord, Famars," *Gallia* 33 (1975), pp. 271-276.

## 13. Bouzonville, (Busendorf),(Moselle)

*Summary:* A small open-field site.

*Archaeological context:* 23 or more disturbed burials. A few iron buckles and a chatelaine openwork disc with hangings. Non-sexed skeletons. Two damascened plate-buckles.

*Technique employed and decoration style:* Two damascened plate-buckles and a chatelaine with hangings, the rest of the graves rather plain.

*Interpretation:* A small group with a prominent family.

*Date:* Early 7<sup>th</sup> century.

*Bibliography:* Scheneker P., "Bouzonville ( Moselle): Das alamannisch-fränkisch Grabenfeld bei Busendorf," *Jahrbuch des Gesellschaft für Lothringische Geschichte und Altertumkunde* 11 (1899), pp. 367-372.

## 14. Bislée

*Summary:* A small open-field site.

*Archaeological context:* Around 17 burials, four scramasaxes were recovered, three plain buckles and three very ornate, one of gilt-bronze. No jewellery was found.

*Technique employed and decoration style:* Two damascened buckles were accompanying the weapon burials, the incised one of gilt bronze came from an unsexed grave.

*Interpretation:* A small rural group burial site.

*Date:* Probably eand of 6<sup>th</sup> - early 7<sup>th</sup> century.

*Bibliography:* Billoret R., "Informations Archéologiques, Circonscription de Lorraine, Bislée," *Gallia* 32 (1974), p. 343.

### **15. Vigneules-les-Hattonchâtel**

*Summary:* Open-field cemetery in the la Grève site.

*Archaeological context:* 22 burials in total with lots of furnishings.

*Technique employed and decoration style:* 11 burials contained scramasaxes and half of them small tools like awls and needles. Bronze and iron buckles found in 18 graves, one of which consisted of an three piece set. A rich female grave.

*Interpretation:* Three well furnished individuals. Among these a rich female grave which contained the most artefacts in the site iron ring, a vase, a knife in a sheath, a tinned bronze oval buckle and a buckle plate a necklace and cloisonné large round fibula.

*Date:* 6<sup>th</sup> - beginning of the 7<sup>th</sup> century.

*Bibliography:* Villermay X.J., Houzelot L., "Informations Archéologiques, Circonscription de Lorraine, Vigneulles-les-Hattonchâtel," *Gallia* 30 (1972), p. 360; Billoret R., "Informations Archéologiques, Circonscription de Lorraine, Vigneulles-les-Hattonchâtel," *Gallia* 32 (1974), p. 348.

### **16. Hayange (Moselle)**

*Summary:* A small openfiled cemetery, 11 in coffins.

*Archaeological context:* 52 inhumations almost half of which had triangular buckles and four sets of counter plates were also recovered. Necklaces and beads were found in almost 20 graves and 8 of these had small bronze buckles, a few triangular.

*Technique employed and decoration style:* The triangular sets could have been worn by both sexes .

*Interpretation:* A rather artefactually rich small cemetery.

*Date:* 6<sup>th</sup> and 7<sup>th</sup> century phases.

*Bibliography:* Clermont-Joly, *L' Époque Mérovingienne*, (Paris, 1985); Simmer A., "Le Nord du département de la Moselle à l' époque mérovingienne," *Revue Archéologique de l' Est et de Centre-Est* 38 (1987), pp. 333-396, 346-353.

### **17. Walsheim ( Saar-Phalz-Kreis)**

*Summary:* An open filed cemetery.

*Archaeological context:* 35 partly disturbed graves, a few plate buckles with buckle plates, and 5 scramasaxes and axes. Girdle rings and also three openwork disks of bronze were recovered. A few bead necklaces and also knives, the most common find.

*Technique employed and decoration style:* The disks of bronze were comparable to the ones found in Tournai and Beerlegem.

*Interpretation:* Most of the graves were artefactually neutral but few female grave contained the most artefactually variable assemblages.

*Date:* Late 6<sup>th</sup> century.

*Bibliography:* Schäle W., "Die Reihengräber von Walsheim," *Bericht der staatlichen Denkmalpflege im Saarland. Beiträge zur Archäologie und Kunstgeschichte* 12 (1965), pp.107-120.

### **18. Berthelming ( Moselle)**

*Summary:* An open-field cemetery with a small number of coffin burials.

*Archaeological context:* Around 80 furnished burials probably another 60 without or little grave goods.

*Technique employed and decoration style:* The most common artefact was for a phase the knife and buckle for both sexes. 6-7 burials of note with incised tinned bronze buckle sets. Three weapon burials. Evidence for chatelaines.

*Interpretation:* A rural community, rather poor, two of the chatelaines with long hangings of note.

*Date:* Late 5<sup>th</sup> -early 7<sup>th</sup> century.

*Bibliography:* Lutz M., "La villa gallo-romain et la nécropole mérovingienne de Berthelming," *Revue Archéologique de l'Est et de Centre-Est* 1 ( 1950), pp. 180-184; Roosens H., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp. 111-135.

### **19. Montenach (Moselle)**

*Summary:* An open field cemetery with about 35 or more wooden coffins.

*Archaeological context:* No buckles but a few girdle rings were found around the 6<sup>th</sup> and the 7<sup>th</sup> century. There is only one scramasax in this site. Three female graves were very rich. The male graves contained as much variety and same quality of goods as the females, knives, combs and amber necklaces, there are buckle in the male graves at the end of the 6<sup>th</sup> century phase.

*Technique employed and decoration style:* Three female graves contained amber and glass beads, and pairs of shoulder brooches and small buckles in S shape of silver and gilded silver. Two spindle whorls.

*Interpretation:* Interesting very rich female assemblages, probably evidence for different costume for these women.

*Date:* early 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Billoret R., "Informations Archéologiques, Circonscription de Lorraine, Montenach," *Gallia* 32 (1974), pp. 356-359.

### **20. Ennery (Moselle)**

*Summary:* An open field cemetery.

*Archaeological context:* Around 45 burials, supermasculinity: 26 men to three women and 17 individuals who are artefactually neutral of indeterminable sex.

Around 10 men have scramasaxes, and spears and axes. All men have knives and wear buckles of bronze or silver gilt bronze for about ten of these. Two of the women have plate buckles, and brooches of gilt bronze and one of silver, all have pins and combs.

*Technique employed and decoration style:* Small ornate buckles and iron rings.

*Interpretation:* A rather rich community, very marked male element.

*Date:* 6<sup>th</sup> and 7<sup>th</sup> century phases.

*Bibliography:* Delort E., "Le cimetière franc d' Ennery," *Gallia* 5 (1947), pp. 351-403.

## **21. Abainville ( Meurthe-et-Moselle)**

*Summary:* An open field cemetery containing a few sarcophagi.

*Archaeological context:* 53 inhumations 7 of which belong to women and are very rich. These contained a pair of radiated headed brooches, of gilt bronze, one round *fibula* with filigrane decoration and a lump of rock crystal. No weapons were found. Three children burials with buckles.

*Technique employed and decoration style:* Very rich assemblages and ornate metalwork probably imported from other regions.

*Interpretation:* Radiated headed brooches and also three bird-shapes buckles in male graves point to distinct vestimentary customs.

*Date:* 5<sup>th</sup> to the 7<sup>th</sup> century.

*Bibliography:* Billoret R., "Informations Archéologiques, Circonscription de Lorraine, Abainville," *Gallia* 32 (1974), p. 342-343.

## **22. "Thin-le-Montier" (Champagne-Ardenne)**

*Summary:* A mixed inhumation and sarcophagi burial site.

*Archaeological context:* 23 burials containing some textile fragments, leather and wood. Very rich metalwork and exotica.

*Technique employed and decoration style:* A large necklace made of glass terracota and amber beads, amulets of stone and about 8 sets of tools of iron in male graves. One *fibula* of bronze. Only three scramasaxes and two spears. All men and women wore buckles one third of which were made of iron and were damascened.

*Interpretation:* A quite rich site.

*Date:* 6<sup>th</sup> -early 7<sup>th</sup> century.

*Bibliography:* Frézouls E., "Informations Archéologiques, Circonscription de Champagne- Ardenne, Thin-le-Montier," *Gallia* 33 (1975), p. 392.

## **23. Heudicourt (Moselle)**

*Summary:* An open field cemetery, containing 18 coffin burials.

*Archaeological context:* 53 burials, 90% of which had buckles and more than half triangular sets of plate and counter plate, mostly for the men. Supermasculinity.

*Technique employed and decoration style:* Triangular sets were prominent .  
*Interpretation:* No weapons in this rather rich in metalwork site. Almost no jewellery either.

*Date:* 6<sup>th</sup> to 8<sup>th</sup> century.

*Bibliography:* Billoret R., "Informations Archéologiques, Circonscription de Lorraine, Heudecourt," *Gallia* 32 (1974), pp. 344-345.

## **24. Villey-Saint-Etienne (Meurthe-et -Moselle)**

*Summary:* A small open field cemetery.

*Archaeological context:* A few scramasaxes in 18 burials and 15 burials with earrings and 5 brooches. A very ornate set of a chatelaine was recovered. Half of the men wore buckles and one a incised set.

*Technique employed and decoration style:* The bronze remarkable chatelaine can be compared to the one found in Wellin and Franchimont-du-Tombeau.

*Interpretation:* The chatelaines mark the élite women in the area.

*Date:* Middle of 6<sup>th</sup> until around middle of 7<sup>th</sup> century.

*Bibliography:* Salin E., *Rhin et Orient 1: Le haut moyen-âge en Lorraine d'après le mobilier funéraire*, Paris, 1939; Roosens H., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp. 111-135.

## **25. Wellin**

*Summary:* A small community open field cemetery.

*Archaeological context:* A number of disturbed burials around a chapel. Around 32 burials. At least a family was artefactually visible. One weapon burial with very ornate purse mount, grave 19 and purse mounts and a box, and two female burials with ornate small buckle sets. One chatelaine with hangings. -Open work disk with Christian symbols-.

*Technique employed and decoration style:* Ornate metalwork distinct for both sexes.

*Interpretation:* A limited number of graves had artefactual gendered identity.

*Date:* Middle of the 6<sup>th</sup> until around the middle of the 7<sup>th</sup> century.

*Bibliography:* Evrard M., "La sépulture mérovingienne n° 19 de Wellin," *Archäologisches Korrespondenzblatt* 14 (1984), pp. 203-206; Roosens H., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp. 111-135.

## **26. Franchimont-Colline du Tombeau**

*Summary:* Two small groups of graves.

*Archaeological context:* One small group with interesting metalwork finds, two chatelaine groups earrings and necklaces, buckles also and knives, small iron buckles and iron rings were found in the other (23) group.

*Technique employed and decoration style:* The bronze openwork chatelaines and the buckles were associated to knives and small chains, also the metallic frame of a book was probably suspended from a girdle with a central cross. No weapons in this site.

*Interpretation:* Two separate communities or one élite and the other less artefactually marked.

*Date:* 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Dierkens A., *Les deux cimetières de Franchimont*, Namur, 1981. Roosens H., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp.111-135.

## **27. Torgny**

*Summary:* An open field cemetery.

*Archaeological context:* Around 160 burials, containing rather sparse finds, 14 belt buckles and a very remarkable chatelaine complex. About 54 scamasaxes and some spears and axes. Four ornate gilt bronze buckles and fittings in male graves.

*Technique employed and decoration style:* Incised buckles and back plates.

*Interpretation:* The jewellery was very poor, knives for both sexes, iron rings three or four sometimes.

*Date:* Early 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Lambert G., "La nécropole mérovingienne de Torgny," *Les Pays Gaumais* 36-37 (1975), pp. 74-86; Roosens H., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp.111-135.

## **28. Beerlegem**

*Summary:* A large inhumation open field cemetery.

*Archaeological context:* 146 inhumations in very bad conditions, no bone preserved. 111 females most of them with bead necklaces and 3 bronze discoidal brooches. 5 damascened buckles and a lot of weapons in almost all the male burials. Two very privileged burials.

*Technique employed and decoration style:* Two burials, n° 122, 123 of a man and a woman contained the only coptic bowl in Belgium of silver and some gold jewellery, the discoidal brooch in the woman's grave. The man had a three piece very large damascened set, sword, scamasax and three axes, two knives and scabbard, three buckles and three buckle plates, also five silver strap ends.

*Interpretation:* A prominent pair in a poor cemetery.

*Date:* Late 6<sup>th</sup> and mostly beginning of the 7<sup>th</sup> century.

*Bibliography:* Roosens H., Van Doorselaer A., "Enkele merkwaardige graven uit de Merovingische begraafplaats van Beerlegem," *Archaeologia Belgica* 91

(1966), pp. 25-45; Roosens H., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp.111-135.

### **29. St-Brice, Tournai**

*Summary:* Near and around the tumulus burial of Childeric.

*Archaeological context:* 93 graves containing 101 individuals and twenty one horse. Some metalwork has been found. Supermasculinity.

*Technique employed and decoration style:* Triangular sets with 19 burials with weapons. Chatelaine complexes in at least 8 graves one very remarkable.

*Interpretation:* A rather well furnished cemetery in its entirety.

*Date:* From the late 5<sup>th</sup> to the middle of the 7<sup>th</sup> century, beginning of 8<sup>th</sup> century.

*Bibliography:* Wallace-Hadrill J.M., "The graves of kings: an historical note on some archaeological evidence", *Studi medievali*, 3<sup>rd</sup> ser. I, 1, (Spoleto, 1960), p. 181ff; Werner J., "Frankish royal tombs in the cathedrals of Cologne and St- Denis,"

*Antiquity* 38 (1964), pp. 201-216; Roosens H., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp. 111-135.

### **30. Saint-Piat, Tournai**

*Summary:* In the apse of the funerary Chapel of St Piat.

*Archaeological context:* 9 burials of probably a family, probably 4 women. Two weapon burials.

*Technique employed and decoration style:* Open disk chatelaines with pagan and zoomorphic motifs deposited with the 4 women. Two weapon burials with incised decoration buckle sets.

*Interpretation:* A case of christian burials employing pagan cultural idioms.

*Date:* Middle of 6<sup>th</sup> century.

*Bibliography:* Roosens H., "Les sépultures paléochrétiennes de Saint-Piat à Tournai," *Archaeologica Belgica* 22 (1980), pp.47-71; idem., "Reflets de Christianisation dans les cimetières mérovingiens," *Les Études Classiques* 53 (1985), pp. 127-128.

### **31. Harmignies ( Hainault)**

*Summary:* A large open field cemetery well documented but now destroyed.

*Archaeological context:* 351 graves partly pillaged. Preserved an enormous record of textiles and one golden braid. Graves with layers of textiles on metalwork: 47, 81, 82, 86, 87, 13 160, 222, 234, 239, 257, 276, 303, 119, 191, 153.

*Technique employed and decoration style:* Fibulae of gold and a gold garnet decorated buckle for the females of the leading family, three pairs of shoulder brooches with and lots of weapons for most of the men in the 6<sup>th</sup> century including scramasaxes and battle axes. Thuringian pottery.

*Interpretation:* All known types of weaves for the period, see Appendix III, were evidenced. These were produced in Rhineland and could be very composite in the 6<sup>th</sup> century and much more standardised and of fewer types but of equally good quality in the 7<sup>th</sup> century.

*Date:* End of phase I : late 5<sup>th</sup> century, until late 7<sup>th</sup> century.

*Bibliography:* Vanhaeke L., Verhecken-Lammens C., “Textile Pseudomorphs from a Merovingian Burial Ground at Harmignies Belgium”, in Pritchard F.-Wild J.P., (eds.), *Northern Archaeological Textiles, Archaeological Textiles Symposium (NESAT VII)*, Oxford, 2005, pp. 22-28.

### **32. Hordain (Picardie)**

*Summary:* A large cemetery around and inside a Carolingian Chapel.

*Archaeological context:* 429 burials, 300 of which simple Carolingian inhumations. Graves 8 and 260 inside the Chapel furnished with swords plate buckles and golden buckles.

*Technique employed and decoration style:* A gold and bronze decorated sword was recovered from the Chapel and a number of smaller buckles of gilt bronze. Other burials inside the Chapel contained weapons and ambos of shields.

*Interpretation:* It is impossible to tell if the Chapel male burials marked out a special social group or of a family.

*Date:* Early-middle of the 7<sup>th</sup> century inside Chapel.

*Bibliography:* Démolon P., “Cimetière et chapelle rurale mérovingiens à Hordain(Nord),” *Septentrion* 4 (1974), pp. 67-73; Leman, P., “Informations Archéologiques, Circonscription du Nord,” Hordain, *Gallia* 33 (1975), pp. 276-277.

### **33. Bulles (Oise)**

*Summary:* The cemetery of Saint Fontaine, a few early 7<sup>th</sup> century incinerations, inhumations and some sarcophagi.

*Archaeological context:* 195 graves containing around 85 plate buckles and buckles and also necklaces. No weapons were found. The incinerations are the last found in Francia.

*Technique employed and decoration style:* The plate-buckles are mostly of bronze in the 6<sup>th</sup> century and made of iron in the 7<sup>th</sup> and 8<sup>th</sup> century.

*Interpretation:* Women and men wear large buckle sets in almost an equal portion.

*Date:* 6<sup>th</sup> -8<sup>th</sup> century.

*Bibliography:* Desbordes J.M., “Informations Archéologiques, Circonscription de Picardie, Bulles,” *Gallia* 33 (1975), p. 299; Legoux Y. R., “Le cimetière mérovingien de Sainte-Fontaine à Bulles ( Oise),” *Cahiers archéologiques de*



*Picardie* (1974), pp. 123-180; Legoux, Y. R., "La nécropole mérovingienne de Bulles (Oise)," *Revue archéologique de Picardie* 3-4 (1988), pp. 81-88.

### **34. Machemont (Picardie)**

*Summary:* A small cemetery; 12 sarcophagi.

*Archaeological context:* 12 burials around the Church of Machemont

*Technique employed and decoration style:* A few iron buckles with male skeletons

*Interpretation:* A late Merovingian cemetery.

*Date:* Middle of 7<sup>th</sup> and 8<sup>th</sup> century.

*Bibliography:* Desbordes, J.M., "Informations Archéologiques, Circonscription de Picardie, Machemont," *Gallia* 33 (1975), pp. 302-303.

### **35. Montiers (Picardie)**

*Summary:* A small cemetery of mixed inhumations and sarcophagi burials.

*Archaeological context:* 35 sarcophagi and 15 inhumations. Three buckles of iron were found and also amber beads a round brooch and a pair of earrings.

*Technique employed and decoration style:* Very few finds.

*Interpretation:* A late Merovingian cemetery.

*Date:* Middle of 7<sup>th</sup> and 8<sup>th</sup> century.

*Bibliography:* Desbordes, J.M., "Informations Archéologiques, Circonscription de Picardie, Montiers," *Gallia* 33 (1975), p. 303.

### **36. Breny (Aisne)**

*Summary:* An open field cemetery.

*Archaeological context:* A vast cemetery of 2200 burials, 30 late Roman burials and also 43 sarcophagi and built in stone Merovingian burials of the 6<sup>th</sup> century.

*Technique employed and decoration style:* At the turn of the 5<sup>th</sup> century graves goods were placed at the feet or near the head of the person. More than half of the men have weapon burials and this in contrast to the 4<sup>th</sup> century phase: 6 out of the 25 male late Roman burials had weapons. Shield bosses are prominent also scramasaxes and spears. Cloisonné buckles are worn by men and some women with a certain style of brooches-bird shaped in pairs worn at the shoulders. Chatelaines worn in the later 6<sup>th</sup> century.

*Interpretation:* A rather rich and with a prominently military character cemetery until the 550's. The women have a distinct style probably expressing ethnic

provenance. Both features disappear in the later 6<sup>th</sup> century and the picture is more homogenised with the rest of the cemeteries at the South of Soissons.

*Date:* 4<sup>th</sup> - 6<sup>th</sup> century.

*Bibliography:* Kazanski M., *La nécropole gallo-romain et mérovingien de Breny (Aisne)*, Europe médiévale 4, (Montagnac, 2002).

### **37. Krefeld-Gellep**

*Summary:* A vast open-field cemetery in Nordrhein-Westfalen.

*Archaeological context:* Over 3.500 graves, some preserving textiles also.

*Technique employed and decoration style:* All types of buckles and jewellery burials evidenced so far, weapon burials are usually accompanied by large two-piece buckel sets and smaller twin sets and belt fittings are found with beads and earrings in the 6<sup>th</sup> century. Chatelaines were also found on this site. Textiles in graves 1307, 1328, 1330, 1351, 1381, 1382, 1391, 1782, 2268, 2588, 2420, 1466, 1589, 2615, 1743, 1816, 2743, 2819.

*Interpretation:* The burial site of a number of communities with different rural and military functions.

*Date:* 4<sup>th</sup> to late 6<sup>th</sup> century, (480-520).

*Bibliography:* Pirling R., *Das Römisch-fränkische Gräberfeld von Krefeld-Gellep*, 1 Teil. Text: Germanische Denkmäler der Völkerwanderungszeit, 2 Teil. Die fränkischen Altertümer des Rheinlandes. Bd 2, (Berlin, 1966); Siegmund F., "Zum Belegungsablauf auf dem fränkischen Gräberfeld von Krefeld-Gellep," *Jahrbuch Röm.-Germ. Zentralmuseums* 29 (1982), pp. 249-265; Bender-Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), "Catalogue of Textile finds, Germany, Post-Roman period", pp. 233-344, Harris A., *Byzantium, Britain and the West: the Archaeology of Cultural Identity AD 400-650*, (Stroud, 2003), p. 79.

### **38. Meckenheim ( Rhein-Sieg-Kreis)**

*Summary:* A group of privileged burials within a chapel, within a cemetery of 19 burials.

*Archaeological context:* 3 very rich weapon burials and a female burial with gold foil strip and gold jewellery on the back of a bronze disc brooch.

*Technique employed and decoration style:* Incised metalwork. Grave 3 contained textiles, linen z/z, 13/8 counts per cm around an iron amulet capsule with a lump of organic material inside as also on an long iron pin at chest of a tabby woolen in spin z/z and 16/12 threads per cm.

*Interpretation:* A funerary chapel.

*Date:* Late 6<sup>th</sup> century.

*Bibliography:* Schmidt, B., "Thüringische Hochadelgräber der späten Völkerwanderungszeit", in Grimm, P. (ed.), *Varia Archaeologica: Wilhelm Unverzagt zum 70. Geburtstag dargebracht*, Berlin, 1964, pp.195-213; Stilken H.,

“Mittelalterliche Töpfereifunde aus Meckenheim,” *Bonner Jahrbücher* 196 (1996), pp. 161-196; Bongadt J., *Merowingerzeitliche Funde aus Meckenheim, Rhein-Sieg-Kreis*, Bonner Beiträge zur vor- und frühgeschichtlichen Archäologie 5, (Bonn, 2006); Bender- Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), “Catalogue of Textile finds, Germany, Post-Roman period”, pp. 233-344.

### **39. Andernach (Kr. Mayen-Koblenz)**

*Summary:* A small open field cemetery.

*Archaeological context:* 41 burials containing three burials with gilt bronze metallic objects which preserved textiles and a gold filigree brooch with coloured stones and indistinct textile remains around the pin. Three weapon burials only one preserving textiles on iron buckle. A number of iron buckles recovered probably from male and female burials.

*Technique employed and decoration style:* Textiles from the graves 34 and 35 the privileged group and the rusty iron object, probably a knife from grave 39. One diamond twill of unknown repeat pattern and z/s spin 12/7 rather coarse was identified in this last grave.

*Interpretation:* A rural cemetery with a leading family.

*Date:* 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Vogel A., *Die merowingischen Funde aus Andernach (Kr. Mayen-Koblenz)*, Universität forschungen Archäologie Bd 131, (Bonn, 2006); Bender- Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), “Catalogue of Textile finds, Germany, Post-Roman period”, pp. 233-344.

### **40. Inzing**

*Summary:* An open field cemetery.

*Archaeological context:* 49 graves probably with more men than women, on the basis of the artefacts.

*Technique employed and decoration style:* Some textile finds on 6 buckles and on 3 buckle-plate sets..

*Interpretation:* A cemetery with a small amount of ornamental metalwork, mostly in male graves. Smaller buckles for the women. Textile fragments.

*Date:* 6<sup>th</sup> century.

*Bibliography:* Bertram M., *Die frühmittelalterlichen Gräberfelder von Pocking-Inzing und Bad Reichenhall-Kirchberg*, Museum für Vor- und Frühgeschichte Bd 7, (Berlin, 2002); “Catalogue of Textile finds, Germany, Post-Roman period”, in

Bender- Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), pp. 233-344

#### **41. Erfurt**

*Summary:* A small open-field cemetery.

*Archaeological context:* Grave 35 a weapon burial, preserved textile fragments on the rusty knife of iron .

*Technique employed and decoration style:* A tabby weave in z/z spin and 16/15 threads per cm around the knife at the side of a body with a scramasax and an iron buckle plate. 6 more burials like this were found.

*Interpretation:* Probably the knife was wrapped in a rather fine woolen cloth.

*Date:* 6<sup>th</sup> -7<sup>th</sup> centuries.

*Bibliography:* Timpel W., *Das altthüringische Wagengrab von Erfurt-Gispersleben Alt-Thüringen*, (Berlin, 1980), pp. 181-283; Bender- Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), "Catalogue of Textile finds, Germany, Post-Roman period", pp. 233-344.

#### **42. Cologne**

*Summary:* The burials around St Severin in Cologne.

*Archaeological context:* A number of burials, only a number of which have been studied, over 250, in stone and inhumations. Some of these preserved textiles.

*Technique employed and decoration style:* Graves of three men 31, 135, 160, 100, 35, 160, have preserved textiles or their impressions on iron and bronze buckle plates. Some very important elite male and female burials.

*Interpretation:* The graves around St Severin belong to the urban elite mostly and express their vestimentary mores in leather, metalwork, and spun-gold braids.

*Date:* 6<sup>th</sup> - late 7<sup>th</sup> century.

*Bibliography:* Paffgen B., *Die Ausgrabungen in St Severin zu Köln*, Kölner Forschungen Band 5, (Mainz am Rhein, 1992); Bender-Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), "Catalogue of Textile finds, Germany, Post-Roman period", pp. 233-344.

#### **43. Waging-am-See**

*Summary:* The burial of a woman in a small rural cemetery, still not fully published.

*Archaeological context:* The burial preserved four brooches worn in pairs and a small iron buckle. The brooches are of bronze and preserved the selvages of a woolen textile.

*Technique employed and decoration style:* Four great square-headed brooches worn in a vertical column over and under the buckle.

*Interpretation:* The brooches preserve the evidence of the tubular selvages of a woolen twill textile belonging to an open front garment like a long coat, and used as buttons at the throat, chest waist and skirt. This coat was buckled.

*Date:* Early 6<sup>th</sup> century.

*Bibliography:* Bartel A., Knöchlein R., “Zu einem Frauengrab des sechsten Jahrhunderts aus Waging am See, Lkr Traunstein, Oberbayern,” *Germania* 71 (1993), pp. 419-439.

#### 44. Selzen

*Summary:* A large open field cemetery.

*Archaeological context:* Over 200 graves have provided material for study over the last two centuries. The limits of the cemetery have never been identified though. There are a number of male weapon burials with ambos and spears and scramasaxes, also most women's burials contain large metallic elements and smaller than the male buckle sets.

*Technique employed and decoration style:* Large square-headed brooches, and radiated headed brooches were found in the 19<sup>th</sup> century in this cemetery. These were found in several positions on the body, usually between the throat and the buckle of the waist belt or in some cases between the legs. An almost equal proportion of men and women had grave goods.

*Interpretation:* The large brooches were probably used to keep the open sides of a garment skirts or an overcoat shut.

*Date:* Middle of the 5<sup>th</sup> to the end of the 6<sup>th</sup> century.

*Bibliography:* Lindenschmit W., *Das germanische Todtenlager bei Selzen in der Provinz Rheinessen*, Böhner, K., (preface), (Mainz am Rhein, 1969); Bender-Jørgensen L., *North European Textiles until AD. 1000*, (Aarhus, 1992), “Catalogue of Textile finds, Germany, Post-Roman period”, pp. 233-344; Naumann-Steckner F, “Death on the Rhine: changing burial customs in Cologne, 3<sup>rd</sup>- 7<sup>th</sup> century”, in Webster L., Brown M., *The Transformation in the Roman World, 400-900*, (London, 1997), pp. 143-157.

## Normandy sites

### **1. Frénouville (Calvados)**

*Summary:* A large open-field cemetery with striking change in orientation at the beginning of the 6<sup>th</sup> century. Wooden coffins in 1/3 of the graves.

*Archaeological context:* 650 burials in total. In the late Roman section, no *fibulae* were evidenced. Around the turn of the 5<sup>th</sup> century, tools, pins and scissors appear, and more than 2/3 of the men of around 320 total burials of this phase had buckles of iron and of bronze. Less than half of the men had weapons scramasaxes and also axes. Women had bead necklaces and spindle whorls, one made in a polyedrical shape from rock crystal- long bronze hairpins. In the privileged female burials n° 598, 629, 572, 578, three or four brooch or five costumes were evidenced, and also fragments of textiles. The pairs of brooches pinned the overdress on the shoulders and also pinned another layer of clothing like a mantle and a veil and a girdle at the waist.

*Technique employed and decoration style:* The dress of a group of these women contained very visible differences to the vestimentary mores of the rest of the cemetery and of the area.

*Interpretation:* A pocket of people of distinct cultural, regional and even ethnical identity.

*Date:* From the 3<sup>rd</sup> to the end of the 7<sup>th</sup> century.

*Bibliography:* Pilet C., Lemièrre J., Buchet L., *La Nécropole de Frénouville (Calvados). Un Chantier de Fouilles contemporaines*, Musées Départemental des Antiquités, (Rouen, 1975).

### **2. Herouvillette**

*Summary:* An open air cemetery.

*Archaeological context:* 200 grave, 65 of which contained more than one burial. The remarkable fact here is that the richest finds come from the 7<sup>th</sup> century. Men are very artefactually present, there are some weapon burial but more than 20 three piece buckle sets and damascened plate buckles found with them. Women also wore a number of smaller brooches asymmetrically at the sides of the pelvis, or the throat.. Probably kept pinned in place a type of apron, cloak or overdress or a girdle. Buckles are the most common find in this cemetery. Women wore very long chatelaines in scales, there is also evidence for 37 chatelaines. The tools are striking with the most representative example the weapon burial n° 10 of the smith probably the chief of the community. Weapons are not very common but they are of exceptional quality. There are 4 long swords two spears an axe and 7 scramasaxes. In graves 51 and 39, there are vestiges of a burial headband, what has been established in the written sources as a *sudarium* or a *brandeum*.

*Technique employed and decoration style:* Female Grave 8 of a woman preserved textiles. Female Graves 2, 34, 39, 48, contained 3-5 brooches worn in unusual ways on the dress or the sides of chatelaines around the 7<sup>th</sup> century phase.

*Interpretation:* Distinct regional and local vestimentary mores. Women wore *fibulae* and brooches, men wore buckles and decorated belt fittings in an equal proportion of display.

*Date:* 5<sup>th</sup> to late 7<sup>th</sup> century.

*Bibliography:* Decaens J., “Un nouveau cimetière du haut moyen âge en Normandie: Herouvillette (Calvados),” *Archéologie Médiévale* 1 (1971), pp. 1-126.

### **3. Airan (Calvados)**

*Summary:* An isolated very rich female burial.

*Archaeological context:* The burial contained radiated -headed brooches, and a great number of belt fittings and also necklaces with coins and amulets. An incised buckle a long pin and a lot of small ornaments probably sewn onto a garment of leather, at the chest in all probability.

*Technique employed and decoration style:* The striking fact above the above was that they were executed in a different style than used in the vicinity and also silver and mostly gold and polychrome cloisonnée of glass inlay was utilised. The amount of gold was striking.

*Interpretation:* A princely burial of an itinerant woman of the nobility of one of the peoples wandering around Gaul.

*Date:* Late 5<sup>th</sup> century.

*Bibliography:* Kazanski M., “Deux riches tombes de l’ époque des grands invasions au nord de la Gaule (Airan et Pouan),” *Archéologie Médiévale* 12 (1982), pp. 17-39; Kazanski M., Masastykova A., “Les origines du costume princier féminin à l’ époque des Grandes Migrations”, in Chausson F., Inglebert H., (eds.), *Costume et société dans l’ Antiquité et le haut Moyen Age*, Nanterre, 2003, pp. 107-120.

### **4. Pouan (Calvados)**

*Summary:* An isolated very rich female burial.

*Archaeological context:* Similar characteristics with the previous case.

*Technique employed and decoration style:* Similar to the previous.

*Interpretation:* A princely burial of an itinerant woman of the nobility of one of the peoples wandering around Gaul.

*Date:* Middle to late 5<sup>th</sup> century.

*Bibliography:* Kazanski M., “Deux riches tombes de l’ époque des grands invasions au nord de la Gaule (Airan et Pouan)” *Archéologie Médiévale* 12 (1982), pp. 17-39.

### **5. St Martin-de-Fontenay**

*Summary:* A isolated élite burial of a woman.

*Archaeological context:* Similar characteristics with the previous case.

*Technique employed and decoration style:* Similar to the previous.

*Interpretation:* A princely burial of an itinerant woman of the nobility of one of the peoples wandering around Gaul.

*Date:* Middle to late 5<sup>th</sup> century.

*Bibliography:* Pilet C., Alduc-Le Bagousse A., Buchet L., Helluin M., Kazanski M. et alii avec la collaboration de Clet- Pellerin M., et de Van Vliet- Lanoë

B., *La Nécropole de Saint-Martin-de Fontenay. Recherche sur le peuplement de la plaine de Caen de Ve s. avant J.-C. au VIIe s. après J.-C.*, Suppl. Gallia 54, (1994).

## **6. Giberville, Calvados**

*Summary:* A small open-field cemetery.

*Archaeological context:* Around 35 graves have been found near the settlement of Giverville.

*Technique employed and decoration style:* Some iron buckles have been recovered in graves that can be artefactually neutral or of both sexes. A few radiated headed brooches in women's graves which had been made in the settlement.

*Interpretation:* The cemetery of a community with artisanal features.

*Date:* 6<sup>th</sup> century.

*Bibliography:* De Jores J.X., Hincker V., "Les habitats Mérovingien et Carolingien de la 'Delle sur le Marais' à Giberville (Calvados)," *Archéologie médiévale* 30-31 (2001), pp. 1-38.

## **1.3 Neustrian and Upper-Loire, the Centre sites**

### **1. Saint-Denis**

*Summary:* Sarcophagi burials along the length of the nave of the Abbey church.

*Archaeological context:* More than 60, 52 undisturbed graves have been excavated, graves included very prestigious metalwork and textiles, even silk. Graves with textiles: 49, 50, 6, 7, 1, 16, 18, 32, 8.

*Technique employed and decoration style:* All styles were evidenced and probably more than three different vestimentary styles for the women in simultaneous use. Men wear elaborate damasquined sets and some women also.

*Interpretation:* Both men and women belonged to the Merovingian high élite and their burials include gold foil braids, the few vestiges for pigmentation and some tools for the men. Mostly weapon burials for almost one third of the men.

*Date:* From the late 5<sup>th</sup> to the early 8<sup>th</sup> century.

*Bibliography:* Salin E., "Les tombes gallo- romaines et mérovingiennes de la basilique de Saint- Denis (fouilles de Janvier- Février 1957)," *Mémoires de l'Académie des Inscriptions et Belles-Lettres* 44 (1958), pp. 51-77.

### **2. Chelles**

*Summary:* The Merovingian cemetery outside the convent of Chelles.

*Archaeological context:* A small cemetery of about 35 burials partly disturbed.

*Technique employed and decoration style:* Simple metalwork.



*Interpretation:* Mostly bronze long hair pins, bead necklaces and spindle whorls were recovered from this site. Buckles also. No spectacular finds, apart from a rock crystal spindle whorl. The site remains unpublished.

*Date:* Probably early 6<sup>th</sup> century, it preceded the double monastery and convent.

*Bibliography:* Laport J. P., Boyer R., *Trésors de Chelles : sépultures et reliques de la Reine Balthild et de l'Abbesse Bertille*, Chelles, 1991.

### **3. Perusson**

*Summary:* A group of stone sarcophagi burials inside the chapel of St Pierre.

*Archaeological context:* The central burial and probably one of the two older burials was n° 6 already discussed in Appendix I. This was the most well-furnished burial.

*Technique employed and decoration style:* Two buckles were recovered also.

*Interpretation:* The rest of the sarcophagi remain unpublished, nevertheless, there are possibly no other women buried in the chapel and the 5 burials belong to the second part of the 7<sup>th</sup> century.

*Date:* 750-800.

*Bibliography:* Lelong C., "Sépulture mérovingienne de Perusson," *Archéologie Médiévale* 6 (1976), pp. 219-231.

### **4. Breuïl**

*Summary:* A large cemetery within a precinct.

*Archaeological context:* More than 80 graves, of an almost equal ratio of men and women recovered, near an enclosure probably a church.

*Technique employed and decoration style:* A few damascened buckles and plate buckle sets, three of which found in female graves. Around one tenth of the burials contain grave goods but not in great variety of artefact types. Vestiges of hair-pins and chatelaines and smaller pins.

*Interpretation:* A late cemetery, already abandoning the furnished burial rite.

*Date:* Late 7<sup>th</sup> to 9<sup>th</sup> century.

*Bibliography:* Bobeau, O., "Sépultures carolingiens au Breuïl, commune de Courçay," *Bulletin de la Société archéologique de Touraine* 1 (1923), pp. 81-91; Cordier, G., "Précisions sur le cimetière mérovingien de Breuïl, commune de Courçay, (Indre- sur- Loire)," *Revue archéologique* (1973), pp. 27-35.

### **5. Marolles-sur-Seine**

*Summary:* An open field cemetery

*Archaeological context:* 84 graves and 5 stone sarcophagi.

*Technique employed and decoration style* 15 buckles were elaborate and damascened, probably found in women's graves as well.

*Interpretation:* Most graves contained grave goods, markedly different between men and women. Earrings and beads, 81 buckles for men and women.

*Date:* An early Gallo-Roman phase of the 3<sup>rd</sup>-4<sup>th</sup> century and the rest of the 6<sup>th</sup> century.

*Bibliography:* Fleury M., "Informations Archéologiques de la Région Parisienne, Seine-et-Marne, Marolles-sur-Seine," *Gallia* 33 (1975), pp. 323-327.

## **6. Dolmen de Villaine à Sublaines**

*Summary:* An open field cemetery.

*Archaeological context:* 32 men, 28 women, only three rings were recovered and a piece on an earring, a long brooch also. A kit of sewing needles in a box.

*Technique employed and decoration style:* All finds were found in women's graves. The long radiated head brooch was at the neck of a woman.

*Interpretation:* A few grave goods, and an antique brooch perhaps heirloom

*Date:* A late 7<sup>th</sup> century site.

*Bibliography:* Cordier, G., Riquet, R., Brabant, H., "Le site archéologique du Dolmen de Villaine à Sublaines (Indre-sur-Loire)," *Gallia* 32 (1974), pp. 161-221.

## **7. Jouarre**

*Summary:* Inside the crypt. Sarcophagi burials.

*Archaeological context:* Probably as many as 8 pillaged sarcophagi.

*Technique employed and decoration style:* Only a report exists about gold foil brocade and a braid.

*Interpretation:* Probably the Abbesses buried in the crypt had very ornate habits or vestments.

*Date:* late 6<sup>th</sup>-7<sup>th</sup> century.

*Bibliography:* Maillé de Marquise, *Les Cryptes de Jouarre*, Paris, 1971, pp. 77-221.

## **Burgundian sites**

### **1. Crusailles "Le Noiret"**

*Summary:* A small open-field cemetery.

*Archaeological context:* Around 45 graves

*Technique employed and decoration style:* The most common find was the double pin with a small chain found under the head or at the upper chest of 11 skeletons. Two were made of silver. Most had inscriptions.

*Interpretation:* Shroud burials, featuring the locally produced pin.

*Date:* 6<sup>th</sup>-7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIII<sup>e</sup> siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 315-317, fig 110.

### **2. Annecy-Boutae**

*Summary:* A vast cemetery with inhumations, tegulae and cist graves.

*Archaeological context:* More than 300 graves were excavated in the 19<sup>th</sup> century.

*Technique employed and decoration style:* Characteristic metalwork and weapon burials. Plate buckles from about 50 graves, 10 of which very ornate and three reliquaries. 5 undisturbed weapon burials with swords and axes.

*Interpretation:* A large "burgundian" cemetery, in the sense that it contained dressed burials for a portion at least of men and women of all ages.

*Date:* Between the middle of the 3<sup>rd</sup> to the late 7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIII<sup>e</sup> siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 304, 306-310.

### **3. Monnet- la-Ville**

*Summary:* A Gallo-Roman and Burgundian cemetery.

*Archaeological context:* 275 burials Graves with metalwork and vestiges of leather and textiles: n° 20, 74, 77, 86, 90, 108, 148, 162, 179, 122, 87, 90, 92, 138, 139, 158, 167, 170, 185.

*Technique employed and decoration style:* There are only three weapon burials in the burgundian section and three incinerations. A woman was dressed with pairs of brooches at the shoulders. The Gallo-Roman burials (17) were more well furnished - 12- had a lot of finds including vestiges of both clothes and shrouds. than the supposedly barbaric ones. Three women's graves had beads under the skulls. A

reliquary with cotton fibres and very distinct locally produced buckles. Three female graves had vestiges of bead headwear, one with large hair-pin, graves 87, 90, 92.

*Interpretation:* The first phases of the infiltration of another culture into a different substratum. Vivid local production and not foreign or barbaric was evidenced.

*Date:* 4<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Mercier C., Mercier M., *Le cimetière Burgonde de Monnet-la-Ville*, Archéologie 25, (Paris, 1974); Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C.*, Dans les Campagnes des Alpes Françaises du Nord, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 47, 94, 346, 362, 370, 372.

#### **4. La Roche-sur-Foron, La Balme (Haute-Savoie)**

*Summary:* A vast cemetery of perhaps 700 graves.

*Archaeological context:* Most burials were furnished, with pins and probably shroud pins, 8 or 9 bronze reliquaries and Aquitanian buckles also of local production. About 1/6 of men had weapons. Chains, chatelaines and pottery with roulette decoration is very prominent.

*Technique employed and decoration style:* Homogeneous local metalwork style a few buckles from the North and Aquitaine in male graves. Women wore reliquaries also.

*Interpretation:* A Burgundian cemetery.

*Date:* 5<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C.*, Dans les Campagnes des Alpes Françaises du Nord, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 111-144, 278-281.

#### **5. Viuz-Faverges, Saint Jean Baptist (Haute-Savoie)**

*Summary:* A cemetery within and outside the premises of a church rebuilt in the High middle Ages.

*Archaeological context:* 79 burials of 72 men, yielded three knives, and a dozen pins.

*Technique employed and decoration style:* No dressed inhumation practiced in this site.

*Interpretation:* Probably a monastic or artisanal community.

*Date:* 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C.*, Dans les Campagnes des Alpes Françaises du Nord, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 87-108; Young B.K., "Exemple Aristocratique et mode funéraire dans la

Gaule Mérovingienne,” *Annales, Économies, Sociétés, Civilisations* 41 (1986), pp. 379-407.

## **6. Roissard (Isère)**

*Summary:* A large open-field cemetery.

*Archaeological context:* More than 24 weapon burials and around 70 buckles were found in the 19<sup>th</sup> century.

*Technique employed and decoration style:* Men and women were artefactually different, knives found with men, buckles with both sexes.

*Interpretation:* A Burgundian site where the local metalwork features strongly, evidence for chatelaines.

*Date:* 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 27-54, plan fig. 12.

## **7. Saint Marcel à Tarentaise (Savoie)**

*Summary:* An open field cemetery

*Archaeological context:* 45 graves which yielded lots of metalwork in a balanced ratio between the sexes, Supemascularity.

*Technique employed and decoration style:* A very interesting reliquary buckle plate was found in this cemetery. Three weapon burials, most graves contained knives and small pins.

*Interpretation:* Another Burgundian cemetery, pottery and metalwork were very prominent.

*Date:* late 5<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 293, 298-299.

## **8. Saint-Julien-en-Genevois (Haute Savoie)**

*Summary:* A burial site within a church complex.

*Archaeological context:* 76 burials only four of these had a few grave-good, iron buckles. Supermascularity to a 70%.

*Technique employed and decoration style:* The most common find was the double pin.

*Interpretation:* Early shrouded inhumation burials.

*Date:* 5<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 57-84; Young B.K., "Exemple Aristocratique et mode funéraire dans la Gaule Mérovingienne," *Annales, Économies, Sociétés, Civilisations* 41 (1986), pp. 379-407.

### **9. Cognin I-IV,V-VI (Savoie)**

*Summary:* A small cemetery over a Roma bath complex, cist graves.

*Archaeological context:* Most of the people buried were women and half of them wore buckles of local production with rectangular plate.

*Technique employed and decoration style:* Very well-furnished graves mostly of the younger women. One of which found with a reliquary buckle and another with a very interesting nielloed triangular three piece set and pins at the head.

*Interpretation:* A female cemetery? The community seems secular, but we cannot tell for sure on the basis of this evidence.

*Date:* early 6<sup>th</sup> –late 7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 281, 284-289.

### **10. Vercoiran, Sainte-Luce (Drôme)**

*Summary:* A small site which yielded textiles and leather, unpublished yet.

*Archaeological context:* 7 burials two out of which were weapon burials and double burials of couples.

*Technique employed and decoration style:* Large triangular sets of buckle and buckle plates, knives and purse mounts, pottery for almost all the bodies.

*Interpretation:* A Burgundian cemetery.

*Date:* 6<sup>th</sup> –early 7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 267-276.

### **11. Etrembieres (Savoie)**

*Summary:* A small group of graves within a precinct.

*Archaeological context:* 4 women and three men were buried, among which an old woman with the most finds. Knives, rectangular and damasquined buckles were recovered from 6 of the graves.

*Technique employed and decoration style:* The woman wore a three piece triangular set of nielloed and tinned bronze with decoration of large crosses.

*Interpretation:* A family group?

*Date:* Early 7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 317-320.

## **12. Sillingy ( Savoie)**

*Summary:* A small cluster of graves.

*Archaeological context:* Metalwork was recovered in most of the 5 graves, two axes and three damascened buckle sets and iron weaving tools in a man's grave.

*Technique employed and decoration style:* The grave of a man, contained three weaving short battens of iron, looking more like the spear type evidenced in the North of England. Attestation that the man was a weaver and most important, that in North Burgundy some used the warp-weighted loom as also in Seine Maritime. Gallo-Roman tradition persisting or burgundian customs?

*Interpretation:* A family group, artisans and fighters, or itinerant people who used locally produced metalwork?

*Date:* Late 6<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 336-338.

## **13. Seysinet- Pariset, Grenoble (Drôme)**

*Summary:* A double burial of a couple within a cave.

*Archaeological context:* A double cist was constructed and a weapon male burial was accompanied by a female with very few grave goods. One earring, with polyedrical lobe and a small bronze pin. The man wore a buckle set, had two knives and pottery.

*Technique employed and decoration style:* The buckle plate a typical local type.

*Interpretation:* The burial was simultaneous, an accident/ incident ?

*Date:* Middle of the 6<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 210-216.

## **14. Camp de Larina sur Amby (Isère)**

*Summary:* A Merovingian cemetery near the productive site.

*Archaeological context:* More than 45 burials accompanied with pottery and some metalwork.

*Technique employed and decoration style:* Less than half of the burials preserved buckles, the other common find, being the knife and the pin.

*Interpretation:* A site of a community nearby, not particularly rich the rich burials were in to the chapel-See Appendix I-.

*Date:* Late 6<sup>th</sup> –middle of 7<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 184-186; Schneider L., “Structures du peuplement et formes de l’habitat dans les campagnes du Sud-Est de la France de l’ Antiquité au Moyen Âge,” *Gallia* Suppl. 64 (2007), p. 49.

### **15. Thonon "Les Ursules" (Haute-Savoie)**

*Summary:* A site near a high middle ages monastic focus.

*Archaeological context:* Supermasculinity as evidenced in the 36 burials. Mostly pins and a few combs were found.

*Technique employed and decoration style:* The pins were of the local type with the two endings curved inside so as to fasten for good and not to open again.

*Interpretation:* A small monastic community of men ? a poor community or Gallo-Roman customs of shrouded burials persisting.

*Date:* 6<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 340-342.

### **16. Crotenay, Jura**

*Summary:* A small cist cemetery.

*Archaeological context:* A number of sarcophagi were recovered, (17 )three of which must have been occupied by women. Beads and spindle whorls were also found.

*Technique employed and decoration style:* Very little metalwork.

*Interpretation:* A family group?

*Date:* 6<sup>th</sup> -7<sup>th</sup> century,

*Bibliography:* Mercier C., Mercier M., “Informations Archéologiques, Circonscription de France-Comté, Jura, Crotenay,” *Gallia* 34 (1976), pp. 121-124.

### **17. Sainte Croix (Drôme)**

*Summary:* A burial site contained within a monastic precinct.

*Archaeological context:* More than 86 burials in cists were recovered; only two badly corroded buckles were recovered, also three pins.

*Technique employed and decoration style:* Shroud burials.

*Interpretation:* A monastic community of men? notable supermasculinity again.



*Date:* 6<sup>th</sup> -8<sup>th</sup> century.

*Bibliography:* Collardelle M., *Sépulture et traditions funéraires du V au XIIIe siècle ap. J.C., Dans les Campagnes des Alpes Françaises du Nord*, Société Alpine de documentation et de recherche en archéologie Historique, CNRS, (Grenoble, 1983), pp. 145-164; Young B.K., "Exemple Aristocratique et mode funéraire dans la Gaule Mérovingienne," *Annales, Économies, Sociétés, Civilisations* 41 (1986), pp. 379-407.

## **Aquitaine, Provence, Languedoc sites**

### **1. Paley**

*Summary:* An open field cemetery.

*Archaeological context:* 30 burials were found, around ten of which probably men, buckles were found on almost every grave, of the plain iron type. A silver bird - shaped fibula was found in woman's grave and also another woman's grave contained a large long radiarted headed brooch *fibula* worn at the side of the neck.

*Technique employed and decoration style:* Valuable metalwork for very few women only.

*Interpretation:* A rural community cemetery.

*Date:* 6<sup>th</sup> -early 7<sup>th</sup> century.

*Bibliography:* Couprie J., "Informations Archéologiques, Circonscription d' Aquitaine, Antonne, Palley," *Gallia* 33 (1975), pp. 476-477.

### **2. La Réole, "la Recluse"**

*Summary:* A number of cist and sarcophagi burials within a build precinct or a structure.

*Archaeological context:* 19 burials which were very well-furnished and probably contained leather and textiles. In woman's burial three circular bronze brooches and a piece of a gold foil braid was recovered. Beads and pottery also.

*Technique employed and decoration style:* 7 damascened buckle sets mostly with weapon burials.

*Interpretation:* A small local élite cemetery.

*Date:* Early 7<sup>th</sup> century.

*Bibliography:* Couprie, J., Gauthier, M., "Informations Archéologiques, Circonscription d' Aquitaine, La Réole," *Gallia* 29 (1971), pp. 342-343.

### **3. Antonne**

*Summary:* An open field cemetery.

*Archaeological context:* 84 burials which yielded only two bronze pins and a pair of earrings and as long small brooch at the neck of a woman.

*Technique employed and decoration style:* Three rings and three buckles of the late 7<sup>th</sup> century with men.

*Interpretation:* A late 7<sup>th</sup> century cemetery.

*Date:* 7<sup>th</sup> -early 8<sup>th</sup> century.

*Bibliography:* Couprie J., "Informations Archéologiques, Circonscription d'Aquitaine, Antonne, Paley" *Gallia* 33 (1975), pp. 476.

### **4. Petit Bersac "La Gravette"**

*Summary:* 18 sarcophagi burials.

*Archaeological context:* Only two men and a woman had some grave goods. A damasquined buckle set one knife, one scramasax

*Technique employed and decoration style:* The woman wore earrings and a fibular of bronze with four lobes of the style found in early 7<sup>th</sup> century sites.

*Interpretation:* A rather poor site.

*Date:* 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Couprie J., "Informations Archéologiques, Circonscription d'Aquitaine, Petit-Bersac," *Gallia* 33 (1975), pp. 474-476.

### **5. Marmoutier**

*Summary:* A sarcophagi burial site within the town of Tours.

*Archaeological context:* Very few finds in a site of 35 burials .

*Technique employed and decoration style:* Mostly bronze and one silver pin were found .

*Interpretation:* A late 7<sup>th</sup> century site, in an extension of the monastic and parochial cemetery near the Church of St Martin.

*Date:* Late 7<sup>th</sup> century.

*Bibliography:* Galinié H., "Fouilles archéologiques à Tours, 1980. Rapport préliminaire," *Bulletin de la Société Archéologique de Touraine* 39 (1980), pp. 607-649.

### **6. Cloître Saint Martin, Tours**

*Summary:* Layers of superimposed burials.

*Archaeological context:* 49 sarcophagi burials of adults and also 39 children burials near the church of St Martin.

*Technique employed and decoration style:* Only one necklace contained in one of the sarcophagi burials.

*Interpretation:* The site is built over structure of artisanal production very close to the church and monastic community of St Martin of Tours.

*Date:* 4<sup>th</sup> -9<sup>th</sup> century burials.

*Bibliography:* Galinié H., “Fouilles archéologiques à Tours, 1980. Rapport préliminaire,” *Bulletin de la Société Archéologique de Touraine* 39 (1980), pp. 607-649;  
idem, “Fouilles archéologiques à Tours, 1981. Rapport préliminaire,” *Bulletin de la Société Archéologique de Touraine* 40 (1982), pp. 153-199; Galinié H., Randoin B., “Informations Archéologiques, Circonscription de la Touraine, Recherches sur Tours, Les fouilles du Cloître Saint- Martin,” *Gallia* 41 (1983), pp. 314-319.

## **7. Lunel-Viel ( Les Horts)**

*Summary:* One of the three almost simultaneously used cemeteries in Lunel Viel.

*Archaeological context:* The late Roman and Merovingian cemetery had 166 burials, one of which was a prone burial.

*Technique employed and decoration style:* Very few finds in this cemetery, most late 6<sup>th</sup> century buckle and pins were recovered by the “le Verdier” site with more typical Merovingian features of knives, buckles and beads.

*Interpretation:* A Gallo-Roman site still preserved for a portion of the population while two other new cemeteries had started to be used.

*Date:* 3<sup>rd</sup> - late 6<sup>th</sup> century.

*Bibliography:* Garnotel A., Raynaud C., “Groupés or dispersés ? Les morts et la société rurale en Languedoc oriental (IVe-XIIe siècles)”, in *Archéologie du cimetière Chretien, Actes du 2<sup>e</sup> colloque A.R.C.H. E. A.*, (Tours, 1996), pp. 139-153.

## **8. Abbey Saint Victor, Marseille**

*Summary:* A number of sarcophagi burials found in the nave and the Chapel of St André

*Archaeological context:* 34 sarcophagi burials three of which very well furnished with a variety of textile types put into different uses and gold foil strip.

*Technique employed and decoration style:* There were two dressed burials, V and XX, where textiles and metalwork of note, were found.

*Interpretation:* Two furnished late Roman and early Merovingian burials among burials without grave goods.

*Date:* Between 450-700.

*Bibliography:* Boyer R., et alii, *Vie et mort à Marseille à la fin de l' Antiquité. Inhumations habillées des Ve et VIe siècles et sarcophage reliquaire trouvés à l' abbaye de Saint- Victor*, ( Marseille, 1990).

## **9. Estagel**

*Summary:* An open-field cemetery.

*Archaeological context:* 112 graves, of which 22 women, 23 children, 14 men, the rest could not be sexed. 13 out of the 14 men had buckles and 7 had damasquined

buckle sets one of which an incised buckle-plate of Aquitanian type. Of the women, 12 had very rich burials including earrings, and one, in Grave 78, had also gold foil strip between the string of beads between *fibulae*. Bronze radiated headed brooches, for the 12 women at the shoulders and polychrome cloisonée plate buckles. One hairpin.

*Technique employed and decoration style:* The dress for the women was made of linen probably and the graves that yielded textiles were graves n° 78, 23, 62, 70, 84. No glass and no weapons were found.

*Interpretation:* The dress was held at the waist with a leather buckle.

*Date:* Early 6<sup>th</sup> –late 6<sup>th</sup> century.

*Bibliography:* Lantier R., “Le cimetière wisigothique d’ Estagel: fouilles de 1935-36,” *Gallia* 7 (1949), pp. 55-80.

### 10. Montségur, Foix

*Summary:* A few sarcophagi burials near an artisanal site.

*Archaeological context:* Two *fibulae* and three knives. Two buckles. Probably the burials of 2 men and three women.

*Technique employed and decoration style:* The most ornamental buckles and buckle-plates are of Aquitanian embossed type.

*Interpretation:* A small burial site of perhaps a family group.

*Date:* Late 6<sup>th</sup> -early 7<sup>th</sup> century.

*Bibliography:* Camps, M.S., “Informations Archéologiques, Circonscription d’ Aquitaine: Montségur,” *Gallia* 29 (1971), pp. 342-344.

### 11. Tabariane

*Summary:* An open-field cemetery. Cist burials.

*Archaeological context:* A number of the burials were plundered in the 19<sup>th</sup> century so, the exact number of the burials is unknown.

*Technique employed and decoration style:* 11 Buckles and buckle plates were recovered in this cemetery along with *fibulae* and knives, necklace beads. 5 of the buckles are of the Aquitanian embossed type, the rest, have polychrome cloisonée rectangular plates.

*Interpretation:* A rather large cemetery displaying Visigothic features.

*Date:* 6<sup>th</sup> century- beginning of the 7<sup>th</sup> century.

*Bibliography:* Barriere-Flavy C., *Étude sur les sépultures barbares du midi et de l’ ouest de la France. Industrie wisigothique*, (Toulouse, 1892); Bonnet E., *Les Bijoux visigoths de la trouvaille de Laurens (Hérault)*, (Montpellier, 1910), p.94; Ripoll Lopez G., “Materiales Funerarios de la Hispania Visigoda: Problemas de Cronologia y Tipologia”, in Périn P., (ed.), *Gallo-Romains, Wisigoths et Francs en Aquitaine, Septimanie et Espagne*, (Rouen, 1991), pp. 111-120.

## 12. Laurens

*Summary:* An open field cemetery.

*Archaeological context:* The site was discovered and excavated in the 19<sup>th</sup> century, and the state of the documentation does not record or allow estimates of the exact gender ratio. 21 plate buckles were recovered, 8 of which were ornamental and had polychrome cloisonnée rectangular plates. A number of beads and two bronze pins.

*Technique employed and decoration style:* The traits of the metalwork are typically that produced in the area of the the Eastern Purenées.

*Interpretation:* A rather large and rich in finds Visigothic cemetery, comparable with the Estagel and Tabariane sites.

*Date:* Early 6<sup>th</sup> - middle of 7<sup>th</sup> century.

*Bibliography:* Bonnet E., *Les Bijoux visigoths de la trouvaille de Laurens (Hérault)*, (Montpellier, 1910); Ripoll Lopez G., “Materiales Funerarios de la Hispania Visigoda: Problemas de Cronología y Tipología”, in Périn P., (ed.), *Gallo-Romains, Wisigoths et Francs en Aquitaine, Septimanie et Espagne*, (Rouen, 1991), pp. 111-120.

## **2. Archaeological textiles or metalwork associated with textiles (belts) in Anglo-Saxon burials**

### **1. Kentish sites**

#### **1. Dover-Buckland I-II**

*Summary:* Buckland I: On the inland side of Dover, on the Southern slope of a hill, an inhumation cemetery. Buckland II: on the inland side of Dover, below the first Buckland cemetery. An inhumation cemetery.

*Archaeological context:* Buckland I: Approximately over 400 inhumations, 170 inhumations mostly male. There are different plots interpreted as family groups. One female has been buried probably alive in grave 67. Frankish, Jutish and Scandinavian metalwork indicates the presence of Franks, Danes, Jutes I the earliest phase of the cemetery. Anglo-Saxon finds were found in the close precinct of a restricted area. The jewellery however in the late 6<sup>th</sup> century onwards it is made in Kent. There are wealthy male graves with plate buckles of gilt silver and silver at the beginning of the 7<sup>th</sup> century. There are 87 textile records from 56 graves. Graves 391B, 354 of women gold braids running down the head to the chest and vestiges of textile down the back. Female grave 413 of the later phase, traces of linen textile at head and down the back.

Buckland II: 244 graves containing 260 bodies, supermasculinity. There are 249 textile records from 113 graves. Grave 250 of a woman, traces of textile linen pleated down the back. Grave 353, probably in 7<sup>th</sup> c. contained traces of *Schleiergewebe* textile wool, could be a sash.

*Technique employed and decoration style:* Cruciform designs and fish-shaped shield mounts can be an indication of Christianity.

*Interpretation:* Two mixed -culture cemeteries .

*Date:* Early 5<sup>th</sup>–8<sup>th</sup> .

*Bibliography:* Evison V.I., *The Buckland Anglo-Saxon Cemetery*, English Heritage Archaeological Reports 3, (London, 1987), Walton- Rogers P., *Cloth and Clothing in Early Anglo-Saxon England*, (York, 2008), pp. 67-69.

#### **2. Bifrons, Patricbourne**

*Summary:* An inhumation cemetery.

*Archaeological context:* The site was excavated in the 19<sup>th</sup> century. One grave contained 5 skeletons. Two graves had a coffin and gold-foil strip braids.

*Technique employed and decoration style:*

*Interpretation:* Probably a small privileged burial site.

*Date:* Early Saxon, 6<sup>th</sup> –middle of the 6<sup>th</sup> century.

*Bibliography:* Godfrey-Faussett T.G., “ The Saxon cemetery at Bifrons,” *Archaeologia Cantiana* 10 (1876), pp. 298-315; idem, “ The Saxon cemetery at Bifrons,” *Archaeologia Cantiana* 13 (1880), pp. 552-554; Chadwick-Hawkes, S., “The Anglo-Saxon cemetery of Bifrons in the parish of Patricbourne, East Kent, *Anglo-Saxon Studies in Archaeology and History* 11, (2000), pp. 1-94.

### 3. Chatham Lines

*Summary:* On the slope of a steep hill facing Rochester. A barrow cemetery.

*Archaeological context:* The site was excavated in the 18<sup>th</sup> century.

*Technique employed and decoration style:* The finds include Roman coins and artefacts, a celtic bracelet . There are three barrows belonging to women with gold foil-strip braids and beads and girdle-hangers. Five textile records from at least these three female barrows.

*Interpretation:* Probably a small privileged burial site.

*Date:* Early Saxon, 5<sup>th</sup> –6<sup>th</sup> century.

*Bibliography:* Douglas J., *Nenia Britannica*, (London, 1793); Owen-Crocker G., *Dress in Anglo-Saxon England*, (Woodbridge, 2004), pp. 94, 96.

### 4. Faversham I-II, King's Field

*Summary:* On a slope, two inhumation cemeteries one above the other.

*Archaeological context:* The sites were excavated in the 19<sup>th</sup> century.

*Technique employed and decoration style:* The finds include 6<sup>th</sup> and 7<sup>th</sup> century metalwork objects, including a set of Anglian girdle hangers.

*Interpretation:* A Kentish cemetery with some Anglian features?

*Date:* Late 5<sup>th</sup> -late 6<sup>th</sup> centuries.

*Bibliography:* Roach Smith C., *A Catalogue of Anglo-Saxon and other Antiquities, discovered at Faversham, in Kent, and bequeathed by William Gibbs, Esq., of that town to the South Kensington Museum*, (London, 1873), p.14; idem, *Collectanea Antiqua*, (London, 1868), p.142; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids", *Medieval Archaeology* 11 (1967), pp. 42-86; Bender Jørgensen L., *North European Textiles until AD. 1000.*, ( Aarhus, 1992), p. 212.

### 5. Finglesham, Northbourne

*Summary:* An inhumation cemetery.

*Archaeological context:* More than 110 graves. The first discoveries following gravel-digging in the late 19<sup>th</sup> century are now lost. After the 1920's new discoveries. Two burials were probably in coffins. One burial was that of a man with a second burial thrown in on top. Female grave 57: traces of textile on head, pair of small annular brooches found at temples.

*Technique employed and decoration style:* The finds are predominantly 6<sup>th</sup> and 7<sup>th</sup> century metalwork. Three female privileged burials two of which yielded gold-foil braids. 91 textile records from 54 graves.

*Interpretation:* A large Kentish inhumation cemetery.

*Date:* 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Chadwick-Hawkes, S., "The Anglo-Saxon cemetery at Finglesham, Kent: a reconsideration," *Medieval archaeology* 2 (1958), pp.1-71; Cutler D.F., Chadwick-Hawkes S., Grainger H., *The Anglo-Saxon cemetery at*

*Finglesham, Kent*, Oxford University School of Archaeology Monograph 64, (Oxford, 2006), pp. 357-369.

## **6. Howletts, Littlebourne**

*Summary:* A small inhumation cemetery.

*Archaeological context:* 8 graves, two of which were female élite burials buried with girdle hangers and gold foil strip braid.

*Technique employed and decoration style:* Very ornate contents of a typical Kentish female privileged graves (8).

*Interpretation:* A small family plot or a small community.

*Date:* 6<sup>th</sup> century.

*Bibliography:* Unpublished cemetery, finds appear in Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids," *Medieval Archaeology* 11 (1967), pp. 69-70; Site index n° 4645 in ADS

([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007))

## **7. Lyminge II (North Cemetery)**

*Summary:* The North cemetery at the head of Elmhalm Valley. An inhumation cemetery.

*Archaeological context:* 63 inhumations have been excavated. One grave has been marked with a small mount another, one of the richest in metalwork finds of local Kentish production, had a coffin.

*Technique employed and decoration style:* Lots of ornamental Kentish metalwork in gilt bronze and also silver with both men and women. One textile record.

*Interpretation:* The cemetery of a small prosperous community.

*Date:* Early Saxon, first quarter of the 5<sup>th</sup> –middle of the 6<sup>th</sup> century.

*Bibliography:* Warhurst A., "The Jutish cemetery at Lyminge," *Archaeologia Cantiana* 49 (1955), p. 28; Site index n° 4679 in ADS  
([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

## **8. Sarre**

*Summary:* An inhumation cemetery on the flat ground near the River Wantsum at a traditional crossing place to the isle of Thanet.

*Archaeological context:* Over 274 inhumations excavated in the 1860's. But this is only a part of the cemetery. Five female graves with ornamental metalwork, one, with a long gold foil-strip braid.

*Technique employed and decoration style:* The metalwork the kidney and heart-shaped oval buckles for the women and the triangular buckles for some of the men, represent a small portion of the wealth of a prosperous community. There are 3 textile records from three graves.

*Interpretation:* A large community producing metalwork.

*Date:* late 5<sup>th</sup> to the late 7<sup>th</sup> century.



*Bibliography:* Brent J., "Account of the Society's researches in the Anglo-Saxon cemetery at Sarr," *Archaeologia Cantiana* 6 (1866), pp. 157-85; Perkins D.R.J., "The Jutish cemetery at Sarre," *Archaeologia Cantiana* 109 (1991), pp. 1-165; Crowfoot E., "The textiles", in *ibidem*, pp. 154-160.

### **9. Stowting**

*Summary:* A small inhumation cemetery consisting of a group of graves.

*Archaeological context:* 9 Inhumations. A very rich female burial containing a gold foil-strip braid with girdle hangers, weaving batten and rock crystal ball.)grave 9)

*Technique employed and decoration style:* Locally produced metalwork for 4 of the graves. A gold foil braid in a female grave, n° 9.

*Interpretation:* A small community or family plot, probably of a certain status.

*Date:* 6<sup>th</sup> century.

*Bibliography:* Brent J., "An account of researches in an Anglo-Saxon cemetery at Stowting, in Kent, during the autumn of 1866," *Archaeologia* 41 (1867), pp. 409-20; Site index n° 4794 in ADS

([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

### **10. Chessel Down (Isle of Wight)**

*Summary:* An inhumation cemetery.

*Archaeological context:* A number of burials probably reaching 80-85, excavated in the 19<sup>th</sup> century. One of the burials was particularly rich, containing a full necklace of amber beads, three long square-headed brooches, a gold-foil braid, a girdle with hangers, a landle, a spoon, a crystal ball.

*Technique employed and decoration style:* Very ornate female costume, The metalwork was locally produced.

*Interpretation:* A prosperous community cemetery.

*Date:* 5<sup>th</sup>-6<sup>th</sup> century.

*Bibliography:* Hillier G., *The History and Antiquities of the Isle of Wight*, (London, 1855), p. 29ff; Roach Smith C., *Collectanea Antiqua* 6, (London, 1868), p. 142; Arnold C.J., *The Anglo-Saxon cemeteries of the Isle of Wight*, (London, 1982).

### **11. Mill Hill Deal**

*Summary:* An inhumation cemetery close to the Wantsum Channel, in the outskirts of modern Deal.

*Archaeological context:* 76 inhumations in cemetery I representing the complete cemetery. More than 40 graves with metalwork for both men and women to an almost equal degree, 19 of which are sword burials with Continental metalwork, four of which contain purse mounts and scabbards and baldrics similar to the chiefs at Lavoye and Famars. The women wore Frankish brooches and belts below the breasts or at the hips that is in an unusual way and were physically substantially smaller than the men. There is a double burial of a couple grave 105C where the woman wore a

long veil with brocaded gold foil strip decoration which expanded all over the fabric and its hems.

*Technique employed and decoration style:* The metalwork seems entirely Frankish.

*Interpretation:* A colony? Cemeteries II, II and IV, are not excavated yet and we do not have the entire picture. There are 43 textile records from 32 graves.

*Date:* The beginning of the 6<sup>th</sup> century to the middle of the 6<sup>th</sup> century.

*Bibliography:* Parfitt K., Brugmann B., *The Anglo-Saxon Cemetery at Mill Hill, Deal, Kent. The Society for Medieval Archaeology Monograph series no 14*, (London, 1997), pp. 31-2, p.160, p.192, fig. 55, p. 213, fig.76; Fritchie C., "Textile catalogue", in *ibidem*, pp. 252-257.

## **12. Polhill ( Kensing)**

*Summary:* An inhumation cemetery.

*Archaeological context:* 85 graves The site was excavated in the 19<sup>th</sup> century and then again in the 1960-70's.

*Technique employed and decoration style:* The metalwork has Saxon, Frankish and Anglo-Saxon features. There are 6 textile records from 5 graves including evidence for embroidery and dyes. In Grave 43F, a relic box was found, in the male graves 68 and 83, important metalwork of triangular buckle sets retained textile fragments.

*Interpretation:* It has mixed Saxon and Anglo-Saxon features.

*Date:* Mostly 7<sup>th</sup> century.

*Bibliography:* Hawkes S.C., "The dating and social significance of the burials in the Polhill cemetery", in Philp B.J., *The Anglo-Saxon cemetery at Polhill, Dunton Green, Kent*, (Dover 1973), pp. 164-186.

## **13. Riseley( Horton Kirbey)**

*Summary:* A mixed rite cemetery. Some graves lined with flints forming a cist.

*Archaeological context:* 112 Inhumations and 5 cremations. There are 13 records of textiles from 10 graves.

*Technique employed and decoration style:* The metalwork in the female and male graves, the knives and the few weapon burials is of Saxon production, even if this is a Kentish cemetery. No Frankish elements are found here.

*Interpretation:* Having Saxon features mostly.

*Date:* Early Saxon 5<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Philp B.J., *Excavations in West Kent, 1960-1970*, (Dover, 1973), pp. 187-201; Site index n° 4743 in ADS ([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

#### 14. Sibertworth Down. Barfreston

*Summary:* A barrow cemetery. There are primarily inhumations in individual barrows.

*Archaeological context:* Approximately 200 inhumations, mostly excavated in the 17<sup>th</sup> century. the metalwork finds are typical of Late Kentish cemetery with a number of girdle hangers for a number of women and a few imported rectangular and triangular buckles for a few men. Generally however, these finds are sparser than usual in the rest of the cemetery.

*Technique employed and decoration style:* The metalwork is mostly locally produced, the buckles of some men probably imported from Francia.

*Interpretation:* A large not very prosperous community of the 7<sup>th</sup> century.

*Date:* Late 6<sup>th</sup> – 7<sup>th</sup> century.

*Bibliography:* Faussett B., *Inventorium Sepulchrale*, London, 1856, p.101, 110-112, 118, 122-123, 132-133; Crowfoot E., “The textiles”, 1990, unpublished, in Walton-Rogers P., *Cloth and Clothing in Early Anglo-Saxon England, AD 450-700*, York, 2007, p. 57; Site index n° 4764 in ADS ([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

#### 15. Updown

*Summary:* An inhumation cemetery.

*Archaeological context:* More than 40 graves, mostly of men, have yielded a great number of textile fragments preserved on the metalwork. Silk was also evidenced here.

*Technique employed and decoration style:* In grave 34 the textiles from the relic box have been published. The rest of the textiles remain unpublished. 36 graves yielded textiles.

*Interpretation:* Graves 2, 4, 5, 12, 13, 14, 16, 17, 20, 26 27, 28, 29, were graves of men who wore iron buckle-plates and also three of them had spears wrapped in tabby woolen cloth. Five of them had wrapped knives. The women in graves 36, 10, 21, had metalwork, mostly girdle hangers and strap-ends and knives which preserved textile fragments on the chatelaine links which were remarkably long, a relic box also had a piece of silk textile lining, Grave 34.

*Date:* Early to middle of the 7<sup>th</sup> century.

*Bibliography:* Chadwick-Hawkes S., “The archaeology of conversion: cemeteries”, in Campbell J., *The Anglo-Saxons*, (Oxford, 1982), pp. 48-49; Crowfoot E., “The textiles”, 1990, unpublished, in Walton-Rogers P., *Cloth and Clothing in Early Anglo-Saxon England, AD 450-700*, (York, 2007), p. 57; Site index n° 4815 in ADS

([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007))

## Anglian sites

### **1. West Heslerton**

*Summary:* An inhumation -cremation cemetery (mixed rite) on the foot of a North-facing scarp of Yorkshire Wolds. Some coffin burials.

*Archaeological context:* 185 inhumations and 15 cremations, but the limits of the cemetery have been identified and the burials are estimated to 300. one horse burial of the Anglian period. The Anglian village has been excavated on higher land to the South of the cemetery. The burials were arranged with different foci, probably representing different kinship groups and a different alignment. Evidence for textile on head in female graves 78, 143. In grave 143, evidence for *Schleiergeweber* at head.

*Technique employed and decoration style:* There were 236 textile records from 91 graves. Female grave 78 had traces for pleated linen textile.

*Interpretation:* The metalwork finds were not of exceptional quality; More than half of the female graves of the 6<sup>th</sup> century yielded brooches at the shoulders and girdle hangers; the evidence for dyes and for braids is exceptional also the preservation of some weave types peculiar to the area. Tablet weaving evidence. Evidence for a special veil weave on fine wool.

*Date:* First quarter of 5<sup>th</sup> century- early 7<sup>th</sup> century.

*Bibliography:* Haughton C., Powlesland D., *West Heslerton, the Anglian Cemetery, vol 1, The Excavation and Discussion of the Evidence, Vol 2, Catalogue of the Anglian Graves and Associated Assemblages*, (West Heslerton, Yorkshire:the Landscape Research Centre, 1999); Walton-Rogers P., "The textiles", *in ibidem*, pp. 67-69, 143-171.

### **2. Sewerby**

*Summary:* On the North Sea coast on a low ridge of sand and gravel close to the South end of Dane's Dyke. An inhumation cemetery.

*Archaeological context:* More than 59 inhumations and one possible cremation. Full extend of the cemetery is unknown. Two excavation sin 1959 and 1974 uncovered burials arranged in polycentric groups of mixed status/gender/ age possibly extended family groups. The metalwork consists of typical Anglian artefacts. Some rich female graves with the full kit especially between 20-40 years but few male weponed burials. There is one female prone burial, probably the person wasburied alive Grave 42 in a average costume was buried on top pf a a richly coffined burial of a young woman in Grave 49. There were possibly structures or enclosures in the cemetery. Grave 19, textile remains on the back of two brooches. Female grave 57 evidence for textiles encircling head and shoulders, probably a hood/

*Technique employed and decoration style:* The Anglian artefacts comprise buckles of iron and chatelaines with a variety of girdlehangars for more than half of the women of the site. Men with knives and buckles.

*Date:* Beginning of 5<sup>th</sup> century, early 7<sup>th</sup> century.

*Interpretation:* A cemetery of unknown dimensions with some peculiarities.  
*Bibliography:* Hirst S., *An Anglo-Saxon Inhumation cemetery at Sewerby, East Yorkshire*, (York, 1985); Crowfoot E., "The textiles", in *ibidem*, pp. 48-54.

### **3. Catterick (Racecourse)**

*Summary:* On the River Swale, an inhumation cemetery.

*Archaeological context:* There are other cemeteries in the vicinity of the same period and the settlement has been identified. there were 45 inhumations 7 of them crouched and one child was prone. The full extent of the cemetery is unknown.

*Technique employed and decoration style:* Beads especially of amber were a typical feature of the female costume. An unusually large lozenge-shaped brooch was recovered. The metalwork was restricted to a number of women apart from the simple buckles for the men. There were no swords and the only spearhead from the site had been deliberately bent. There were 20 textile records from 8 or 9 graves.

*Interpretation:* A rather poor site of a poor community.

*Date:* Early 5<sup>th</sup> to the early 7<sup>th</sup> century.

*Bibliography:* Walton-Rogers, P. "The textiles", unpublished, in *eadem*, *Cloth and Clothing in Early Anglo-Saxon England, AD 450-700*, (York, 2007), pp. 52, 108, 230; Site index n° 4542 in ADS

([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007))

### **4. Scorton, Hollow Banks**

*Summary:* An inhumation cemetery in North Yorkshire in Swaledale.

*Archaeological context:* A linear cemetery following the line of an old channel. 106 inhumations of which 15 late Roman and all the rest Anglo-Saxon. Around 20 destroyed graves. The full extent of the cemetery has been excavated. there are 4 textile records from 4 Roman graves and 108 textile records from 31 Anglo-Saxon graves. Traces for textiles on head and down the back in female graves: 18, 31, 80, 98, 112. Evidence for *Schleiergewebe*, in graves 31, 98, 112, on head.

*Technique employed and decoration style:* The metalwork and the weaves are typically Anglian in the usual proportions of girdle hangers chatelaine links and brooches and wrist clasps. Special weaves and dyes are evidenced. Female grave 80 contains traces of pleated linen textile. A veil weave on fine wool in 3 graves of 6<sup>th</sup> century.

*Interpretation:* A medium size community with a lot of evidence for local artisanal production.

*Date:* 4<sup>th</sup> to 6<sup>th</sup> century.

*Bibliography:* Speed G., Powlesland D., *Excavation at Hollow Banks Quarry, Scorton, N. Yorkshire*, in preparation and Walton-Rogers P. "Costume and textiles", in *idem*; *Idem*, *Cloth and Clothing in Early Anglo-Saxon England*, (York, 2008), pp. 67-69. Site index n° 4862 in ADS

([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

## 5. Sancton I-II

*Summary:* East Yorkshire, on the lower slope of an escarpment, a cremation cemetery. Frisian finds of the 4<sup>th</sup> and 5<sup>th</sup> centuries suggest that *laeti* may have settled in the area. The second cemetery of the mixed rite with inhumations and cremations lower down the slope.

*Archaeological context:* A large cremation cemetery of unknown extent. There are two textile records from two cremations.

*Technique employed and decoration style:* A cremation cemetery, not much evidence. The second cemetery includes Anglian metalwork mostly in the usual proportions, but it has not been published yet.

*Interpretation:* Frisian finds of the 4<sup>th</sup> and 5<sup>th</sup> centuries suggest that *laeti* may have settled in the area, afterwards an Anglo-Saxon mixed rite cemetery.

*Date:* Early 5<sup>th</sup> century to middle of the 7<sup>th</sup> century.

*Bibliography:* Timby J., "Sancton I Anglo-Saxon cemetery: excavations carried out between 1976 and 1980," *Archaeological Journal* 150 (1993), pp. 243-365; Walton-Rogers P., "The textiles", in *ibidem*, pp. 344-345; Bender Jørgensen L., *North European Textiles until AD. 1000.*, (Aarhus, 1992), p. 201.

## 6. Cleatham

*Summary:* A cremation and inhumation cemetery in Lincolnshire, in Lindsey.

*Archaeological context:* The exceptional preservation of the textile finds was the reason why the textiles were published before the excavation report. 62 inhumations and over 1000 cremations.

*Technique employed and decoration style:* There are 73 textile records from the 21 graves. Evidence for a proportion of the women wearing the *peplos* the Anglian costume with braided girdles and tablet-woven selvages. Men have knives and buckles mostly. Some women are wearing a number of brooches in a very unusual way as to pin down the girdle or a tablet-woven braid. Graves 31, 40 have a very strange arrangement of 4 brooches and a tablet-woven belt.

*Interpretation:* The cemetery was in use from the 5<sup>th</sup> to the 7<sup>th</sup> century but the textile finds come mostly from the 6<sup>th</sup> century. The buckles tended to be very large and heavy for the men and the women. After the 7<sup>th</sup> century it became narrower.

*Date:* Middle of the 5<sup>th</sup> century to the end of the 7<sup>th</sup> century.

*Bibliography:* Coatsworth E., Fitzgerald M., Leahy K., Owen-Crocker G., "Anglo-Saxon Textiles from Cleatham, Humberside," *Textile History* 27 (1) (1996), pp. 5-41.

## 7. Fonaby, Caistor

*Summary:* At the western edge of Lincolnshire Wolds a mixed-rite cemetery.

*Archaeological context:* It was unsystematically excavated in the late 1950's and the records were lost. At least 49 inhumations and 12 cremations.

*Technique employed and decoration style:* There are 73 textile records from 20 inhumations and also 23 more unstratified fragments. Typical Anglian metalwork iron buckles and brooches at the shoulders.

*Interpretation:* A rather small community cemetery.

*Date:* Late 5<sup>th</sup> century- middle of the 6<sup>th</sup> century.

*Bibliography:* Cook A.M., "The Anglo-Saxon cemetery at Fonaby, Lincolnshire," *Occasional Papers in Lincolnshire Archaeology and History* 6 (1981), pp. 1-105; Crowfoot E., "The textiles", in *ibidem*, pp. 89-101.

## **8. Tattershall Thorpe**

*Summary:* An inhumation cemetery in Lincolnshire and a barrow burial at its outskirts.

*Archaeological context:* The number of the graves have not been published yet, and the extent of the cemetery is unknown. The metalwork is typically Anglian, wrist-clasps and girdle hangers. Also an barrow burial at the outskirts of the cemetery.

*Technique employed and decoration style:* A very rich burial of a smith with the full kit of a goldsmith, silversmith a blacksmith. A piece of silk on a round openwork roundel.

*Interpretation:* The burial of a revered or feared high status outsider.

*Date:* Middle of the 7<sup>th</sup> century.

*Bibliography:* Hinton D.A., *A Smith in Lindsey: The Anglo-Saxon Grave in at Tattershall Thorpe, Lincolnshire*, Society for Medieval Archaeology Ser. 16, London, 2000.

## **9. Sleaford**

*Summary:* A mixed rite cemetery on the tributary of the Slea river, in undulating low-lying land. Lincolnshire.

*Archaeological context:* 600 inhumations are estimated, of which 241 are recorded. The inhumations were mostly arranged in rows near an earlier Iron-Age tumulus. A significant feature is the gender segregation of this cemetery: the graves with brooches, beads and pottery were in the Western part of the cemetery and those with shields and spears at the East.

*Technique employed and decoration style:* There are 23 textile records from 21 inhumations. A number of well-furnished graves and some Continental objects.

*Interpretation:* A well-connected with the Continent site, also the most interesting weaves are imported to an extent.

*Date:* Middle of the 5<sup>th</sup> century to end of 6<sup>th</sup> century.

*Bibliography:* Thomas G.W., "On excavations in an Anglo-Saxon cemetery at Sleaford in Lincolnshire," *Archaeologia* 50 (1887), pp. 383-406; Bender Jørgensen L., *North European Textiles until AD. 1000.*, (Aarhus, 1992), pp. 202-203; Site index n° 4767 in ADS ([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007))

## 10. Castledyke/ Barton

*Summary:* An inhumation cemetery on the Southern bank of the Humber estuary at the Northern end of the Lincolnshire Wolds.

*Archaeological context:* 196 inhumations and 227 bodies excavated between 1975-1990, plus five found in 1939. The estimate is for a 400 burials in total. The cemetery was used for 200 years, in the first period the crouched burial was in practice then the extended, but with a significant overlap in the middle. Some coffined burials and occasional grave markers. The grave goods are fewer in the later period.

*Technique employed and decoration style:* The finds are typically Anglian metalwork and also Saxon from the Midlands, Wessex and Kent. Also some Frankish goods which may have come via Rhineland to the Humber. There are 105 records from 63 graves. Typical age and gender kits found in the area. Beads and brooches and also girdles and keys worn after the assessed threshold of maturity by the women. Female grave 160, evidence for linen textile on head and down the back, probably 7<sup>th</sup> c or later.

*Interpretation:* It seems that the estuary facilitated the network of exchange. In the 8<sup>th</sup> century the site shifted to St Peter's at Barton.

*Date:* Early 5<sup>th</sup> to early 8<sup>th</sup> century.

*Bibliography:* Drinkall G., Foreman, M., *The Anglo-Saxon Cemetery at Castledyke South, Barton-on-Humber*, Sheffield Excavation Reports 6, (Sheffield, 1998); Walton-Rogers P., "Craft and weaving equipment", and "Textiles and clothing" and "The swordbeater" in *ibidem*, pp. 274-279, 292-294.

## 11. Morning Thorpe

*Summary:* A mixed-rite cemetery in Southern Norfolk.

*Archaeological context:* 365 inhumations and 9 cremations. 98 graves belong to the first phase and they are distinguished by the metalwork types.

*Technique employed and decoration style:* The gender identification was made mostly on the basis of the grave goods as the preservation of the bones was poor. The finds include a lyre and an unusual number of penannular brooches. There were 197 records of textiles from 98 graves.

*Interpretation:* A large community cemetery with mixed Anglian and Saxon features in the metalwork.

*Date:* Mostly 6<sup>th</sup> century.

*Bibliography:* Green B., Rogerson A., White S.G., "The Anglo-Saxon Cemetery at Morning Thorpe, Norfolk," *East Anglian Archaeology Rep*, 36.1 (1987), pp. 171-178; Crowfoot E., "The textiles", in *ibidem*, pp. 171-175.

## 12. Spong Hill

*Summary:* A mixed rite cemetery in central Norfolk. Two male chamber graves inside ring ditches where 6 coffins were found.

*Archaeological context:* 57 inhumations and more than 2,000 cremations. Mostly a cremation cemetery with a middle phase of inhumation.

*Technique employed and decoration style:* 116 records of textiles from 31 inhumation graves. The usual finds for a Saxon-Anglo-Saxon cemetery, including a number of cruciform brooches found with more than 1/3 of the women spherical tin



beads and also a magnificent sworn with scroll decoration on the scabbard mouth. Fish-shaped shield mounts and a number of weapon burials. Romano-British gilded metalwork is also evidenced. The *peplos* is worn by more than half of the women at least with brooches or even more, stitched at the shoulders.

*Interpretation:* An early Anglo-Saxon cemetery with metalwork of mixed Saxon and Romano-British provenance,

*Date:* Early 5<sup>th</sup> century to the middle of the 6<sup>th</sup> century.

*Bibliography:* Hills C., Penn K., Rickett R., *The Anglo-Saxon Cemetery at Spong Hill, North Elmham*, East Anglian Archaeology Report 21, (Dereham, 1984); Gilmour B.A., "Appendix II: X Radiographs of two objects: the weaving batten (24/3) and sword (40/5)", in *ibidem*, pp. 160-163; Crowfoot E., "The textiles", in *ibidem*, pp. 17-28; Hills C., "A chamber grave from Spong Hill, North Elmham," *Medieval Archaeology* 21 (1977), pp. 167-176; Hills C., Penn K., Rickett R., "The Anglo-Saxon cemetery at Spong hill, Norfolk, Part 4," *East Anglian Archaeology* 34 (1987), pp. 1-49.

### 13. Hollywell Row

*Summary:* An inhumation cemetery in Suffolk.

*Archaeological context:* Over 100 inhumations but in all probability we do not know its extent.

*Technique employed and decoration style:* Grave 11, of a little girl dressed as a grown woman with her girdle hangers and weaving batten, yielded gold foil strip. There 23 textile records from 18 graves and one of these is well stratified. Grave 37 of a woman preserved vestiges of textile down to back and small bronze rings at the temples.

*Interpretation:* An Anglian cemetery with a local privileged group.

*Date:* Early 5<sup>th</sup> century- 7<sup>th</sup> century.

*Bibliography:* Lethbridge, T.C., *Recent excavations in Anglo-Saxon cemeteries in Cambridgeshire and Suffolk.*, Cambridge Antiquarian Society, 2<sup>nd</sup> Series 3 (1931), pp. 10-17, 42; Crowfoot E., Chadwick-Hawkes S., "Early Anglo-Saxon gold braids", *Medieval Archaeology* 11 (1967), pp. 42-86; Bender Jørgensen L., *North European Textiles until AD. 1000.*, (Aarhus, 1992), p. 212.

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### 14. Cambridge (Saint-John's College)

*Summary:* Saint-John's College, the burial of a woman.

*Archaeological context:* A leather and tablet-woven dyed braid found in the context of the burial of a woman

*Technique employed and decoration style:* Flax tablet weave stitched onto leather

*Interpretation:* A composite girdle.

*Date:* Probably middle of the 7<sup>th</sup> century.

*Bibliography:* Lethbridge, T.C., *Recent excavations in Anglo-Saxon cemeteries in Cambridgeshire and Suffolk.*, Cambridge Antiquarian Society, 2<sup>nd</sup> Series 3 (1931), p. 60.

### **15. Little Eriswell, Lakenheath**

*Summary:* An inhumation cemetery on a slight rise.

*Archaeological context:* 33 inhumations from the 1959 excavation.

*Technique employed and decoration style:* There are the typical Anglian metalwork finds including wrist -clasps and also 30 textile records from 16 graves.

*Interpretation:* A small community cemetery.

*Date:* Early 6<sup>th</sup> to the end of the 6<sup>th</sup> century.

*Bibliography:* Hutchinson P., "The Anglo-Saxon cemetery at Little Eriswell, Suffolk," *Proceedings of the Cambridge Antiquarian Society* 59 (1966), pp.1-59; Crowfoot E., "The textiles", in *ibidem*, pp. 29-32.

### **16. Flixborough**

*Summary:* The finds of the settlement, cemetery and productive site.

*Archaeological context:* The inhumation cemetery near the high status settlement has not been published yet. Its extent is unknown.

*Technique employed and decoration style:* A number of highly ornate metal straps from girdles and also pins from veils and smaller ones from shrouds were recovered.

*Interpretation:* An ecclesiastical site with a cemetery, female and male burials.

*Date:* Late 6<sup>th</sup> middle of the 8<sup>th</sup> century.

*Bibliography:* Loveluck C.P., "A high-status Anglo-Saxon settlement at Flixborough," *Antiquity* 72 (1998), pp.146-161.

### **17. Bergh Apton**

*Summary:* An inhumation cemetery in South Norfolk, near the traces of a Romano-British settlement.

*Archaeological context:* 63 inhumations but they represent only part of the later cemetery.

*Technique employed and decoration style:* A number of weapon burials and zoomorphic shield mounts and a copper alloy necklet in a grave with male accessories, in Grave 50. There were 83 textile records from 28 graves. The metalwork bears the typically Anglian evidence for the *peplos* and shoulder brooches.

*Interpretation:* An Anglian cemetery with a weapon burial rite pronounced element.

*Date:* Early 6<sup>th</sup> century, end of 6<sup>th</sup> century.

*Bibliography:* Green B.-Rogerson A., "The Anglo-Saxon cemetery at Bergh Apton, Norfolk," *East Anglian Archaeology* 7 (1978), pp. 98-106.

## **Saxon and Anglo-Saxon sites**

## 1. Wakerley

*Summary:* An inhumation cemetery overlooking the valley of the River Welland in Northamptonshire.

*Archaeological context:* There are two groups of graves: I: 85 burials of the 6<sup>th</sup> century (520-610) and II: a smaller cemetery of 6 burials of the 7<sup>th</sup> century. There may be family plots in the 7<sup>th</sup> century groups. Traces of textile on head, linen, female grave 80. Grave 74 of a woman aged 35-45, had evidence for textile encircling head and shoulders, probably a hood.

*Technique employed and decoration style:* The finds are a hybrid of Anglian and Saxon metalwork and there is one imported Thuringian brooch of the late 6<sup>th</sup> century.

*Interpretation:* A well-connected cemetery.

*Date:* 6<sup>th</sup> -7<sup>th</sup> century.

*Bibliography:* Adams B., Jackson D., "The Anglo-Saxon Cemetery at Wakerley, Northamptonshire," *Northamptonshire Archaeology* 22 (1989), pp. 69-178; Site index n° 4821 in ADS

([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007))

## 2. Barrington A/B, Edix Hill

*Summary:* An inhumation cemetery in the Cam valley near Cambridge near a Romano-British settlement at Barrington.

*Archaeological context:* 115 inhumations with 149 bodies. Probably all in all 300 or more graves. The earliest evidence for Anglo-Saxon production appears in the end of the 5<sup>th</sup> century. The report in the 1998 publication integrated a review of 19<sup>th</sup> century finds 50-60 burials in A Phase one (500-575) and Phase two (Final Phase). Also at Hasslingfield nearby, a mixed rite cemetery with 19<sup>th</sup> century finds similar to the ones in Edix Hill.

*Technique employed and decoration style:* In A there is a cultural mixture of Anglian, Saxo and Kentish elements. There are four costume groups in all probability in Phase one: all kinds of metalwork worn in Britain also are found. Two of the later Phase women have been given bed burials. There were 85 textile records from 35 graves.

*Interpretation:* The cemeteries of Barrington A and B probably served two communities.

*Date:* 5<sup>th</sup> -middle of the 7<sup>th</sup> century.

*Bibliography:* Malim T., Hines J., *The Anglo-Saxon Cemetery at Edix Hill (Barrington A) Cambridgeshire*, CBA Research Report 112, (York, 1998). Site index n° 4598 in ADS

([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007))

### 3. Burwell

*Summary:* Grave 72, in a cemetery of unknown dimensions.

*Archaeological context:* The burial of a woman with two metallic belt straps and a cruciform brooch.

*Technique employed and decoration style:* There is evidence for a tablet-woven braid used with an iron ring to suspend metallic objects. At the end of the braid probably fitted a piece of leather.

*Interpretation:* A composite girdle combining leather, fibres and metalwork.

*Date:* Probably middle of the 7<sup>th</sup> century.

*Bibliography:* Lethbridge, T.C., *Recent excavations in Anglo-Saxon cemeteries in Cambridgeshire and Suffolk.*, Cambridge Antiquarian Society, 2<sup>nd</sup> Series 3 (1931), p. 6, 48; Bender Jørgensen L., *North European Textiles until AD. 1000.*, (Aarhus, 1992), pp. 206.

### 4. Winnall I-II

*Summary:* The inhumation cemetery of the Final Phase.

*Archaeological context:* 42 inhumations with very few finds. 13 were men and 14 were women, the rest probably children or adolescents.

*Technique employed and decoration style:* A few pins, one scramasax in grave 39. 18 Knives two spindle whorls, 3 bone combs and 1 pottery vessel. 12 iron buckles for the men and two iron rings from chatelaines in female graves.

*Interpretation:* A very poor in finds cemetery at the end of the furnished rite.

*Date:* 710-760.

*Bibliography:* Meaney A.L., Chadwick-Hawkes S., *Two Anglo-Saxon cemeteries at Winnall, Winchester, Hampshire*, (London, 1970).

### 5. Sutton-Hoo

*Summary:* The barrow cemetery in Suffolk.

*Archaeological context:* 18 burials mounds including 2 ship burials and 5 cremations have been recorded in two campaigns of excavation. The Ship Burial is in Mound 1 and there was a second in Mound 2 although the ship in this case was placed above the built burial chamber. The earliest mounds are probably those with cremation burials: 3, 4, 5, 6, 18 and Mound 5 was probably the first. Mound 16 is an inhumation of a female teenager and mound 12 of a boy. Also a number of execution graves of the Late Anglo-Saxon period.

*Technique employed and decoration style:* The above mounds were cremations of young men of a high élite of the early 7<sup>th</sup> century. There are 51 records for textiles from Mound 1. No textiles are recorded from the execution burial. Soumak weaves and gold foil braids are found in the Mound 1, also embroidery, dyes in this and also Mound 16.

*Interpretation:* A royal burial site with textile and metalwork connections with the Scandinavian world.

*Date:* Early 7<sup>th</sup> century Late Anglo-Saxon: 10<sup>th</sup> -11<sup>th</sup> century.

*Bibliography:* Bruce-Mitford R.L.S., *The Sutton Hoo Ship Burial*, vols I-III, (London, 1975-1983); Crowfoot E., “Sutton Hoo Ship and Mounds 2-4”, in *ibidem*, pp. 409-479; Carver M.O.H., *Sutton Hoo: A Seventh- Century Princely burial Ground and its Context*, (London, 2005); Walton-Rogers P., “The textiles from Mounds 5, 7, 14, and 17”, in *ibidem*, pp. 61-62; Site index n° 4795 in ADS ([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_ah2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_ah2007))

## **6. Snape**

*Summary:* In East Suffolk, a mixed rite cemetery.

*Archaeological context:* Grave 1 is a ship burial excavated in 1862 and dated to the middle or late 6<sup>th</sup> century. There 47 inhumations and 23 cremations representing a 20% of the original cemetery.

*Technique employed and decoration style:* There are 92 records for textiles from 28 inhumations and 1 record from one cremation. Graves 4, 47 63 also boat burials. in grave 21 and 17 there was evidence for textiles and leather-hide grave linings.

*Interpretation:* A high status site.

*Date:* 5<sup>th</sup> century -early 7<sup>th</sup> century.

*Bibliography:* Filmer- Sankey W., Pestell T., *Snape Anglo-Saxon Cemetery excavations and survey 1824-1992*, East Anglian Archaeology Reports 95, Ipswich Archaeological Service, Suffolk Country Council, (Ipswich, 2001).

## **7. Broomfield Barrow, Essex**

*Summary:* North of Chelmsford. A barrow burial.

*Archaeological context:* The “Warrior Grave” was excavated in 1864.

*Technique employed and decoration style:* The textiles were published in the Sutton Hoo publication as comparanda for the ship burial. The finds include a bronze pan, a sword, a scabbard, a shield, two glass bowls two buckets and two wooden cups with gilded bronze rims.

*Interpretation:* The new aristocracy buried in barrows.

*Date:* Early Saxon, 7<sup>th</sup> –late 7<sup>th</sup> century.

*Bibliography:* Bruce-Mitford R.L.S., *The Sutton Hoo Ship Burial* 3, (London, 1983); Site index n° 4592 in ADS ([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_ah2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_ah2007)).

## **8. Wasperton, Warwickshire**

*Summary:* An inhumation- cremation cemetery on a terrace 600 m East of the River Avon.

*Archaeological context:* 182 inhumations and 24 cremations of which 36 Roman, 137 Saxon and 9 with mixed cultural traits in the artefacts that would

characterise them as Roman-Saxon. Continuous use of graves from the 4<sup>th</sup> to the 7<sup>th</sup> century. Women quite prominent artefactually in all cases.

*Technique employed and decoration style:* There is metalwork and also textiles samples from two graves.

*Interpretation:* This case is regarded as an example of acculturation of Romano-British people being attested at its strongest in the Upper Thames Valley.

*Date:* 4<sup>th</sup> – 7<sup>th</sup> century.

*Bibliography:* Crowfoot E.-Walton Rogers P. “The textiles” in preparation; Site index n° 4824 in ADS

([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

### **9. Dinton, Buckinghamshire**

*Summary:* An inhumation cemetery, on a ridge to the South of the River Thames. The graves lie in two alignments. Probably two different phases.

*Archaeological context:* There are 20 inhumations although originally estimated to 60 covering the full extent of the cemetery. There is one grave alignment to NW-SE and has well-furnished female graves with buckles and pairs of brooches and the other alignment lies SW-NE and it is probably earlier with much poorer finds.

*Technique employed and decoration style:* One woman in the poorer group, aligned SW-NE carried an antique worn 5<sup>th</sup> century bow brooch at her hip, in Grave 11. There are 18 textile records from 9 graves.

*Interpretation:* A Romano-British and Early Saxon cemetery.

*Date:* Early 5<sup>th</sup> century to middle of the 6<sup>th</sup> century.

*Bibliography:* Hunn A., Lawson J., Farley M., “The Anglo-Saxon Cemetery at Dinton Bucks,” *Anglo-Saxon Studies in Archaeology and History* 7 (1994), pp. 1-129; Crowfoot E., “The textiles”, in *ibidem*, pp. 127-128.

### **10. Petersfinger, Clarendon, Wiltshire**

*Summary:* A small inhumation cemetery.

*Archaeological context:* Less than 10 graves but the extent of the site is unknown.

*Technique employed and decoration style:* The metalwork is typically Saxon, and 5 women's graves are furnished with buckles and pairs of brooches: there are 9 textile records from 5 graves.

*Interpretation:* Probably the cemetery of a small community.

*Date:* Early 6<sup>th</sup> to late 6<sup>th</sup> century.

*Bibliography:* Leeds E.T.- de Shortt H.S., *An Anglo-Saxon cemetery at Petersfinger near Salisbury*, (London, 1953); Crowfoot E., “The textile remains”, in *ibidem*, p. 61.

### 11. Milton Keynes (Westbury)

*Summary:* A small inhumation cemetery near a textile production site- a retting pit- a well having the necessary woodwork so that bunches of new flax could be carried and put into the water for several weeks as the stems would rot and the fibre could be separated. The settlement must have been nearby and has not yet been identified.

*Archaeological context:* The small cemetery of 9 burials included one very richly furnished female prone execution burial with amputated arms in all probability.

*Technique employed and decoration style:* A round gold and garnet inlay with filigree decoration large Late Saxon pendant, and a bracelet accompanied the prone female burial. The other burials 4 men and probably other three women contained three buckles and two small pins and spindle whorl.

*Interpretation:* A small cemetery of a rural household.

*Date:* Middle to late 7<sup>th</sup> century.

*Bibliography:* Ivens R.J. *et alii*, *Tattenhoe and Westbury: Two deserted medieval settlements in Milton Keynes*, Bucks. Archaeological Society Monograph, Series n° 8, (Aylesbury, 1995).

### 12. Swallowcliff Down, Wiltshire

*Summary:* A barrow burial of a woman on the highest point of Swallowcliff Down.

*Archaeological context:* One barrow proved to be of a young female aged 18-25. The body was on an ashwood and iron bed. The burial had been robbed but finds included two buckets and a pan, a bronze-bound casket, a Celtic “sprinkler” a spoon, four or even more silver brooches an ornamental with metal studs satchel and two glass palm cups.

*Technique employed and decoration style:* There were 6 different textiles mostly comosite twills and a mediterranean coverlet with a weave of a floating weft pattern. At least three different tablet woven braids were used.

*Interpretation:* A bed burial of a high status young female of the Saxon Final Phase.

*Date:* Early-middle 7<sup>th</sup> century.

*Bibliography:* Speake G., *A Saxon Bed- Burial from Swallowcliff Down*, (London, 1989); Crowfoot E., “The textiles” in *ibidem*, pp. 116-117.

### 13. Portway Andover, Hampshire

*Summary:* A mixed rite cemetery on a spur overlooking the valley of the Rivwer Anton

*Archaeological context:* 65 inhumations and 86 cremations. It is situated on a burial site of Bronze age round barrows. A 7<sup>th</sup> century cemetery has been located to the West.

*Technique employed and decoration style:* Although most of the metalwork finds are typically Saxon, a 5<sup>th</sup> century Frankish brooch was found in 6<sup>th</sup> century woman’s grave, Grave 35 also contained Roman objects including brooches, 12

burials contained buckles of bronze of a late Roman date. There are 32 textile records from 22 graves.

*Interpretation:* Another example of acculturation of Romano-British and Saxon elements.

*Date:* Early 5<sup>th</sup> century to 6<sup>th</sup> and in a part 7<sup>th</sup> century.

*Bibliography:* Cook A.M.- Dacre M.W., *Excavations at Portway Andover 1973-1975*, Oxford University Committee Archaeological Monographs n° 4, (Oxford, 1985); Crowfoot E., "The textiles", *in ibidem*, pp. 99-102.

#### **14. Worthy Park, Kingsworthy, Hampshire**

*Summary:* A mixed rite cemetery on the side of the Itchen valley, 5 km upstream from Winchester. The associated settlement was in the valley below the cemetery.

*Archaeological context:* 94 inhumations and 46 cremations but the excavation was incomplete. The cremations are of the 5<sup>th</sup> and 6<sup>th</sup> century and the inhumations of the 6<sup>th</sup> century.

*Technique employed and decoration style:* Saxon women's graves (14) included numbers of Roman artefacts. Other finds include belt fittings and baldric plates ornamented in quoit-brooch style. There are 29 textile records from 21 graves.

*Interpretation:* A Saxon cemetery with Roman elements.

*Date:* Middle of 5<sup>th</sup> to the early 7<sup>th</sup> century.

*Bibliography:* Chadwick-Hawkes S.-Grainger G., *The Anglo-Saxon cemetery at Worthy Park, King's Worthy, near Winchester, Hampshire*, Oxford University School of Archaeology Monographs 59, (Oxford, 2003); Crowfoot E., "The textiles", *in ibidem*, pp. 192-19.

#### **15. Ardale, ( Grays By-pass) Essex.**

*Summary:* An inhumation and cremation cemetery.

*Archaeological context:* 5 graves and several cremations were found containing weapons mostly.

*Technique employed and decoration style:* There are 5 spearheads wrapped in cloth: 5 textile records from 5 graves. Male burials

*Interpretation:* A small site for a group of men.

*Date:* early 6<sup>th</sup> century.

*Bibliography:* Wilkinson T.J., *Archaeology and Environment in South Essex*, East Anglian Archaeology 42, (Ipswich, 1988); Crowfoot E., "Textiles", *in ibidem*, pp. 54-55.

#### **16.-17. Mucking I-II**

*Summary:* Two inhumation cemeteries situated close to the settlement of 230 buildings which was occupied for two hundred years.



*Archaeological context:* Mucking I: 57 textile records from 26 graves. Mucking II: 635 burials with typical Saxon finds and spindle whorls, very fine mineralised threads in Grave 260 of a woman, could be silk. Grave 843 of a woman in cemetery II, textile remains at the back of two brooches.

*Technique employed and decoration style:* Typical Saxon finds, Women quite well represented artefactually. Knives and buckles for the men.

*Interpretation:* Two cemeteries of a large settlement.

*Date:* Late 5<sup>th</sup> century to late 7<sup>th</sup> century.

*Bibliography:* Clark A., Jones M.U., Jones T.W., *Excavations at Mucking Vol 1, The site atlas*, Archaeological Report English Heritage n° 20, (London, 1993); Hamerow H., Clark A., Jones M.U., Jones T.W., *Excavations at Mucking Vol 2, The Anglo-Saxon Settlement*, Archaeological Report English Heritage n° 21, (London, 1993); Site index n° 4699 in ADS ([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

### **18. Dunstable (Marina Drive)**

*Summary:* An inhumation burial of a woman.

*Archaeological context:* A well-furnished female grave.

*Technique employed and decoration style:* Among the metalwork finds, the chatelaine, and a round brooch, a cylindrical relic box with embroidered lining of a diamond twill and also some silk on the edge.

*Interpretation:* A high status female burial, probably isolated.

*Date:* Early 7<sup>th</sup> century.

*Bibliography:* Crowfoot E., "Textile fragments from "relic-boxes" in Anglo-Saxon graves", in Walton P.- Wild J.P., (eds.), *Textiles in Northern Archaeology, NESAT III: Textile Symposium in York 6-9 May 1987*, North European Symposium for Archaeological Textiles Monograph 3, ( London, 1990), pp. 47-56; Site index n° 4693 in ADS ([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

### **19. Winterbourne Gunner, Wiltshire**

*Summary:* An inhumation cemetery.

*Archaeological context:* A small Saxon site finds from 19 graves but the excavation is not complete.

*Technique employed and decoration style:* Mostly finds from male graves as the purse mount from grave 1 preserving a 2/2 wool twill fabric from a tunic probably, and also leather fibres on its other side. 6 iron knives and ironplate buckles and also kits with tweezers and toilet implements in men's graves.

*Interpretation:* A small community cemetery.

*Date:* Early 6<sup>th</sup> to late 6<sup>th</sup> century.

*Bibliography:* Musty J., Stratton J.E.D., "A Saxon cemetery at Winterbourne Gunner, Wiltshire," *Archaeology and Natural History Magazine* 59 (1964), pp. 1-110, Crowfoot E., " The textile remains", in *ibidem*, pp. 108-109.

## **20. Winchester**

*Summary:* The finds from a woman's grave in the vicinity of the burial ground of the Cathedral.

*Archaeological context:* A necklace and a pin in a woman's grave.

*Technique employed and decoration style:* The style of the necklace of gold and gems has been termed byzantine.

*Interpretation:* A high status female burial of the first decades of the 7<sup>th</sup> century.

*Date:* Early 7<sup>th</sup> century.

*Bibliography:* Biddle M., (ed.), *Winchester Studies* 7, ii: Artefacts from Medieval Winchester, ii: Object and Economy in Medieval Winchester, (Oxford, 1990); Chadwick-Hawkes S., "The Anglo-Saxon necklace from Lower Brook Street", in *ibidem*, pp. 621-627.

## **21. Westbury-by-Shenley, Buckinghamshire**

*Summary:* An inhumation cemetery.

*Archaeological context:* 8 inhumations, Three women at least.

*Technique employed and decoration style:* The metalwork is typically Saxon  
Two textile records from one grave.

*Interpretation:* A poorly furnished small probably household burial site.

*Date:* Early 7<sup>th</sup> century to early 8<sup>th</sup> century.

*Bibliography:* Site index n° 4833 in ADS  
([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).

## **22. Charlton Plantation, Down, Wiltshire**

*Summary:* An inhumation cemetery on a chalk terrace to the West of River Avon.

*Archaeological context:* 28 graves containing mostly male burials.

*Technique employed and decoration style:* Two sword burials with belt fittings and 13 iron buckles, three brooches only. Supermasculinity. There are 22 records from 14 graves for textile fragments and also 5 further textile records from unstratified Anglo- Saxon finds

*Interpretation:* An Saxon cemetery with a few sword burials; probably three or 5 women.

*Date:* Early Saxon late 5<sup>th</sup> to the 7<sup>th</sup> century.

*Bibliography:* Site index n° 4546 in ADS  
([http://ads.ahds.ac.uk/catalogue/resources.html?clothing\\_eh2007](http://ads.ahds.ac.uk/catalogue/resources.html?clothing_eh2007)).



## APPENDIX III

### TEXTILE TERMS AND WEAVING PROCEDURES

#### 1. Patterns of weaves

**Patterns of weaves described in this study<sup>1</sup> include description, of weaves, spin direction, pick ratio, and thread counts. A brief survey of the weaves, types of looms and the technical terms involved in weaving production is provided here.**

There are, in principle, two basic weaves, *tabby* and *twill*, each with a number of variants.<sup>2</sup> There are two directions of yarn spin referred to as *spin*, *z* (clockwise turn of the yarn) and *s* (anticlockwise), to which can be applied *two-ply yarns* normally plied in the opposite direction to the basic spin *S/z* or *Z/s*.

A weave has always two systems: *warp* and *weft*; their relationship is described technically by a x/y, and they are not necessarily made of the same yarn. So, a number of complicated systems can be created with a lot of variants.

Tabby may thus appear in the variations *z/z*, *s/s*, *s/z* or *Sz/Sz*, *Zs/Zs*, *Sz/Zs*, *Zs/Sz*, *Sz/z*, *Zs/z*, *Zs/s*.

An optical effect may be obtained by using differently spun yarn in a so-called *spin-pattern*. This creates the possibilities *z,s/z*, *z,s/s*, *z,s/z,s*, *z,s/Zs*, *z,s/Sz*, and *z, s/Zs,Sz*. This makes a total of 18 different combinations of yarn. Any of these combinations is a separate cloth type.

In any given archaeological culture, only a limited number of these possible combinations was usually employed and these not throughout the time span of the specific material culture horizon. It has been shown that any culture, in any period, has one basic direction of spin.<sup>3</sup> For example, most Anglo-Saxon and Frankish textiles were z-spun and if plied, S-ply. This does not mean that the use of the s-spun (

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<sup>1</sup> Comparative material on technical details was found in McIntire S.C., Daniels P.N., *Textile Terms and Definitions*, (Manchester, 1995) and also Bender Jørgensen L., *North European Textiles until AD 1000*, (Aarhus, 1992), passim, Hoffmann M., *The Warp-weighted loom*, (Oslo, 1974), Wild J.P., *Textile Manufacture in the Northern Roman Provinces*, (Cambridge, 1970), Cardon D., *La Draperie au Moyen Age. Essor d'une Grande Industrie Européenne*, (Paris, 1999), eadem and Feugère M., (ed.), *Archéologie des Textiles des origines au Ve siècle*. Actes de colloque des Lattes, oct 1999, (Montagnac, 2000), Walton-Rogers P., *Cloth and Clothing in Early Anglo-Saxon England AD 450-700* (York, 2007), and personal communications with Prof. Iris Tzahili at the University of Crete.

<sup>2</sup> The third basic weave, satin, was invented in the Renaissance.

<sup>3</sup> L. Bender Jørgensen, M. Hoffmann, J.P. Wild, D. Cardon, P. Walton-Rogers all agree on this.

and/or Z-ply) yarn is technically prevented. When these last are used it is deliberately to create a visual effect.<sup>4</sup> I agree here with L. Bender-Jørgensen that it is very possible that the spin is the main feature that characterized the visual effect and the type of the weaving structure, and, although in principle and in a description spin should be subordinate to fibre and weave, it is the pivotal feature that characterizes the textiles of a given culture. For example, ZZ tabby is one of the most common fabric types in the later 6<sup>th</sup> and the 7<sup>th</sup> centuries in both Francia and Anglo-Saxon England.

**Tabby** is used in plain weave which are characterised as well balanced, which means that they have an approximately even amount of threads in both systems, warp and weft. (Fig 1a). There are more varieties of tabby:

**Tabby Repp** is used of tabbies where the count of one system is considerably higher than that of the second system, normally a ratio of 2:1 or in fine fabrics - which means that they have more counts per cm - a difference of at least ten threads per cm. If warp and weft can be determined on a cloth, we are given the direction of at least one system and its orientation in the archaeological textile finds, and the terms *warp-faced* or *weft-faced Repp tabby* are employed to designate the most closely packed system, that is the system having the most threads per cm.

**Half-basket tabby** weave is used for fabrics in plain weave where one of the two systems warp or weft has paired yarns. (Fig 1b).

**Schleiergeweber tabby** weave or veil weave is an open weave that omits one, two or more picks in both warp and weft to create a semi-transparent fabric. Usually its spin is Z/Z, but there are a few examples of fine Z/S spin. The wool fibre they come from has a very narrow diameter range which in some instances means that it has been specially processed and woven on a two-beamed vertical loom.

**Basket tabby** weave is a plain yarn with paired yarn in both warp and weft. (Fig 1c).

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<sup>4</sup> L. Bender Jørgensen makes this the basic point in her study of North European textiles: she is following the principles of the 18<sup>th</sup> century botanist Linnaeus which would have fibre as the primary element and next would come weave, spin, and quality (thread-counts and pick ratio).

**Twill** weaves, the second main category, are found in an even greater variety:

**1/2 or 2/1 twill** is a **three-shed twill** in which the warp passes over one and under two wefts (1/2) or over two and under one (2/1) (Fig 1d).

**2/1 Rippenköpper twill** is a variant of **2/1 twill** where the pattern is reversed at regular intervals to 1/2 twill, usually after every third pick. (Fig 1e).

**Chevron Twill** or **broken diamond twill** is a **2/1 twill**, reversed in one system with point-repeat. (Fig 1f).

**2/1 diamond twill** is a **2/1 twill** where the weave is reversed (with point-repeat) in both systems (Fig 1g).

**2/2 twill or plain twill or diagonal twill**, is a **four-shed balanced twill** in which the warp passes over two and under two picks. (Fig 1h)

**2/2 chevron twill** is used of a **2 / 2 twill** reversed with point-repeat in one system. (Fig. 1i).

**2/2 broken twill**, or **herringbone twill** is a **2/2 twill** in which the weave is reversed with displacement in one system. (Fig 1j)

**2/2 diamond twill** is a **2/2 twill** in which the weave is reversed in both systems. ( Fig 1 k) Like the *chevron/ broken twills*, ( Fig 1 l) *diamond twills* are found both with point repeat and with displacement. The term is used of fabrics with point repeat, whereas broken diamond twill is used with fabrics with displacement. For *diamond twills with point-repeat*, the term **lozenge twill** is used instead at times.

### ***Patterned or composite twills***

**Compound twills** are double cloth twills with two sets of wefts on above the other and two functionally different warps. The most common variety of this weave in the Early Middle Ages is the *samitum* (*samite*), a *weft-faced compound twill*. (Fig 1r)

*2/2 Kreuzköpper* is a *2/2 broken twill* in which the weave is reversed in every two threads (Fig 1m). This weave, like the *Rippenköpper*, has no specific name in English. (Fig 1m).

*Rosettenköpper* or *rosette twill* is a *lozenge twill* in which the points are always made with paired yarn. (Fig 1o).

*Honeycomb weave* or *Wabengewebe* is a patterned weave found both on *tabby* and on a *2/1 twill* basis. (Fig 1p).

*Warp or weft float patterned* textiles have been found on *tabby* ground weave and they belong to the family of *brocades*. (Fig 1q).

## 2. Weave decoration

*Tapestry* is a decorative weave using several coloured wefts which do not pass from selvedge to selvedge, but are built up into blocks of colour with the help of a needle and a one-sided pin beater or a thread-picker.

*Soumak-tapestry* is a North European, Scandinavian characteristic type found in the Öseberg ship textiles, which is worked by wrapping the weft around groups of warp thread in a way that reminds stem-stitch embroidery, but there are a number of different ways in which it can be used to build up the design. In one of them, found in early medieval contexts, blocks of the design are worked in soumak and blocks of tapestry weave sometimes with a soumak outline (as in Sutton Hoo Mound 9 and Taplow Grave 2, Fig 2).

*Piled fabrics* are various weaves - tabbies and twills - with inserted or knotted with the needle and pin extra threads around the warp.

**Tablet weave** is a band-weaving technique made with a number of tablets, each normally having **four holes**. **Two-hole weave** is also known in this period. **Tablet weave** has the appearance of several cords parallel to one another, held in place by a weft thread. The appearance of the cord is controlled by the rotation of the tablets, and many decorative effects can be produced.

Three main categories of **tablet-weaving** are known from antiquity:

**bands in simple tablet weave**, normally with pairwise opposed tablets (and cords), but sometimes with e.g. 3 S- twisted and 3 Z- twisted cords.

The second main type of tablet weave is here termed **patterned tablet weave**: the tablets in this are twisted freely independently of each other and complicated patterns such as animal figures as in the tablet-woven braid at Chelles can be produced.

The third type of tablet weaving is the **brocaded tablet weave**. Patterns in this are produced by inserting extra pattern threads; sometimes the pattern threads are in the same type of yarn as the ground weave, but more often in other materials such as goat hair, and in gold and very rarely silver thread, of spun gold resembling filigree or finely woven gold foil strip thread as in the braids used for the *vittae*. (Fig 3).

In the **Soumak technique in tablet weaves** a complementary weft is wrapped around pairs of warp cords. The wrapping is worked with horse hair in their various natural pigmentation of blonde, chestnut and black and the design is worked with a free hand like embroidery while weaving is in process. There is also a combined technique which it can involve the *warp-wrapping technique* in which the hair is wrapped several times around one pair of warp cords before moving on and the soumak in which the hair is moved on with each warp. The braids found at wrist-clasps in West Heslerton (warp-wrapping) and Edix Hill (soumak) are two examples. (Fig 4).

**The most commonly found cloth types used between the late 5<sup>th</sup> to the late 10<sup>th</sup> centuries in early medieval Europe are mostly the following: Tabby z/z; tabby z/s; spin-patterned tabby; 2/2 twill z/z, 2/2 twill z/s, spin-patterned twill; broken twill/ diamond twill z/z; broken twill/diamond twill z/s; 2/1 twill; and the tablet weaves and brocades and some of the composite weaves as discussed above.**



### 3. Looms

Three looms were in use in the early middle Ages: the *two-beam vertical loom*, the *vertical warp weighted loom* and the *horizontal treadle operated loom* in Roman late antiquity and the eastern Roman empire as proven by the late Roman damask production of Syria, Egypt and Trier.<sup>5</sup> *Compound weaves* and silks were probably woven on a *vertical two-beamed loom* with an overhead patterning equipment which is probably the same with the Persian *zilu* loom in order to weave silk compound tabbies. However, in the regions discussed in this study only the *two-beam vertical loom* and the *warp-weighted loom* have been evidenced from their material remains and the technical analysis of the products that are characteristic of these looms, and referred to in the written sources.

The *two-beam vertical loom* originated in Egypt in the Early Kingdom Period - although a variety known as *tubular loom*<sup>6</sup> especially made for wool has been attested in Iron Age Scandinavia - and was adopted by Greeks and Romans from the Hellenistic period onwards. (Fig 5). This is one of the looms of late Antiquity used in late Roman contexts.<sup>7</sup>

The second type, the *vertical warp weighted loom*, derives from the Upper Neolithic flax warp weighted loom probably perfected in the Hallstatt Period in Central Europe and was used in Scandinavia, Central Europe, and is attested from the Bronze Age to the end of Classical Antiquity in Greece and Italy,<sup>8</sup> in Pre-Roman Gaul, Germania and in Britain. ( Fig 6).

The dimensions of these looms varied: there is evidence for an upright late Roman loom in the third century – a linen loom for Tarsian linens that could measure

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<sup>5</sup> See Wild J.P., “The Roman Horizontal Loom,” *American Journal of Archaeology* 91 (1987), pp. 457-471, and idem, “The textile term *scutulatus*”, *Classical Quarterly* NS 14 (1964), pp. 263-266, where the example of the simple silk check damasks which rely on the sheen of the material for their effect. An example is the late 4<sup>th</sup>-century piece of fabric in the sarcophagus of St Paulinus in Trier, which bore a Latin factory stamp [FL]ORENTIA OF[FICINA] cf Braun, J., “Die spätromischen Stoffe aus dem Sarkofag des hl. Paulinus zu Trier,” *Zeitschrift für christliche Kunst* 23 (1910), pp. 279-347.

<sup>6</sup> Cf Bender-Jørgensen L., op. cit., note 1, pp. 114-120 and fig 144.

<sup>7</sup> Pliny. *Naturalis Historia*, 8. 196: “...*plurimis vero liciis texere quae polymita appellant Alexandria instituit, scutulis dividere Gallia...*”, “Alexandria taught us to weave with a multiplicity of heddles (or leashes) what they call *polymita* while Gaul taught us to divide (the warp) with little rectangular tablets (*scutula*)”.

<sup>8</sup> The warp-weighted looms depicted on Greek vases have one treadle-rod and a high-placed shed rod. This is not as simplistic a device as it looks at first sight on the depiction. By moving the shed-rod downwards it is possible to make room for the two extra heddle rods and weave 2/1, 2/2, 3/1 shed weaves, tabbies and twills. (cf Bender-Jørgensen L., op. cit., note 1, p. 122).

3.80 m wide (weft-wise) and 2.28 m high (warp-wise).<sup>9</sup> A 4<sup>th</sup>-century wool cape could have been woven on a 3.00 m-wide loom, as with the simpler of the two silk dalmatics of St Ambrose in Milan; for most of the Coptic tunics, a width of loom of 2.50 m should be presumed.<sup>10</sup> However, in most cases, the width of the late Roman vertical loom products were 1.30- 1.50 m.<sup>11</sup> There is no written evidence on the dimensions of the looms and no selvedge-to-selvedge span of early medieval clothes or cloths survives. The archaeology of the productive sites in North Francia ( Val d' Oise), as in Fond de cabane 106, in Baillet-en-France,<sup>12</sup> one of the many sunken featured buildings of the sites in the area, offers the evidence for postholes which supported vertical loom frames that were between 1.25 m wide and on which a cloth a 1.05 m could be woven, corresponding to the required width of two *alnes* (0.88 m) of the *camsiles* that were frequently mentioned in the 9<sup>th</sup>-century diplomas and Polyptychs among the obligations of the weavers.<sup>13</sup> In the same period, the width of the linen chemise of St Balthild is 0.85 m wide and of a length of 6.80 m, her silk mantle is 2.50 m width, while the Chasuble is of 0.85 m width as well.<sup>14</sup> It seems the most clothes in Carolingian Francia were cut of a cloth of the width of 2 *alnes* (*ulnae*) and that cloth was bought and cut in this width. In Anglo-Saxon England, there is only one positive and confirmed evidence *in situ* for a loom in a burned down hut, a Sunken-Featured Building at Grimstone End, Pakenham, Suffolk, consisting of two rows of 65 unbaked loom-weights of 2.5 m long. The width of the cloth (weft- wise) could be about 2.20 m in this loom.<sup>15</sup> The width though, may have varied if we take into account the varying sizes of weaving SFB's.<sup>16</sup>

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<sup>9</sup> The written evidence is an agreement on papyrus about the sale of the loom by a soldier to a Roman lady, *P.Oxy.* 669 (ca. A.D. 285-287), cited in Wild J.P., "The *tarsikarios*, a Roman linen-weaver in Egypt," in Préaux, C. (ed.), *Hommages à Marcel Renard, Coll Latomus* 102 (1969), pp. 814-816.

<sup>10</sup> Cf supra note 5, Wild, p. 470.

<sup>11</sup> Cf supra note 5, *ibidem*, p. 469.

<sup>12</sup> Guadagnin R., *Un village au temps de Charlemagne. Moines et Paysans de l'abbaye de Saint- Denis du VII<sup>e</sup> siècle à l'An Mil*, (Paris, 1988), see the excavation plan and restitution of the 10<sup>th</sup>-century, (SFB) Fonds-de-Cabane 106 in Baillet-en-France, pp. 280-281.

<sup>13</sup> Guadagnin, op. cit., note 12 citing the royal diploma of Louis the Pious to Abbot Hilduin of Saint-Denis on 26 August 832, pp. 104-105.

<sup>14</sup> Laporte J.P., Boyer R., *Trésors de Chelles : sépultures et reliques de la Reine Balthilde et de l'Abbesse Bertille*, (Chelles, 1991), pp. 25, 45, *passim*.

<sup>15</sup> Brown B.J.W. et alii, "Excavations at Grimstone End, Pakenham," *Proceedings of the Suffolk Institute of Archaeology* 26 ( 1954), pp. 189-207 and Entwistle, R.M., Pearson, J., "The conservation of 63 Anglo-Saxon loomweights," *The Conservator* 20 (1996), pp. 37-44.

<sup>16</sup> Cf for the sizes of SFB's in Mucking, West Stow, West Heslerton, in Tipper J., *The Grubenhaus in Anglo-Saxon England* (Colchester, 2004), pp. 33-92.

### ***Warp-weighted loom***

This type of loom consists of two uprights by a lower cross-beam, with a rotating upper cloth beam set in crutches at the top. The warp is prepared with a woven starting band which is bound to the cloth beam in such a way that the warp threads hang down. The warp is tensioned by attaching baked or green clay loom-weights to the lower ends. Clay loomweights, a sword-beater and some of the pin-beaters would have been used with this type of loom. (Fig 6,7).

### ***Two-beam vertical loom***

This type of loom consists of two uprights set in a stand with an upper and a lower beam which may be fixed or adjustable. This last beam can be rotated too. The warp is stretched between the two beams either in a single plane or as a tubular warp. In both cases the weaving is built up from the bottom and the weft is beaten in with downwards action. The tools associated with this loom are weft-bobbins, toothed weft-beaters and single-ended pin-beaters. (Fig 5 ).

## **4. Weaving**

The weaving process involves three basic motions: *shedding*, *picking*, and *beating up or down*. In the process of *tabby weave* in a *warp-weighted loom*, the odd threads of the warp are separated from the even threads and are tied in even groups onto two rows of *loomweights* that fall evenly in front and back of the lower cross-beam . In the case of the *two-beamed vertical loom*, the warp is stretched and stitched between the two beams or as a tubular warp. In the *warp-weighted loom*, the uprights should lean against the wall at a certain angle so as a natural *shed* forms between the even and the odd warp threads crossing, the dimensions of which depend on the distance between the parallel rows of the *loomweights*. Weaving can be described as a number of *picks* (*picking* is a single weft thread in a fabric inserted in the shed of warp threads by a *bobbin* or a *shuttle* and it can also be named an *end*) inserted widthways in a fabric. In a *tabby weave* the interlacings of warp and weft are as follows: the odd warp threads operate over one and under one weft thread throughout the fabric, with the even warp threads reversing this order.

*Shedding* is the separation of the even warp threads from the odd warp threads by means of a *treadle* or *heddle* or *shed* rod. These rods control the pattern of the

weave and are attached to the warp by means of twine loops. Each rod is balanced on crotchets jutting out from the loom uprights. One heddle is required for a simple tabby and three for 2/2 twill. In the example of *tabby weave*, the even warp threads are secured on the rod (they are suspended on the rod in twine loops) which is then moved upwards and downwards making room (a shed is “opened” up) for the *pick* to pass. The *pick* passes over the natural *shed* of the loom (when the rod is moved downwards or resting on side-crotches) and then inside the natural *shed* of the loom (when the rod is moved upwards). In this case two *sheds* are in operation by the insertion of a single rod. When weaving a *twill weave*, every third warp thread or every fourth as well, are separated and secured on rods that are moved upwards and downwards. This produces weaves that *repeat points* on three or more *ends/picks* and produces diagonal interlacing lines on the face of the fabric. *Shedding* determines the spacing of the *picks* and guides the *shuttle* in the process of passing the weft through the warp.

*Beating up or down* the weft consists of forcing the *pick* of the weft yarn on the left in the warp shed up or down (depending on the type of vertical loom we are using) to the *fell*. A *fell* is the line of termination of the fabric in the loom formed by the last weft thread. This forms upwards in the *warp-weighted loom*. When weaving in a warp-weighted-loom one weaver changes the position of the *heddle rod* or rods and the other beats up the weft with a *sword-beater*. The weft is then inserted and the *pin-beater* will then be used to press home the weft. In the case of the two-beamed vertical loom, two rods are required to separate the odd warp threads from the even warp threads as there is no natural shed. As a result it is easier to weave in this loom weaves with a balanced pick ratio like 2/2 *twill*s rather than the 2/1 *twill*s of the *warp-weighted loom*. The *fell* is beaten downwards with a *toothed weft-beater* or with a *single-ended pin-beater* and the cloth is rolled around the lower beam of the loom. Two weavers are required as well in this type of loom especially when they need to “speed up the *shuttle*”.

## 5. Weaving implements, the processing of the materials, the making of cloth, dyes and dyeing

### *Loomweights*

Circular (5<sup>th</sup>-6<sup>th</sup> century) annular, intermediate, or bun-shaped (8<sup>th</sup>-9<sup>th</sup> centuries) clay *loom-weights* with an average of 340-1100g weight each, baked and also “in the green”, are used in a *warp-weighted loom* to pull downwards groups of yarn threads of the warp that are stitched at the upper cross-beam of the loom. They are arranged in two parallel rows because in this way the formation of a natural *shed* between the odd and the even warp threads which are crossing is facilitated and the interlacing of the separated warp threads with the weft is made possible.<sup>17</sup> (Fig 7, 8).

### *Sword beater or batten*

There are two types: the sword-shaped, as found in Kentish and few North Frankish and in one Burgundian grave, and the spear-shaped, as found in North Anglian sites. The sword-shaped beater has a narrow projecting tongue at the tip and a tang handle which ends sometimes in a ring or a crossways bar. The spear-shaped batten has a parallel-sided blade, a blunt tip and a socketed handle. It is used to beat up the weft in the loom, cf *supra weaving*. (See the weaving swords from Anglo-Saxon England and Francia in Chapter Three figs 3.29. a and 3.29.b)

### *Pin beaters*

This is a multi-purpose weaver’s tool; it is used to strum across the warp to even out spacing, to pick-out misplaced threads and to push the weft loosely into position before beating in more firmly with another tool. It can have two working ends and it is associated with the warp-weighted loom.<sup>18</sup> (Fig 9).

### *Needle-like tools*

Long needles could take a thick cord to stitch the rod to which the *warp-band* is attached on to the cloth beam in both types of looms. Similar needles were pinned into

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<sup>17</sup> Cf Walton-Rogers, op. cit., note 1, pp. 30-32.

<sup>18</sup> Hoffmann, op. cit, note 1, pp. 135, 320, 419 *passim*.

the selvages and then bound to the loom uprights in order to prevent the fabric drawing inwards.<sup>19</sup>

### ***Weft-bobbins***

These are peg-like wooden objects. Weft yarn would have been wrapped around the rebated area and perhaps the main shank. It could be used in tapestry weaving too..

### ***Toothed weft-beaters***

*Toothed weft-beaters* are tools made of wood or iron to push down the *fell*. They are associated with the two-beamed horizontal loom. (Fig 11).

### ***Heddle rod***

It is a wooden rod with a knob-like terminal. *Twine heddles*, the loops through which the warp threads pass would have been mounted on this rod and another or more than one parallel rods below.

### ***Shuttle***

A small hand-tool made of wood or bone around which the weft thread is mounted with sharp ends; this is yarn which weaves back and forth. ( Fig 10).

### ***Fibres and Spinning***

*Spinning* yarn requires a *spindle*, a *whorl* and a *distaff* (this last is optional).The *whorl* is wedged on the lower end of the *spindle* and the *spindle* is suspended upright from a length of previously made yarn.The *spinner* rotates the top of the *spindle* and the fibres are teased out between the hands and the twist from the rotating *spindle* runs up the yarn into the drawn-out fibre. Each length of yarn that is complete is wrapped around the *spindle* fixed by hitching the yarn around the *spindle* top and the *spinner* starts all over again. This can also be done by rolling the *spindle* down the hip

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<sup>19</sup> Ibid., p. 145.

and off the thigh or kept at the thigh and rotated.<sup>20</sup> In the *drop-and-spin* technique the *spindle* rotates clockwise for a right-hand *spinner* which gives the yarn a *Z-twist* and anti-clockwise with the *hip-thigh technique* which results in *S-twist* of the yarn.<sup>21</sup> This last technique is attested mostly in the Mediterranean as well as the dropping of the *spindle* at a distance in front and at the right side of the *spinner*, while in Anglo-Saxon and Scandinavian contexts the *drop-and-spin* is done close and right in front of the *spinner*.<sup>22</sup> These differences in technique result in the *spin direction* which, as we saw previously, determines the provenance, the techniques used, the cultural milieu and the final appearance of the cloth.

### ***Distaffs***

This is a staff of average 20-25 cm length on which the prepared fibre is mounted so it can be drawn off during spinning. It is essential mostly when long fibres are spun like flax and hemp.<sup>23</sup> The *distaffs* are made of wood and can be shorter or longer with or without notches at the upper end, or they may be forked as still used in the Balkans today. (Fig 13).

### ***Spindles***

A *spindle* is a short rod similar to a *distaff* but usually shorter (it can be between 13 and 25 cm long) and circular in cross-section with a notch at the lower end where the *spindle whorl* can be placed on. It can be made of metal or wood. The length of the spindle and its thickness reflects the dimensions of the hole of the *spindle whorl* which is relevant to the qualities, the thickness or finess of the spun yarn. (Fig 12).

### ***Spindle whorls***

There is a typology of this small implement, usually having a diameter of around 3 to 5 cm. It can be cylindrical, biconical, bun-shaped, with two faces of unequal size, with carinated sides. It can be made of clay, chalk, limestone, metal, bone, shale bone,

<sup>20</sup> As was practised in Greek and Roman Classical Antiquity. A clay implement was used, which was moulded on the length of the thigh to the knee of a spinner, and then baked hard, (Ἐπίνητρον) probably used in Gaul as well.

<sup>21</sup> Cf Walton-Rogers, op. cit., note 1, pp. 14, 21

<sup>22</sup> Personal experience and discussion in the Spinning Workshop of the DISTAFF at the Congress of Medieval Studies at Kalamazoo, West Michigan, 2006.

<sup>23</sup> Cf ibid., p. 22 and Wild, op. cit., note 1, pp. 31-32, 124-126.

and quartz crystal and it can be decorated with incisions. Its function is to keep up the momentum of spin and to help the *spindle* draw down the yarn, so that the weight of the *whorl* will have an effect on the yarn produced. The *spindle hole* running down the centre of the *whorl* becomes progressively wider from the Roman period to the 10<sup>th</sup> century.<sup>24</sup> Usually they are found in pairs in graves of *spinners*. The size of the *spindle* on which the *spindle whorl* is mounted is reflected in the *spindle whorl hole* diameter and also the weight of the *spindle whorl* and the spinning technique chosen plays a role in the quality and the finess or coarseness of the yarn. A *spinner* should keep at hand 2-4 of them according to the requirements of the yarns that should be spun. They come at a wide range of weight and with holes of different dimensions because they reflect the production of yarns for different purposes. That is why they are found in pairs or threes in graves, because they are an attestation to the skill of the *spinner* to spin and process a whole range of yarns that would result in different cloths.<sup>25</sup> ( Fig 14).

### ***Flax processing***

Flax fibres lie in small bundles which run lengthways down the plant stem. To extract the fibre a number of processes are required, *rippling*, *retting*, *drying*, *breaking* or *pounding*, *scutching* and *heckling* which can take three or four months in total. The plants are pulled up whole and the seeds are collected separately. The plants are dried in the sun. Then they are gathered in small bundles, and pulled through a *ripple* that is a wooden coarse toothed comb put on a stand so that the pods drop off. The stem should be broken down so that the fibre can be extracted. First the bundles of the stems should rot for several weeks in a *retting pit* or in a ditch, pond or river. (Fig 15). After that the *retted stems* are dried over a kiln and pounded with a *wooden pounder* and broken in a *brake*, a wooden blade set in a stand. Then the stems are *scutched* on a post or board where another wooden blade is brought down on them. These *scutching blades* can be long and look like a knife or a paddle. (Fig 15).

<sup>24</sup> Cf Walton- Rogers, P., *Textile Production at 16-22 Coppergate*, The Archaeology of York 17 (11), (York, 1997), p. 1731.

<sup>25</sup> Cf Crummy N., "From Self- Sufficiency to Commerce: Structural and Artifactual Evidence for Textile Manufacture in Eastern England in the Pre-Conquest Period," in Koslin D.G., Snyder J.E. (eds.), *Encountering Medieval Textiles and Dress. Objects, Texts, Images* (Basingstoke, 2002), pp.7-24, esp. p. 23 and also Walton-Rogers, op.cit., note 1, pp. 23-26.



At the end of *scutching* the fibres have been separated from the stem and are split into individual filaments by the *heckling* process. A *heckle* is a wooden board set with a dense cluster of upward-pointing spikes. It can be wooden or of iron. They are almost identical to *wool combs* and impossible to distinguish if recovered in a site. The same process is applied to hemp but this is given an extra *pounding*.<sup>26</sup>

### ***Wool processing***

The fleece is sheared and the staples that is the locks of wool in which the fleece falls are gathered. The coarser “breech” wool is separated from the rest. Wool can be spun “in the grease” but it is more usual to wash it first.<sup>27</sup> Fine fibres require that the fleece is first combed in a *woolcomb*, (Fig 16) a wooden board with upward pointing iron spikes. It is then put onto a *distaff*.<sup>28</sup>

### ***Winding and Warping***

The spun yarn is wound into balls by running the yarn around hand and elbow, and it can be wound back by one person winding while the other holds the separated neat yarns between outstretched hands.<sup>29</sup> For large-scale work this can be done by wooden tools as a *reel* and a *swift* also in use in the Early Middle Ages as found in the Öseberg Ship Burial.

### ***Warping frame***

The warp, the yarn placed vertically on the upper cross-beam of the loom and placed under tension, should be the strongest possible. The setting up of the loom requires the preparation of the warp yarn on a *warping frame*. There is evidence from the surviving selvages and borders of clothes that this was done by working a starting

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<sup>26</sup> Ibidem, pp. 17-21.

<sup>27</sup> Another way to do this in the Mediterranean, is to wash the sheep in the sea, before shearing them.

<sup>28</sup> Ibidem, pp. 15- 16.

<sup>29</sup> A method employed by people who were not doing much weaving according to Martha Hoffmann (Hoffmann, op. cit., note 1, p. 291).

band through which loops of yarn were drawn out to the full length of the cloth. This process was essential especially in the case of the *tubular warp* used on a *two-beam vertical loom*. The starting band with its fringe of warp threads was then mounted on a loom. This was done on a *warping frame*, a triangular wooden frame, which allowed the weaver to work on the starting border around two of the uprights, and the warp loops to be zig-zagged around the rest of the frame, so that they all reached the same length.<sup>30</sup> ( Fig 17

### ***Dyes and dyeing***

Evidence for colour is very rare in the written sources, and one instance is the *cilicium sigillatum* worn by the nun Pia and presented to Radegund,<sup>31</sup> wrapped in cloth. The Saint, preferred to wear it during Lent, and it was probably a stamped, or embroidered hairshirt although literally this meant in the Late Roman period a patterned woven coloured garment.<sup>32</sup> Evidence for dyes exists only in very few elite clothes in Francia, discussed in Chapter 2 and 3 and also in the Appendix II, (Perusson, Saint- Denis, the “ Arnegundis” burial). The following evidence concerns Anglo-Saxon contexts. Brown, black and grey fleeces contributed colour to early medieval textiles. The dyes in use were found to be within the following limited range:<sup>33</sup>

The substances used for dying in the early middle ages are the following: *Isatis tinctoria* L. (woad), the indirubine variety for red. Possibly there were several

<sup>30</sup> Cf Walton-Rogers P., *Cloth and Clothing in Early Anglo-Saxon England AD 450-700*, (York, 2007), pp. 27-28.

<sup>31</sup> “*Diebus vero quadragesimae satis est scire qualiter se reteggit, inter vestes regias singulariter paenitens. Igitur, adpropinquante ieiunii tempore, mittens ad religiosam Piam nomine monacham, qui sancto proposito illa dirigebat veneranter in linteo sigillatum cilicium; quod sancta induens ad corpus, per totam quadragesimam subter veste regia dulci portabat in sarcina.*” Fortunatus Venantius, *De Vita S. Radegundis*, (MGH) *Scr rer Mer* 2., 1, 6, 15, p. 367.

<sup>32</sup> According to Wild J.P., “The Roman Horizontal Loom,” *American Journal of Archaeology* 91 (1987), p. 465, as the *Codex Theod.* 15.7.11 mentions the *sigillatae sericae* and distinguished them from the *scullatae et variis coloribus sericae* there is a possibility that these silk textiles could be Group II Silk Damasks. However, in this case the garment is made of hairshirt and it could have crosses and Christian symbols stamped, but one can hardly imagine a composite weave executed on hair or coarse flax fibre. So, I think that here it meant that the hairshirt had stamped patterns.

<sup>33</sup> Hall A.R. University of York ( Pers. Comm.) on the occasion of his IMC Leeds 2008 Paper, “Archaeological plant remains and Medieval Textile Dyeing” and also idem, “Dye plants from 16-22 Coppergate”, in Walton- Rogers, P., *Textile Production at 16-22 Coppergate*, The Archaeology of York 17 (11), ( York, 1997), pp. 1767-1771.

substances based on indigotine, extracted from the blue variety of woad again (which is the only dye that is impossible to trace in a laboratory, and its use cannot be proven easily, but the plant was known to have been used from the narrative sources<sup>34</sup>), weld ( *Reseda luteola* L.), the madderwort family for reds, like madder (*rubia tinctorum*) for bright red, and also ladies' bedstraw, *Galium verum*, L. for brown-red,<sup>35</sup> *Genista tinctoria* L. (greenweed) for yellow, *Diphasium complanatum* L. (clubmoss) an aluminium-absorbing plant that can yield a bright green ( found mostly in Viking contexts in the Danelaw after the early 9<sup>th</sup> century), cochineal from the insect *Dactylopiis coccus* for a number of red and reddish- browns. Purple was extracted from lichens of the genera *Ochrolechia* and *Umbilicaria*. Tannins from tree barks, nuts and tree galls were used for shades of brown and nearly black.<sup>36</sup> Black is the most difficult and most expensive dye to produce, as it is usually concocted by a mixture of dyes and even more difficult to fix with a colour mordant, and does not make its appearance until the later Middle Ages.

The leaves or the roots of the plants mentioned above were macerated, dried, ground, fermented in a damp environment, and then put in a vat with bran to aid further fermentation, and lime or wood ash to make the dye soluble. (Figs 18-19).

### ***Bleaching***

Flax and hemp textiles could be *bleached* with plant ash or more usually burnt lime or the juice of a plant (wake robin) as attested at least in Britain.

### ***Finishing wool and linen cloth***

When the required length of a cloth was completed in the loom, the loose threads were stitched, the weave and warp threads were tidied with a needle and usually a fringe was added. The woolen and linen cloths were washed and linen was beaten up

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<sup>34</sup> Idem ( Pers. Comm.)

<sup>35</sup> Walton- Rogers, see supra note 30, pp. 37-39.

<sup>36</sup> Ibidem, p. 38.

while wet (the yarn is at its strongest then) to bring out its lustre and to close up the weave. The creases of linen were removed with a slick-stone of solid glass (Fig 20) or flat pebbles or a jaw bone of pig or cow. Some woolens have a raised nap suggesting that they were given a soft finishing by a specialist worker who had *raised* an even and smooth *nap* with a *teasel* on a *shearboard*.

### ***Fulling and tentering***

Wool could be worked on a *shearboard* with a *teasel* and *tweezers*. *Fulling* is the deliberate shrinking and thickening of a wool cloth. It mats the fabric and if taken to extremes gives it a rough shaggy appearance. *Fulling* is the preliminary task to *teaselling* and *shearing*. The wool should be wet well and then trampled underfoot or worked with a teasel until the wool has a *felted* appearance.<sup>37</sup>

### ***Tenterhooks***

The *felted wool* was stretched wet on a *tenter-frame*, and it was fixed by *tenterhooks*, iron hooks. When dry, a *nap* could be raised then: the cloth was fixed to a padded bench with iron clips, the *shearboard hooks* and its *nap* raised with *teasels*, and *sheared* with large iron *cropping shears*.<sup>38</sup>

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<sup>37</sup> Ibidem, p. 1773.

<sup>38</sup> Ibidem, p. 1773.



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**Fig 3. 32.** See chatelaines with amulets in Rhineland dated to the second half of the 7<sup>th</sup> century in Ubstadt-Weiher (Kr. Karlsruhe) a grave excavated in 1972, exhibited at the Mannheim Reiss-Museum, *Die Franken wegbereiter Europas*, (Mainz, 1996), p. 1028.

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**Fig 3. 37.** Analysis and the contextualised reconstruction with the grave plan of the female burial at Wakerley. (After Owen- Crocker, fig p. 38, see also Adams B., Jackson D, “The Anglo-Saxon Cemetery at Wakerley, Northamptonshire” *Northamptonshire Archaeology* 22 (1989), pp. 69-178.

**Fig 3. 38.** See the parallel of the tunic or overcoats with embroidered sleeves from Sutton Hoo Grave 9, Mound 14 ( see Walton- Rogers, fig 5.41, p. 185) which can be compared to the Arnegundis ring individual overcoat with the golden embroidery at the sleeves.

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## Appendix III Textile Terms and Weaving Procedures: List of Figures

### Fig 1 Types of weaves:

1a. Tabby, 1b. Tabby 2/2, 1c. Basket Tabby, 1d.  $\frac{1}{2}$  or 2/1 Twill, 1e. 2/1 Rippenköpper

Twill, 1f. Chevron Twill, 1g. 2/4 Diamond Twill, 1h. 2/2 Twill or diagonal Twill,

1i. 2/2 Chevron Twill, 1j. 2/2 Herringbone Twill, 1 k Diamond Twill, 1l. Chevron/

/Broken Twill, 1r. Samitum/Weft-faced Compound Twill, 1m. Kreuzköpper,

1o. Rosettenköpper, 1p Wabengeweben/ Honeycomb weave 1q Warp or Weft floating

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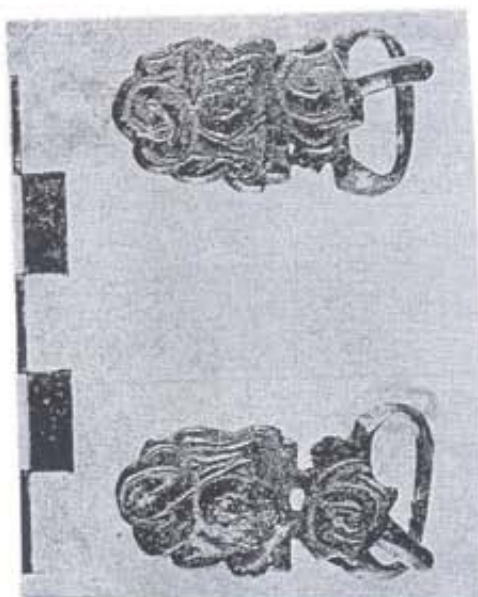
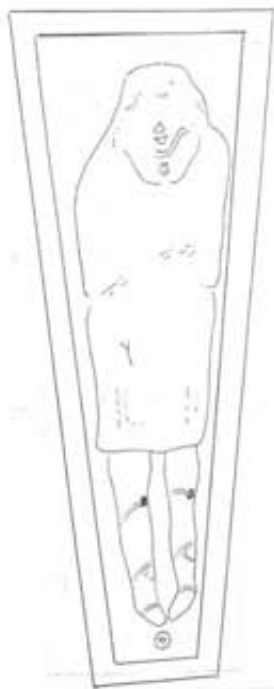
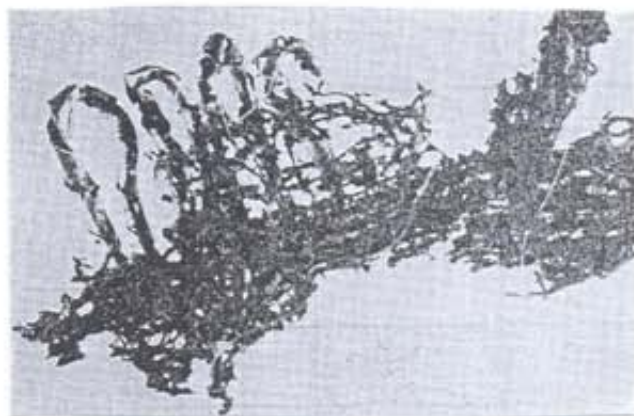
**Fig 20** The fabric smoothers, for wool, slick-stones made of solid glass from Villier-le Sec. (After Guadagnin R., *Un village au temps de Charlemagne. Moines et Paysans de l'abbaye de Saint- Denis du VII siècle a l'An Mil*, (Paris, 1988), p.262).

**Fig 21** Herringbone twill, one of the most popular frankish weave types of the 6<sup>th</sup> century from Harmignies, grave 87.( After Vanhaeke L., Verhecken-Lammens C., "Textile Pseudomorphs from a Merovingian Burial Ground at Harmignies Belgium", in Pritchard F., Wild J.P., (eds.), *Northern Archaeological Textiles, Archaeological Textiles Symposium (NESAT VII)*, (Oxford, 2005), p. 28).

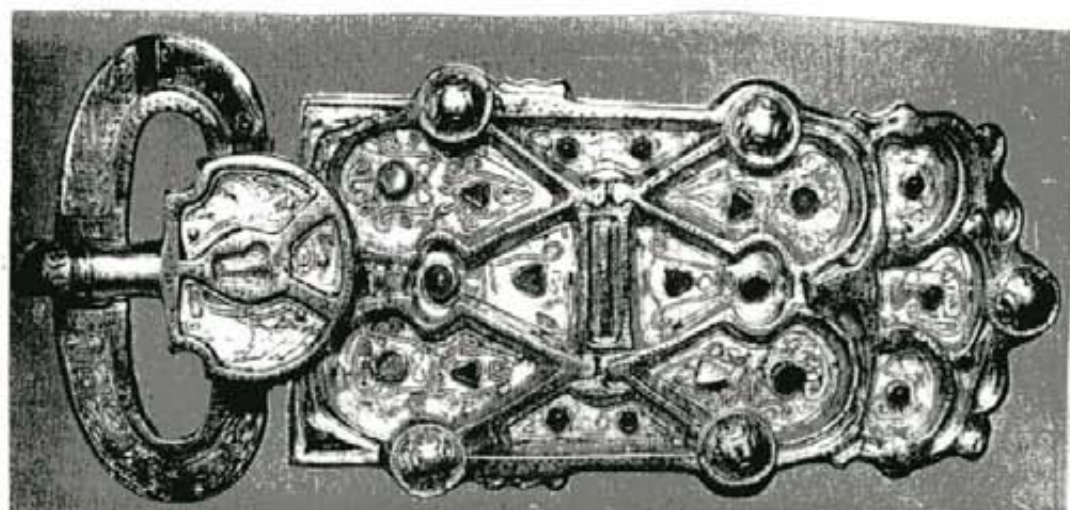
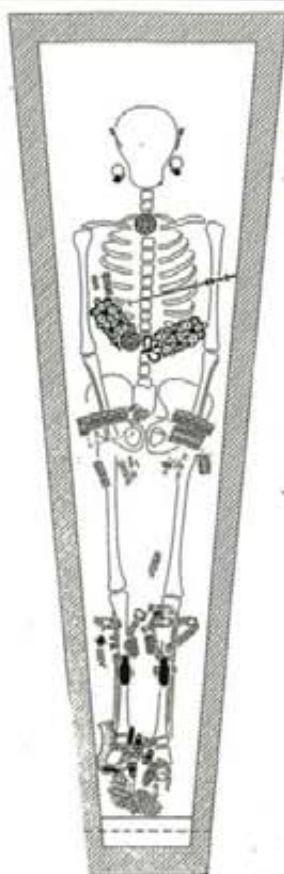
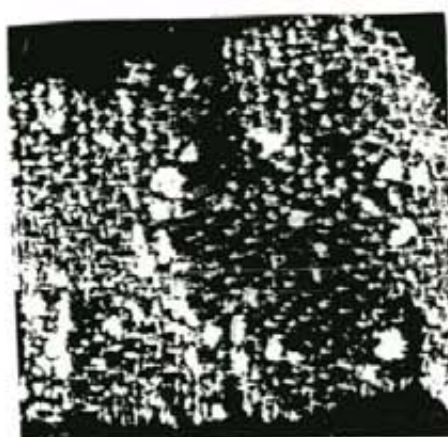
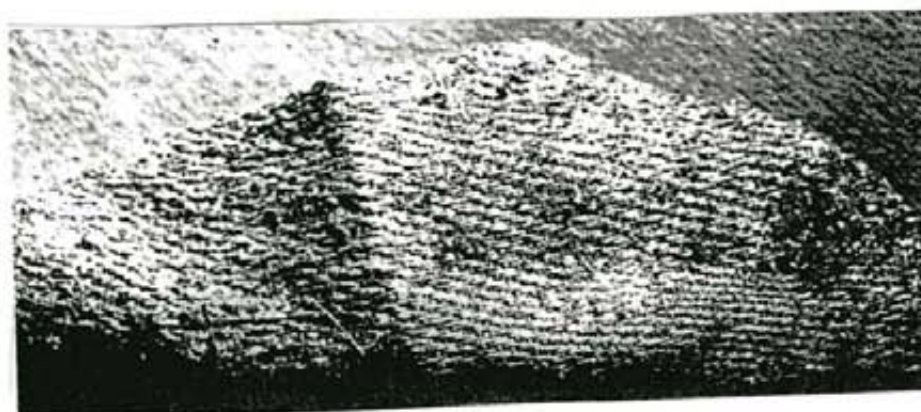
**Fig 22** The most characteristic feature of Anglo-Saxon weaving: the tablet-woven selvedge and braid and the most popular weave: diamond twill 2/1 Z/S as these in this example from Finglesham .(After Crowfoot E., "Notes on the textiles", in Chadwick-Hawkes S., "The Anglo-Saxon cemetery at Finglesham, Kent: a reconsideration," *Medieval archaeology* 2 (1958), p. 36).

# Figures

## Chapter II



2.2

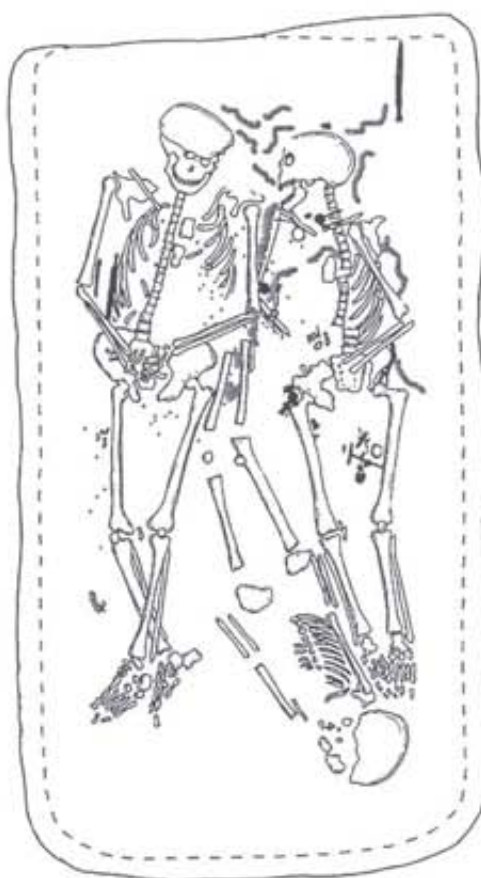




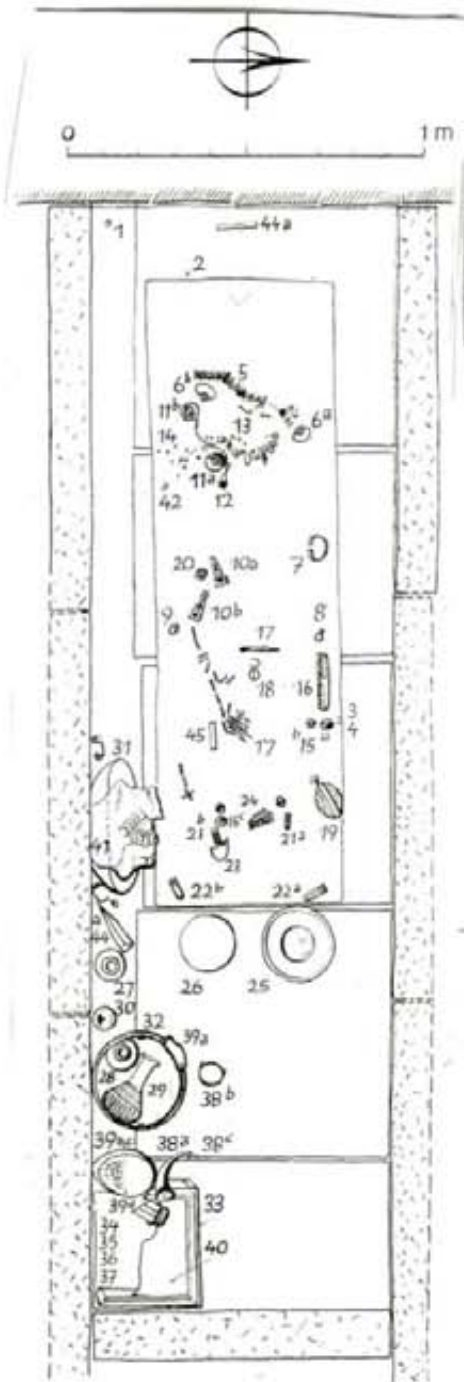
2.3



2.4



2.5 a



6a



5



6b



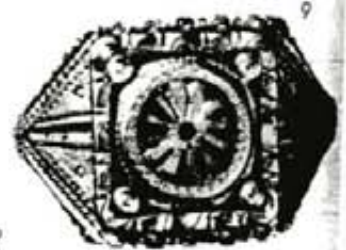
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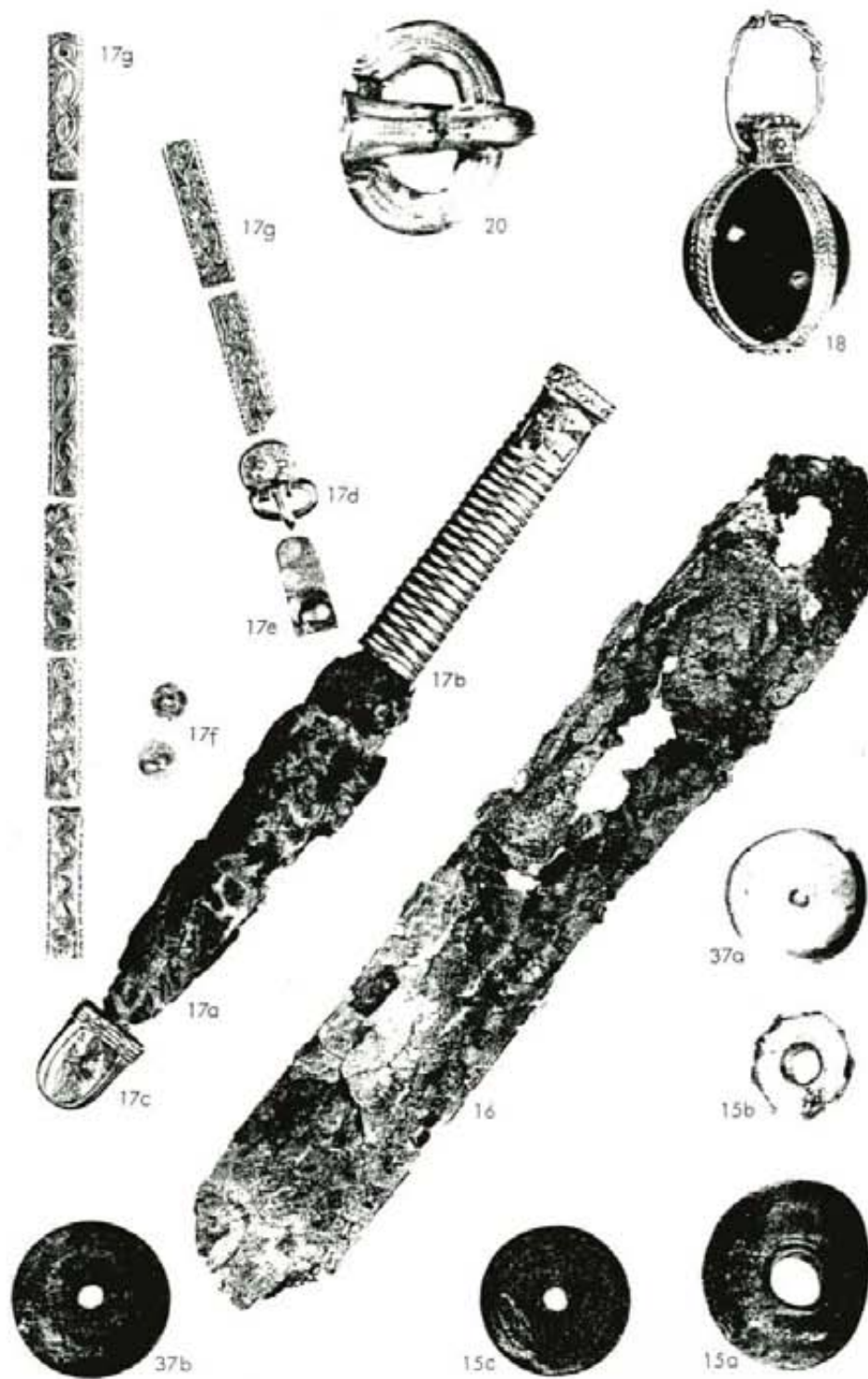


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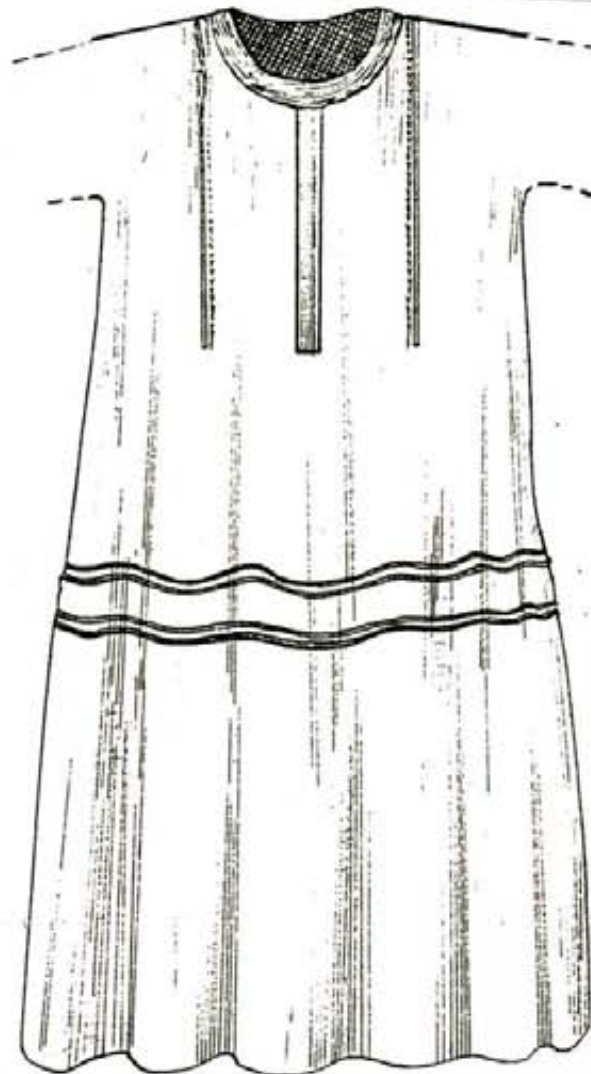
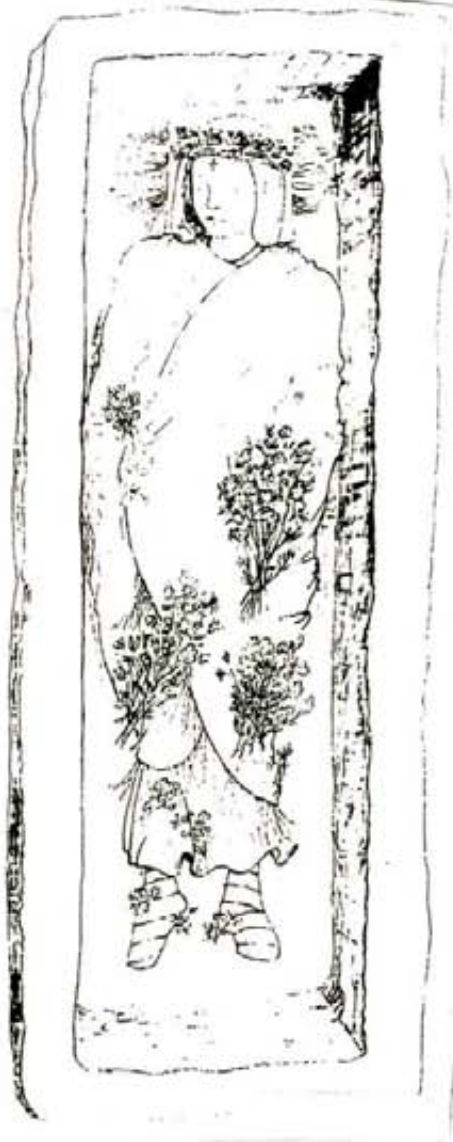


9

2.5 b





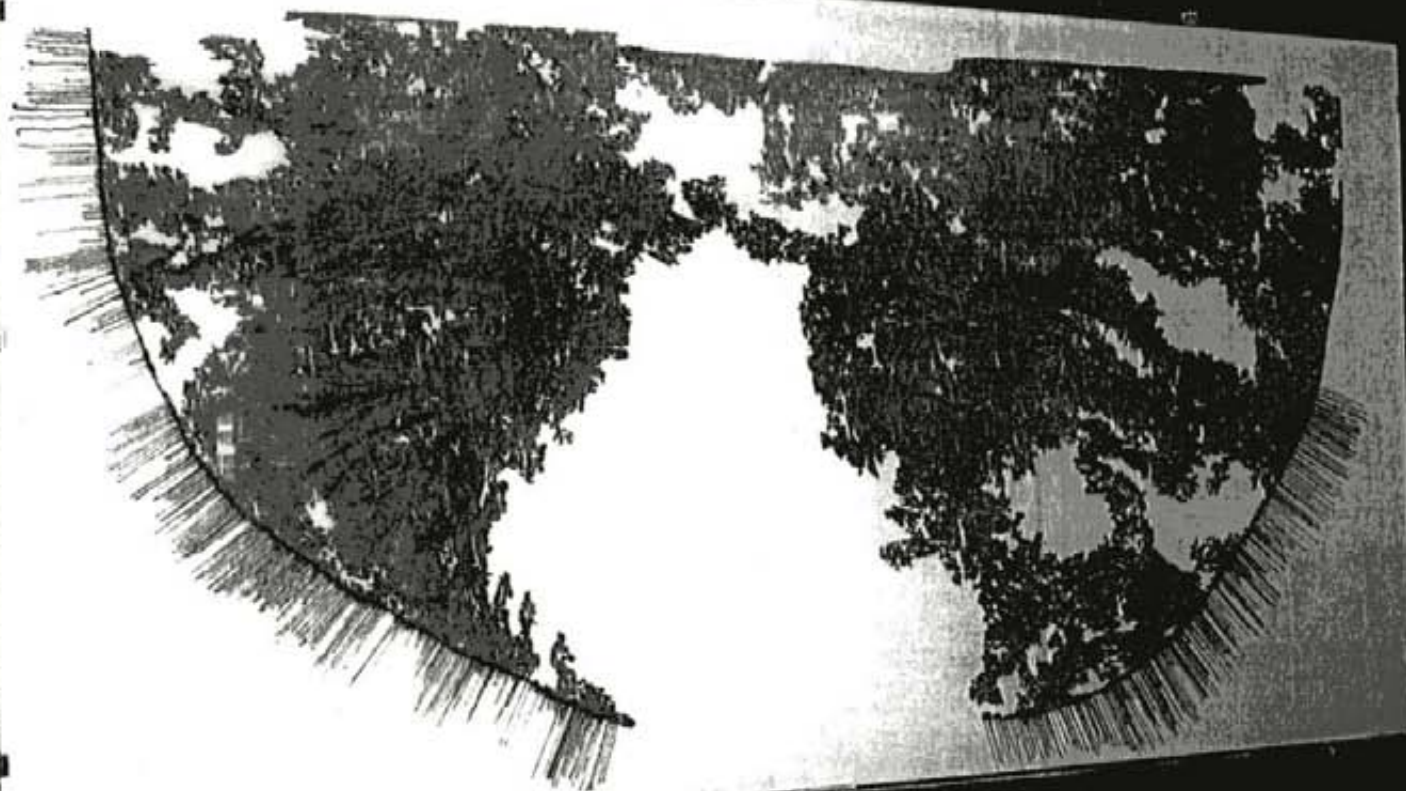




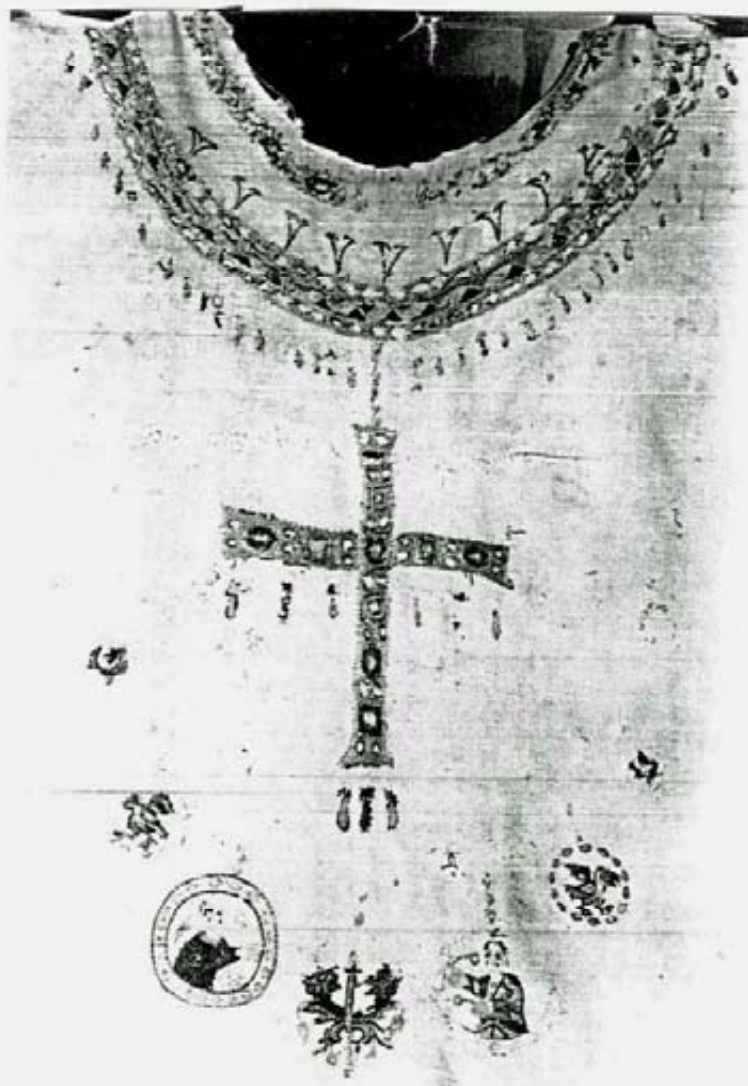
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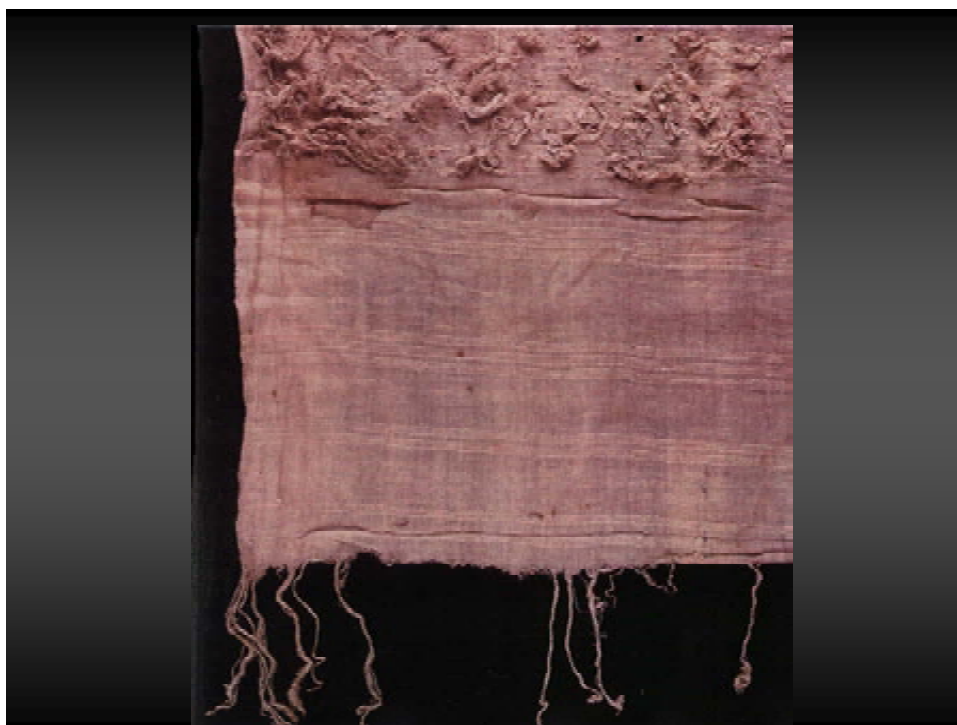
2.8a



2.8 b



2. 8. c

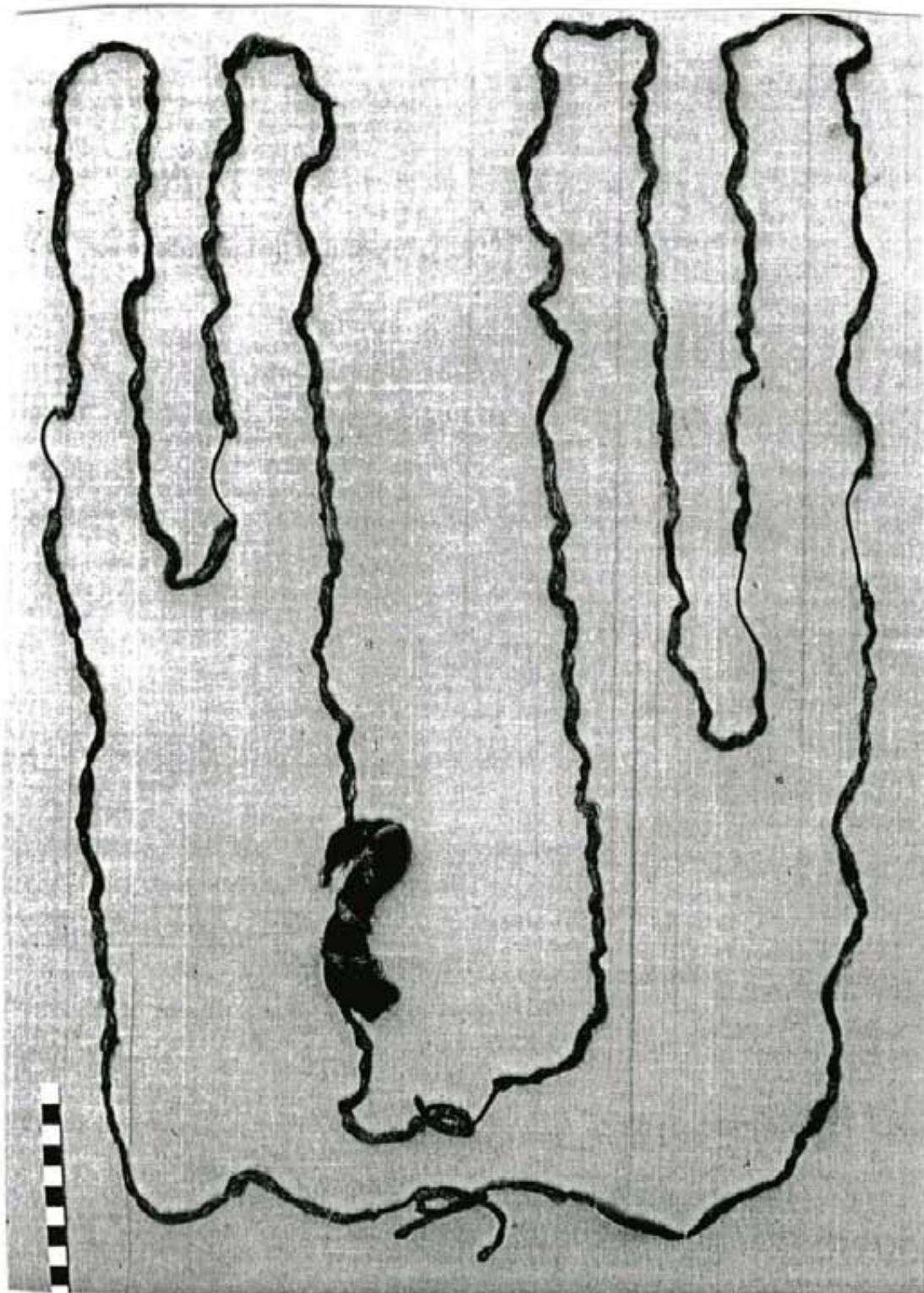


2. 9. a

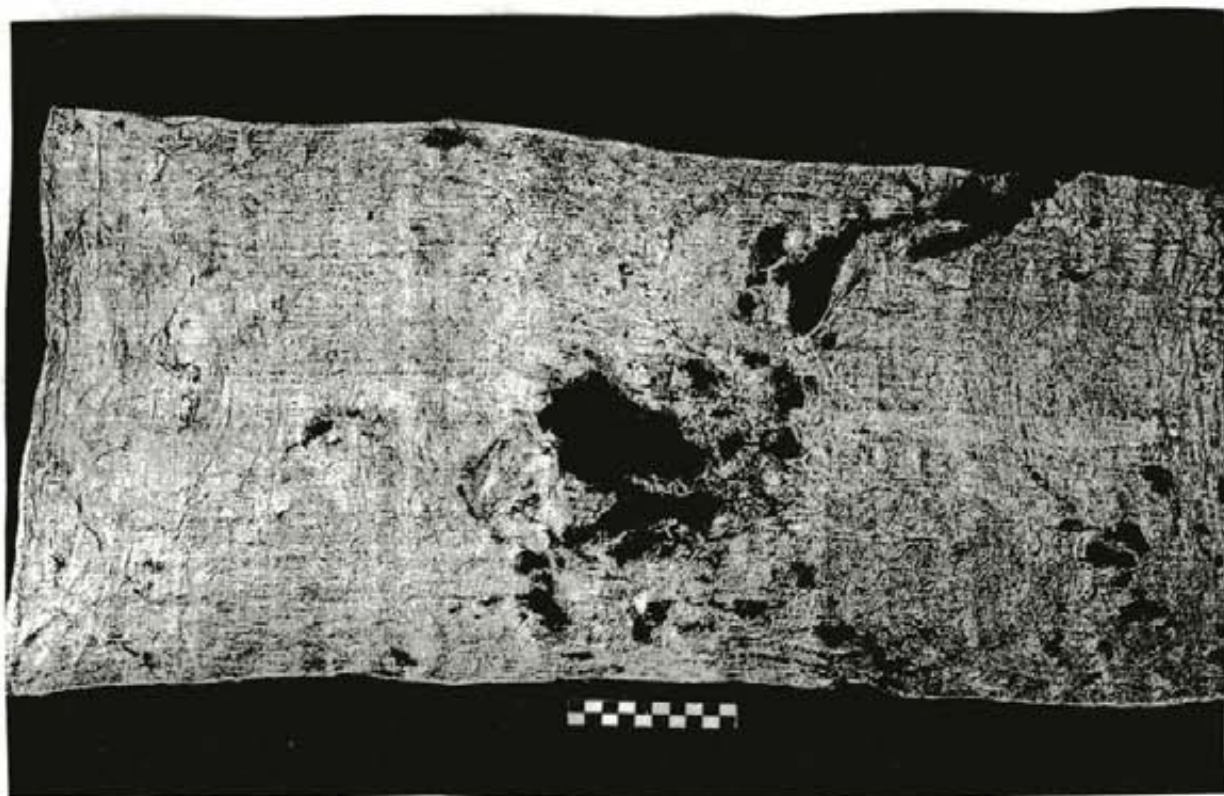
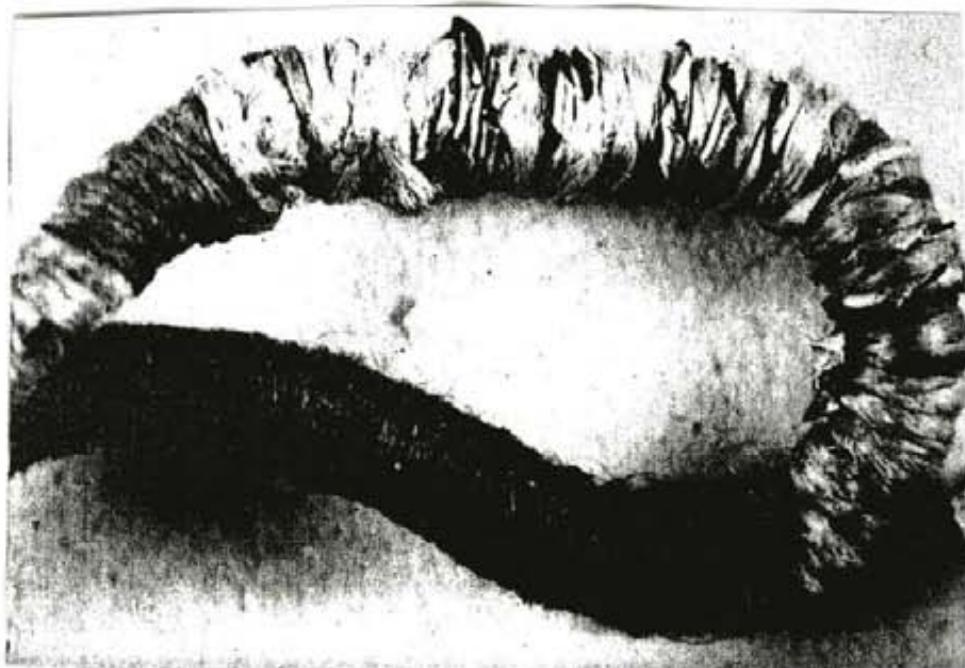




2.9 b



2.9c





2.10



# **Figures**

## **Chapter III**



3.1



3.2a



3. 2b



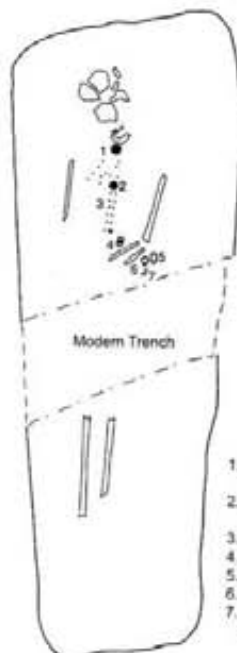
3. 4



3. 2c



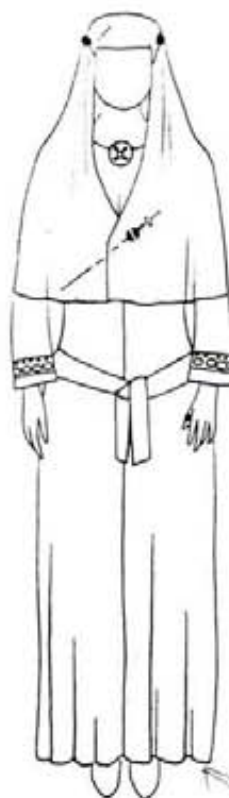
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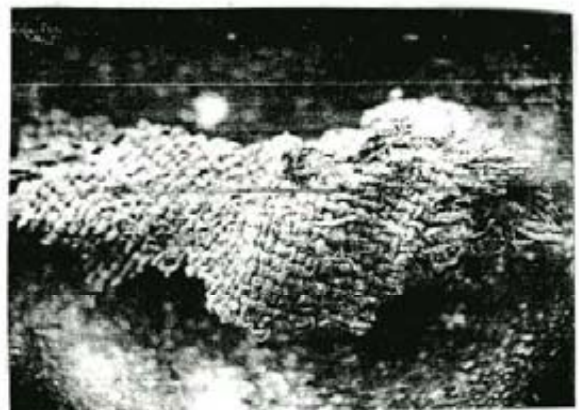
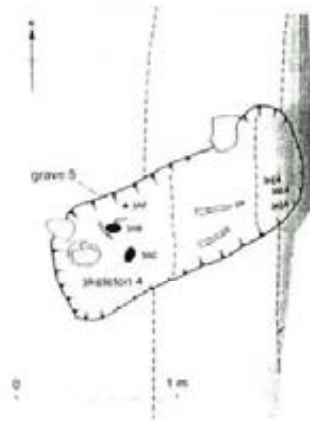
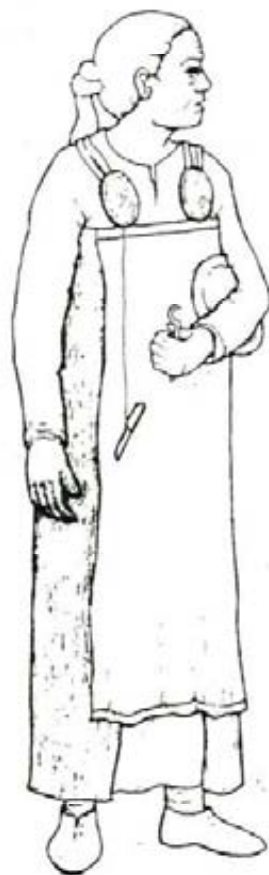
1. Kentish silver gilt disc brooch
2. Frankish garnet disc brooch
3. Large beads
4. Oval buckle
5. Bronze ring
6. Bronze band
7. Fragments of iron rings



3. 3

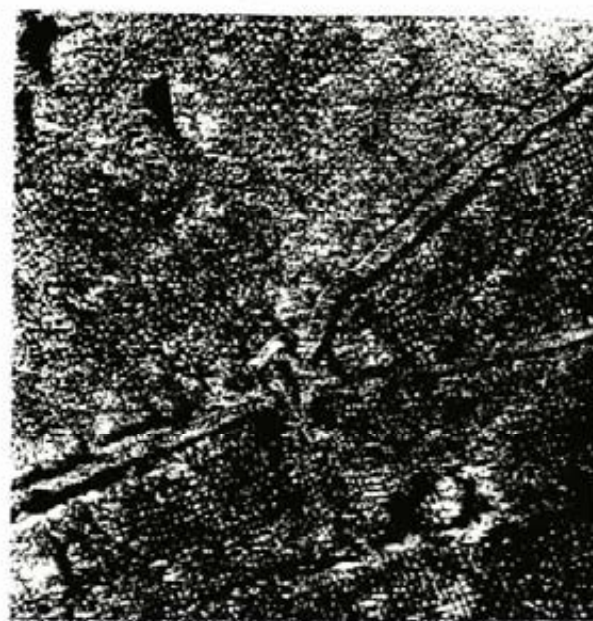
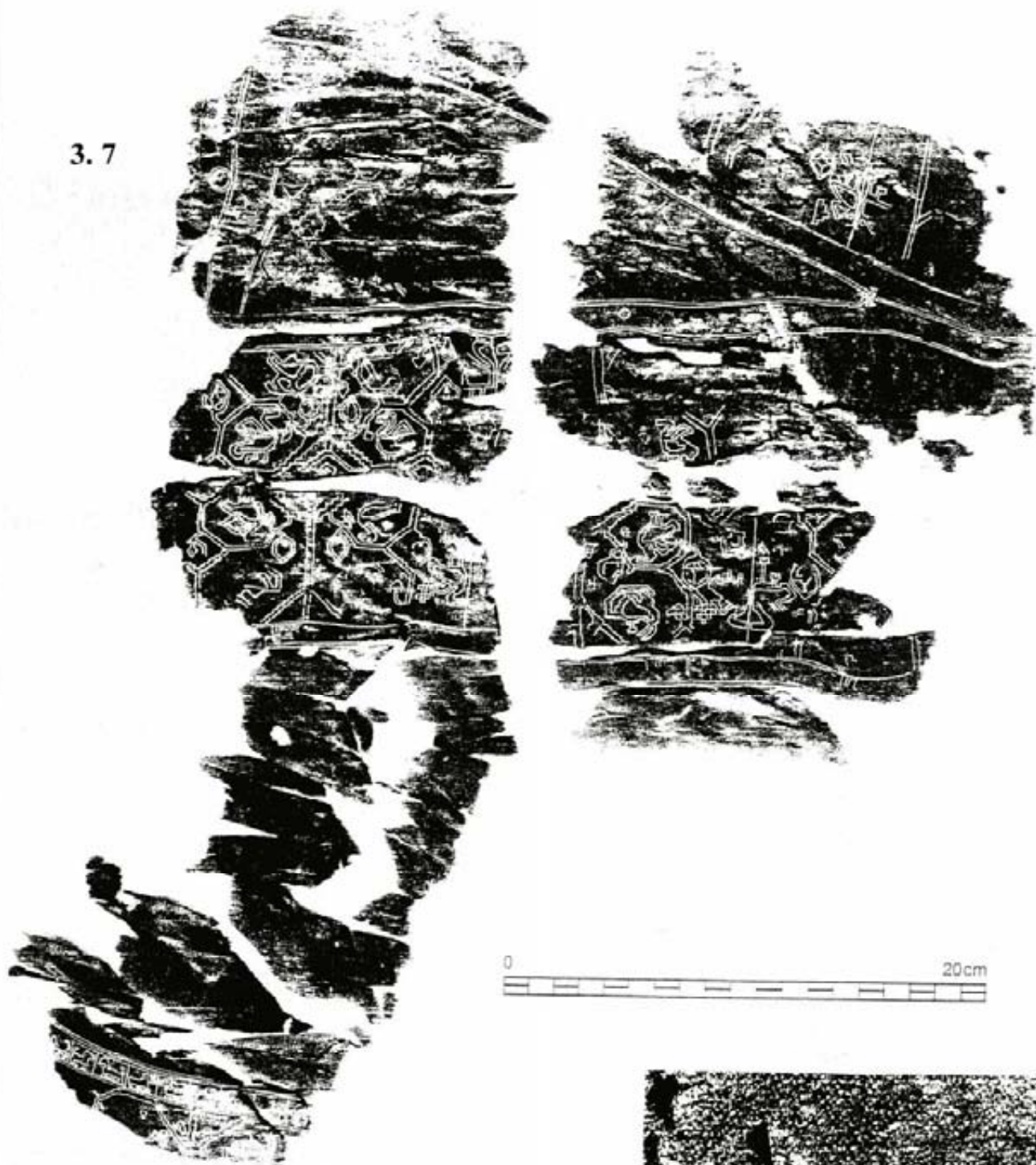


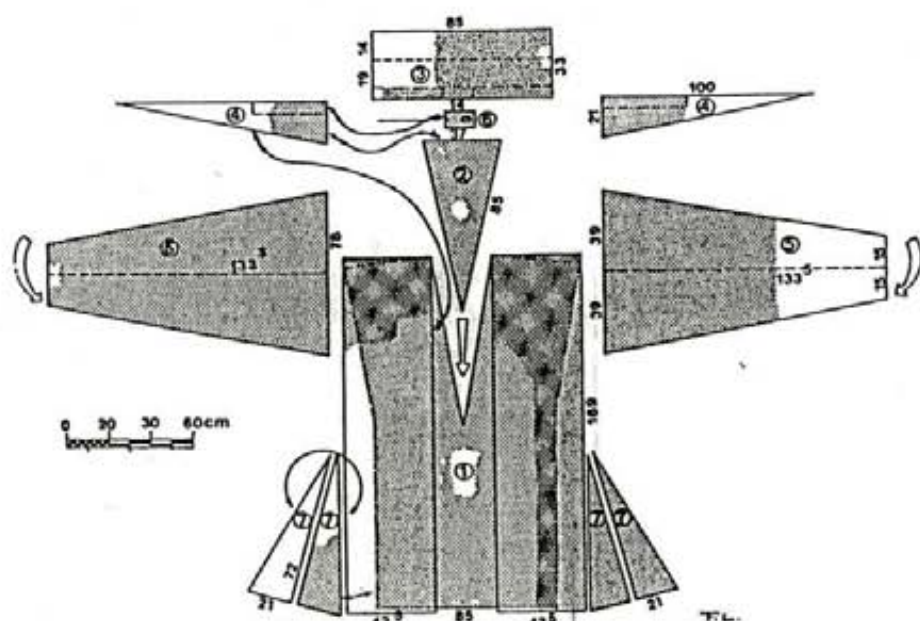
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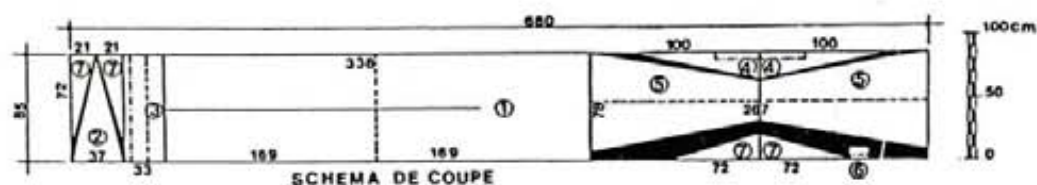


3.7





3.8

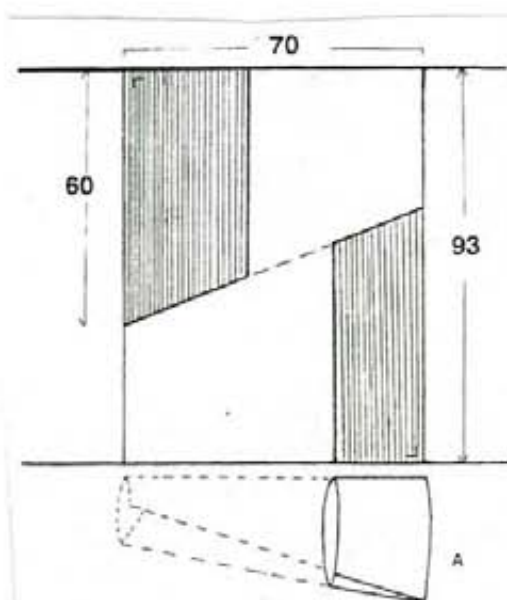
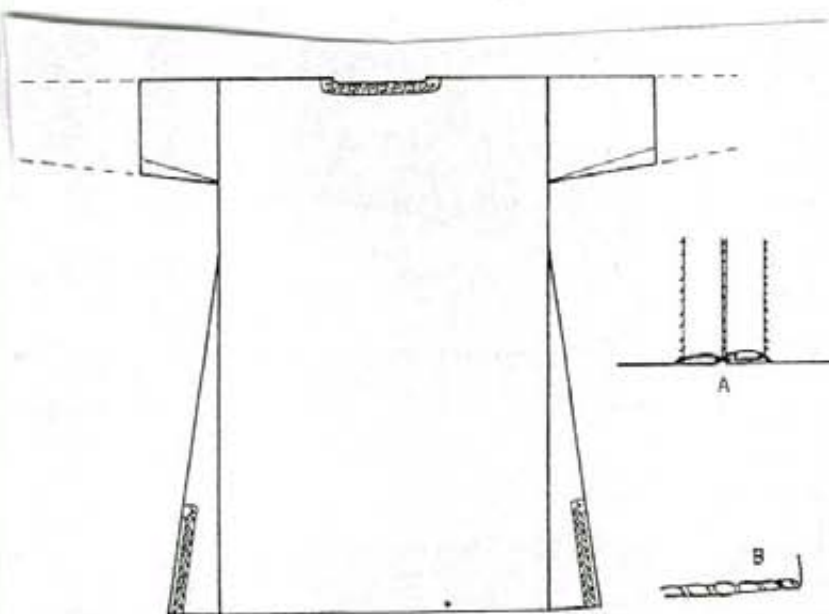




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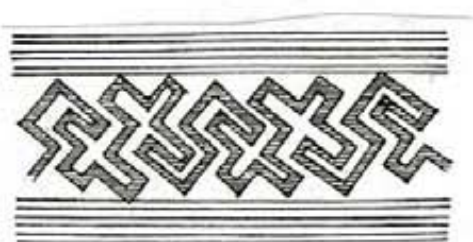
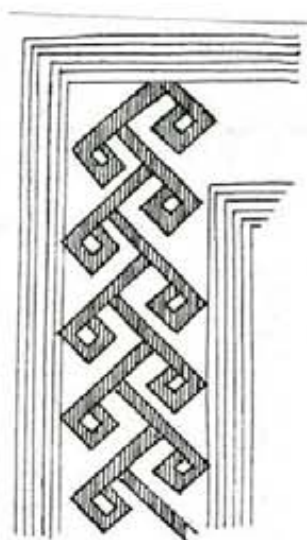
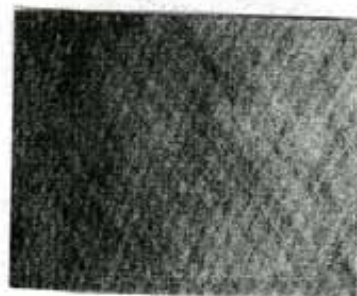


3.10



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3. 11



3. 12

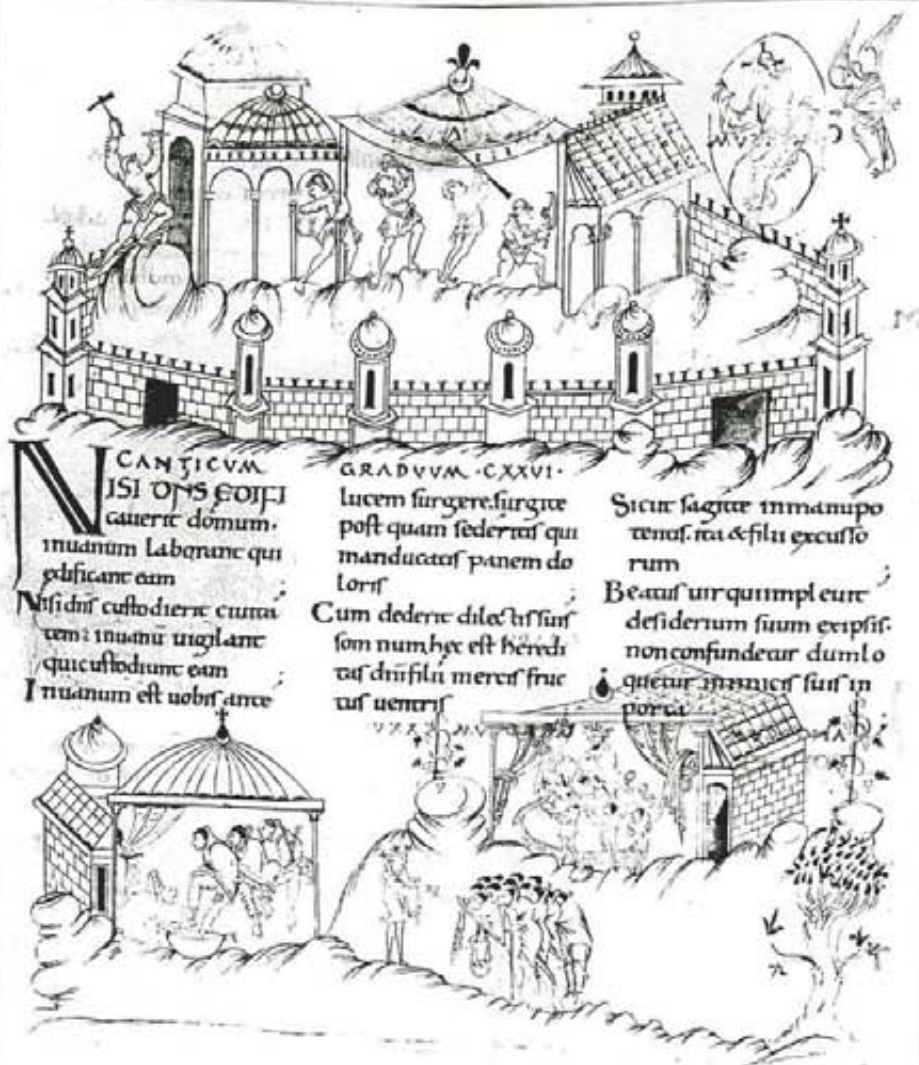


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3. 13







3. 17

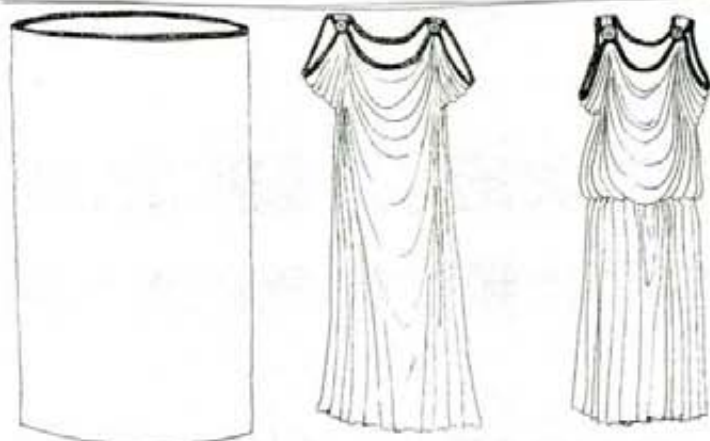


3. 18





3. 19

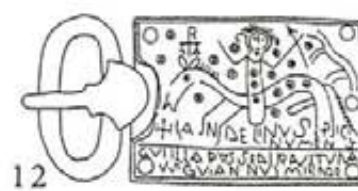
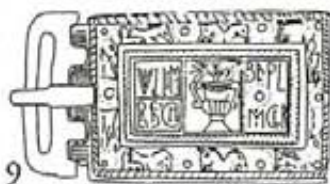
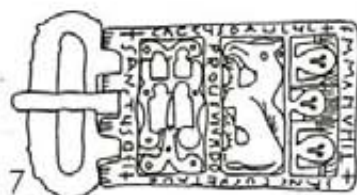


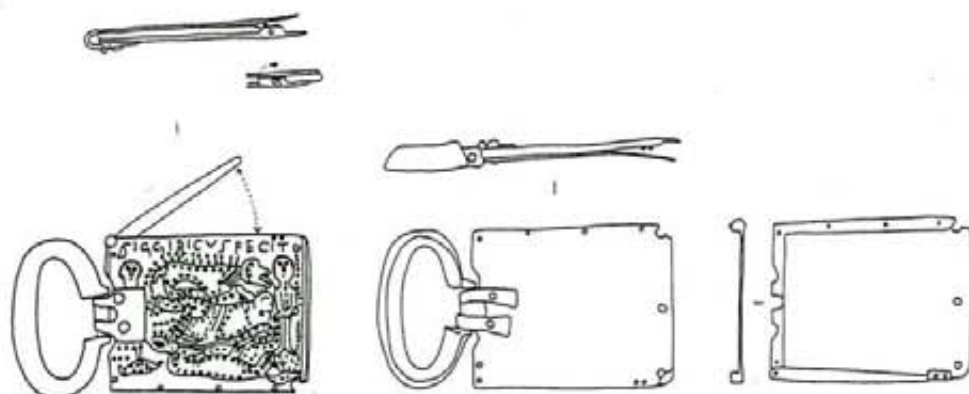
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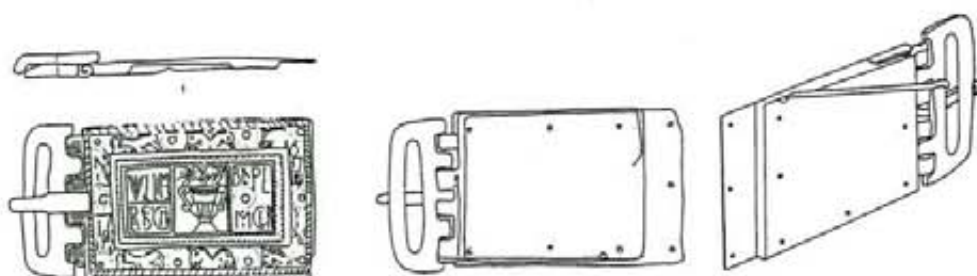
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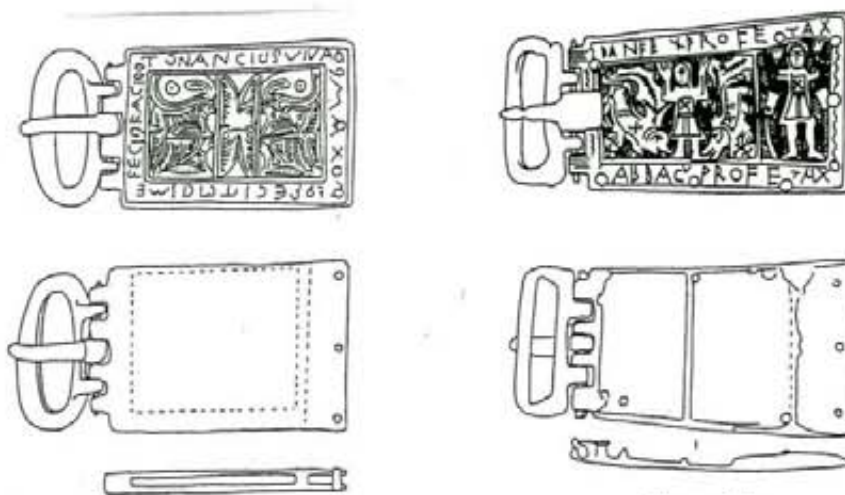




Gondorf



Yverdon

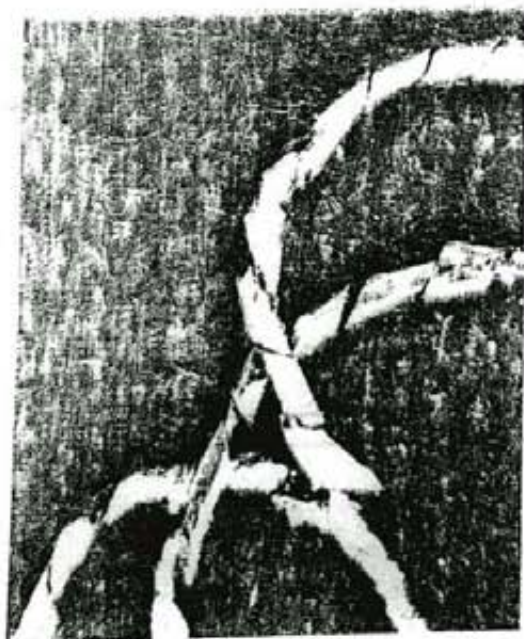
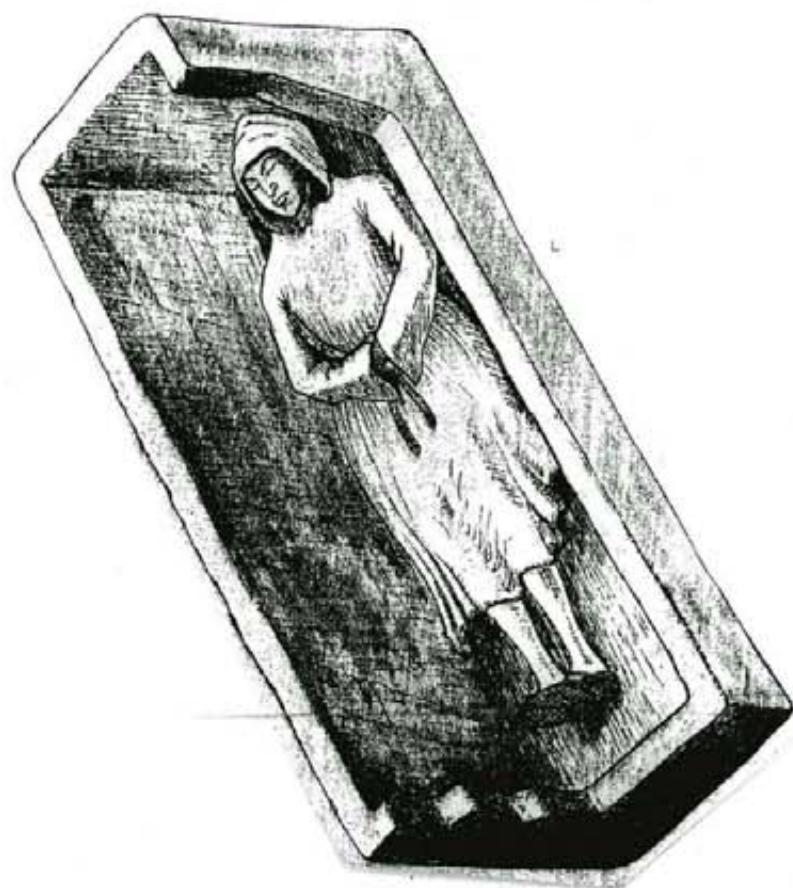
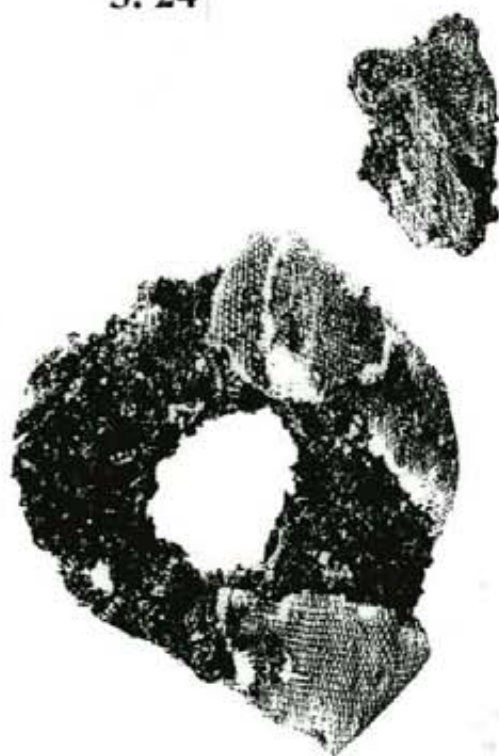


Monnet-la-Ville

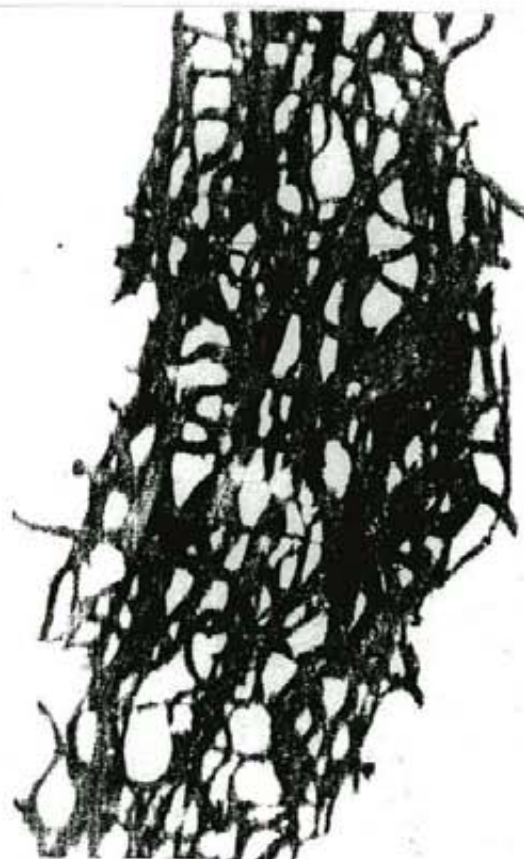
Chalon-sur-Saône

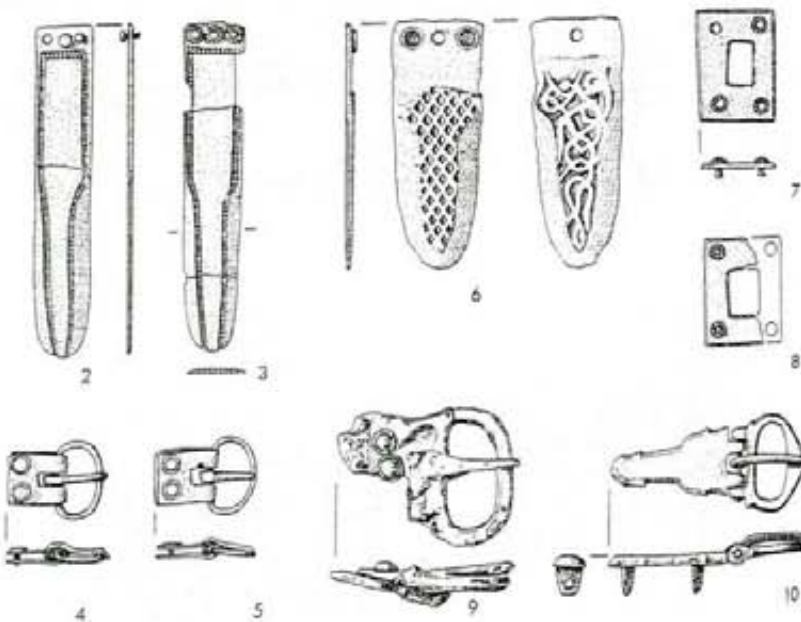
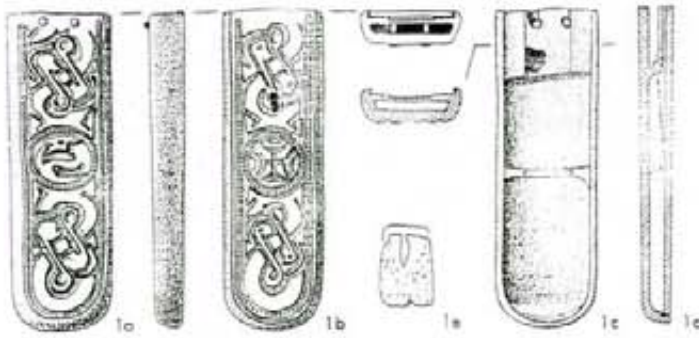
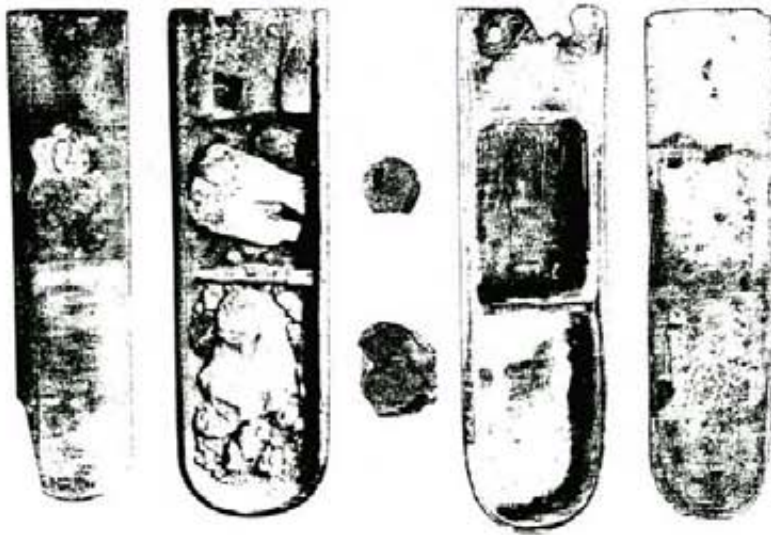


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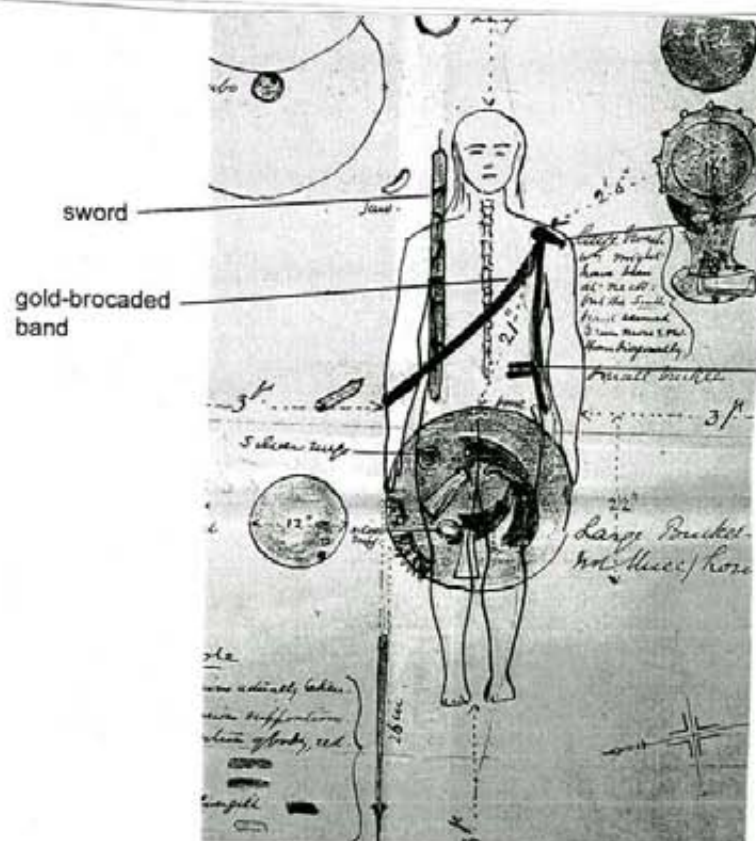
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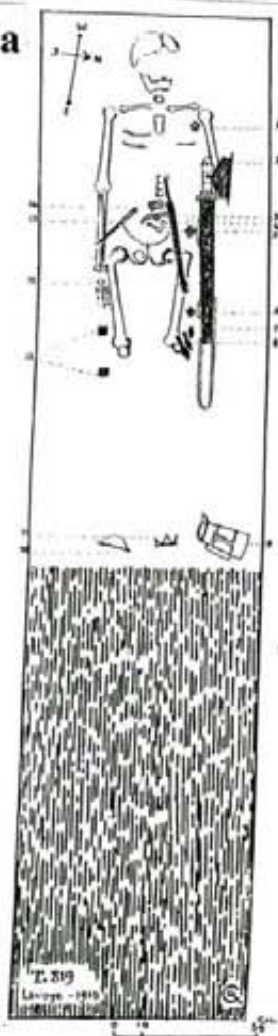




3.26



**3. 27a**

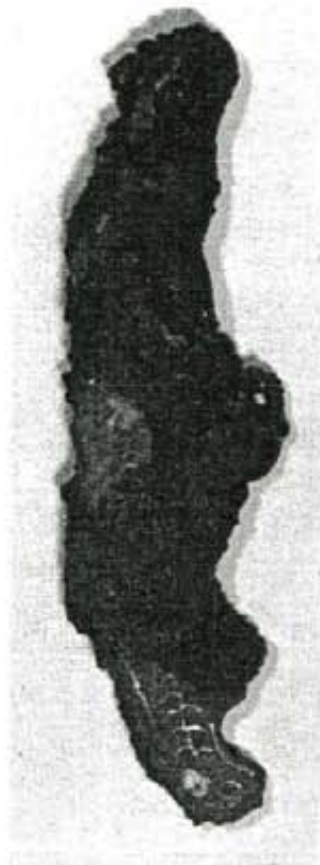
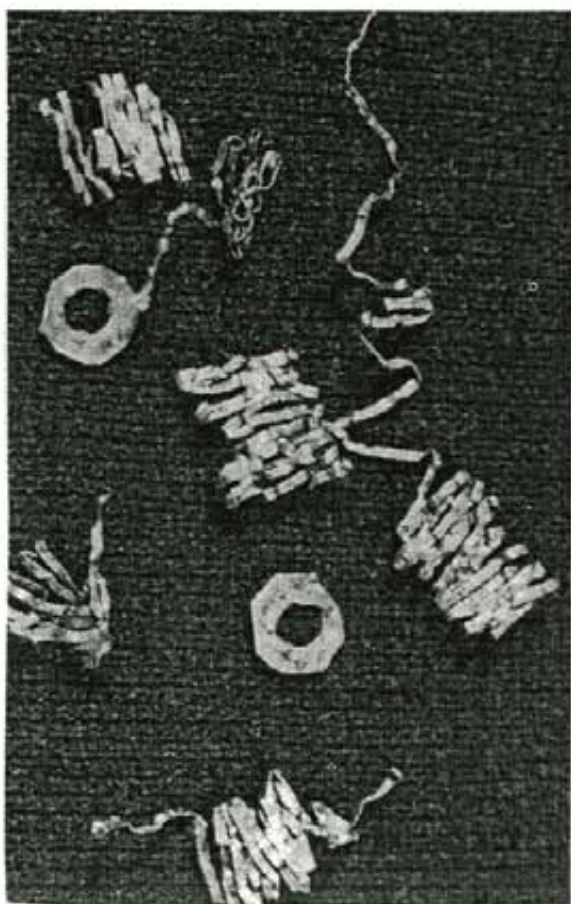




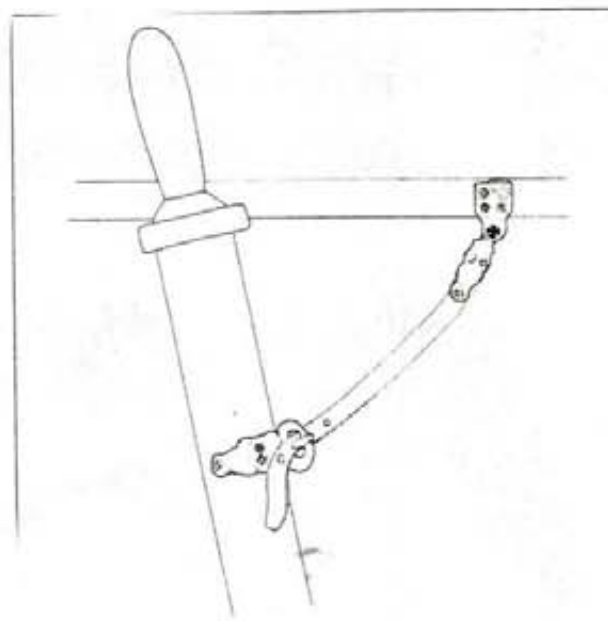
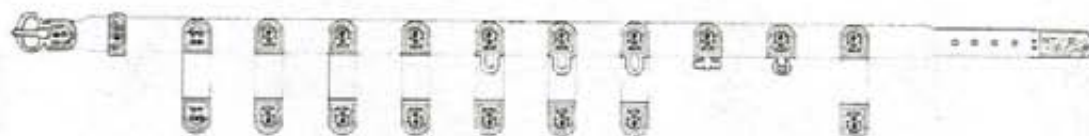
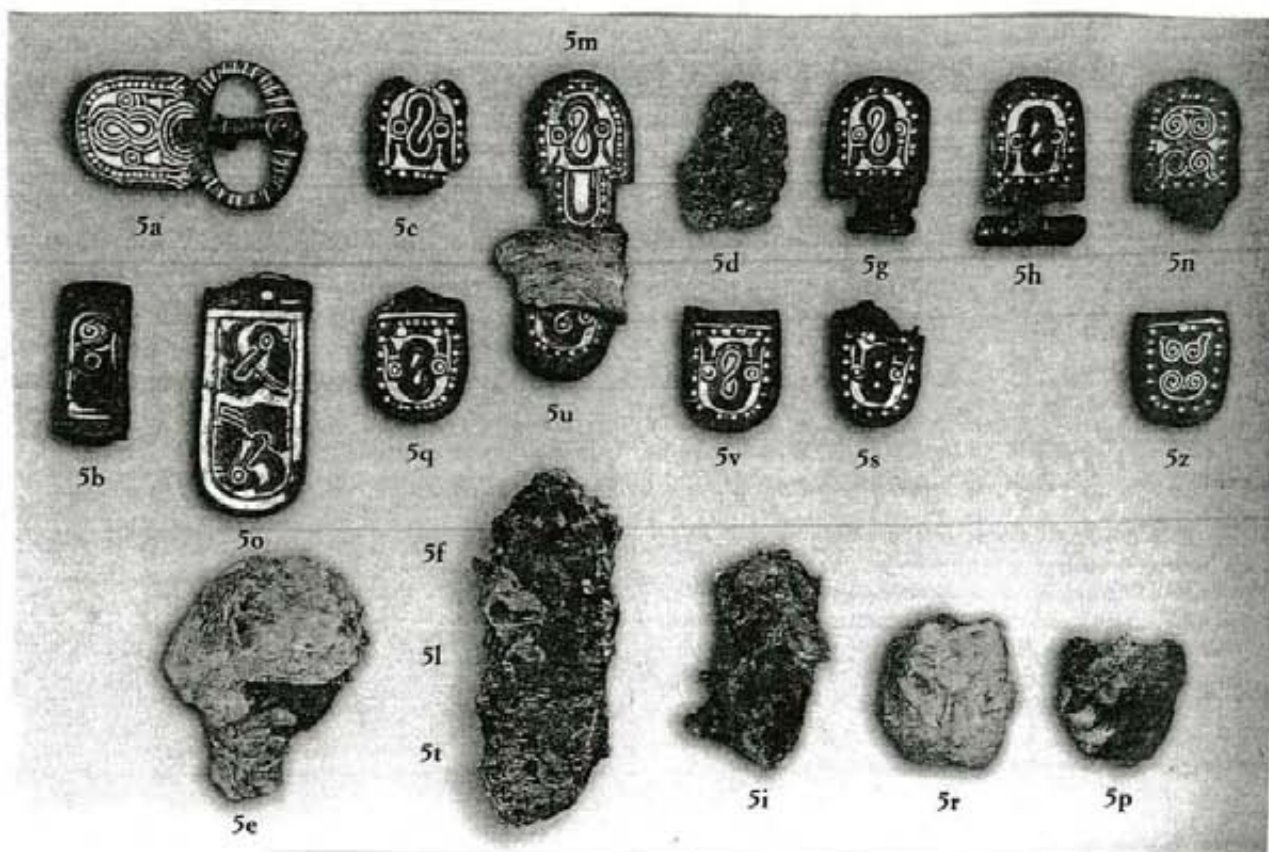
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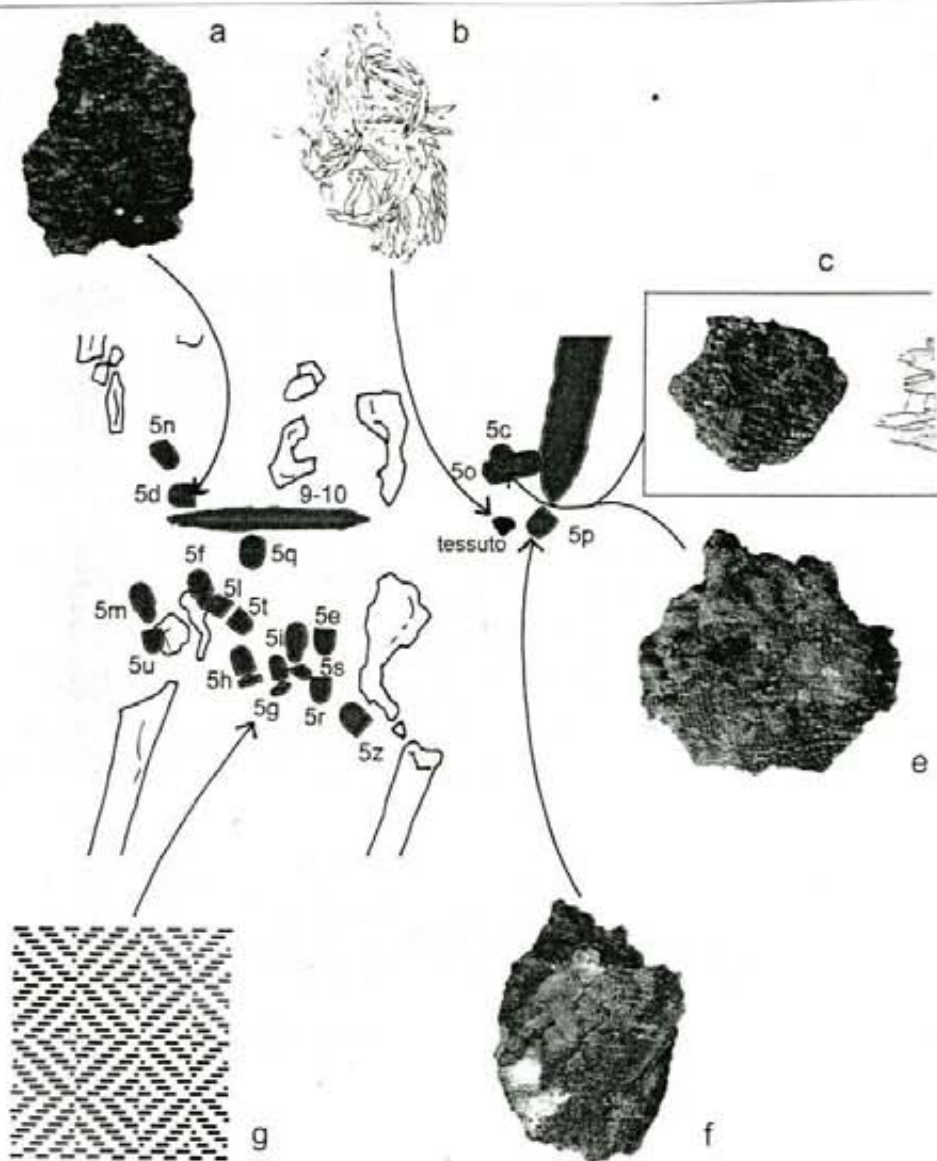
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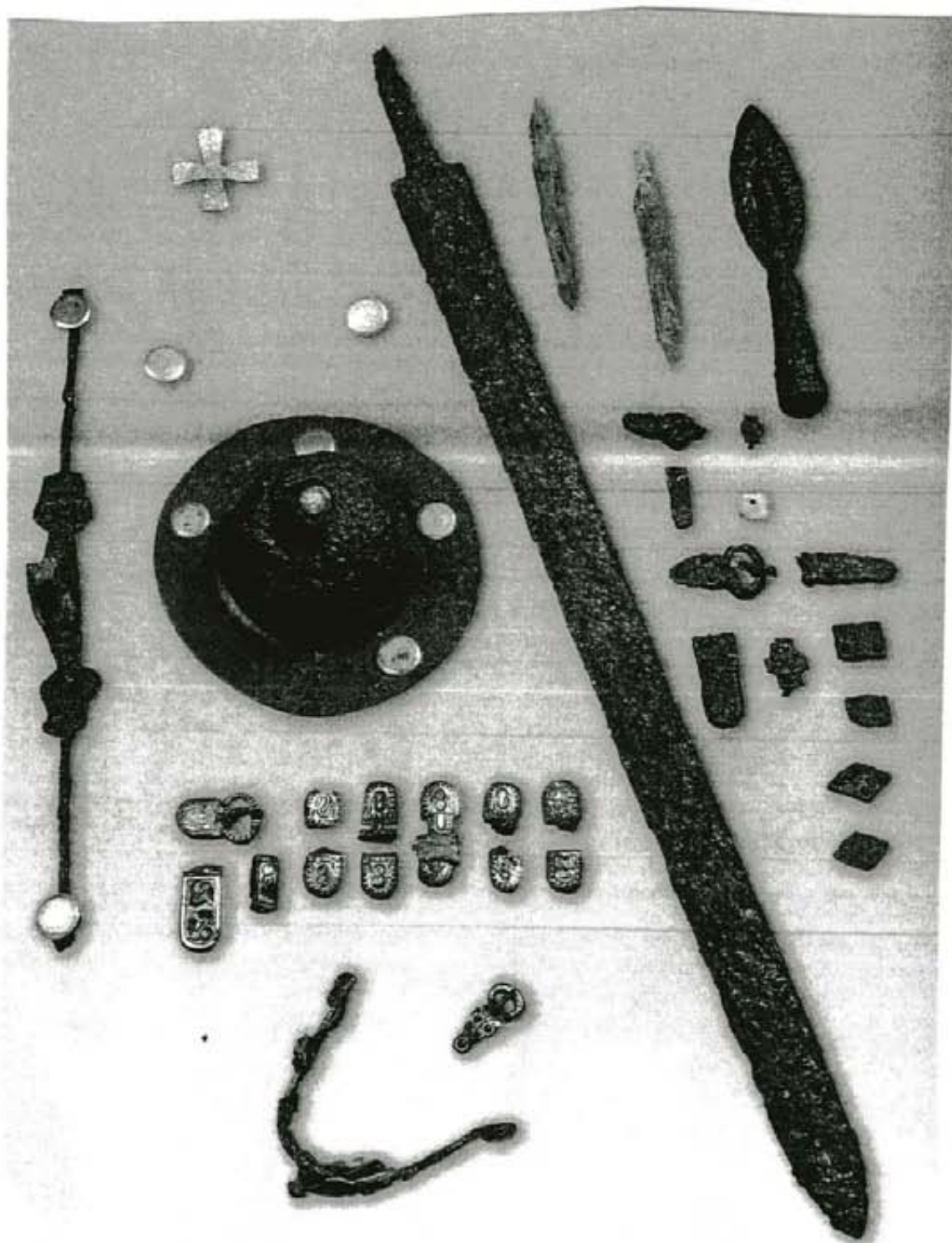




3.28 b

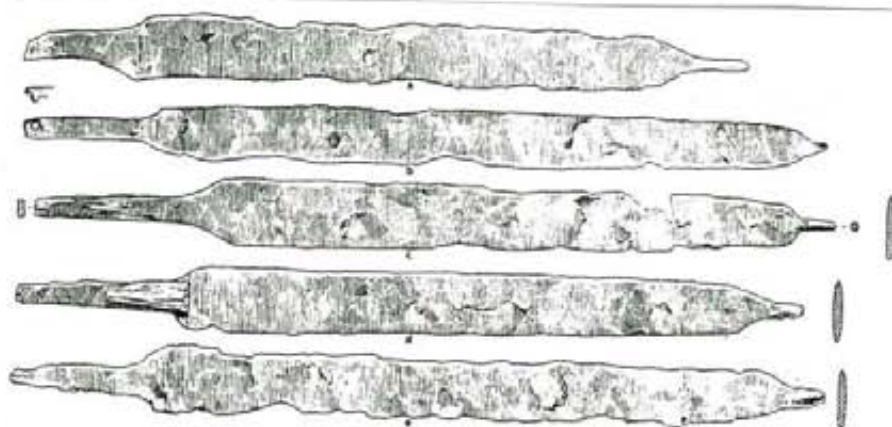


3. 28c

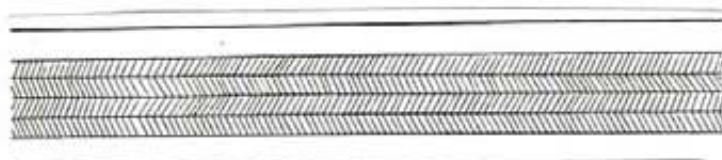




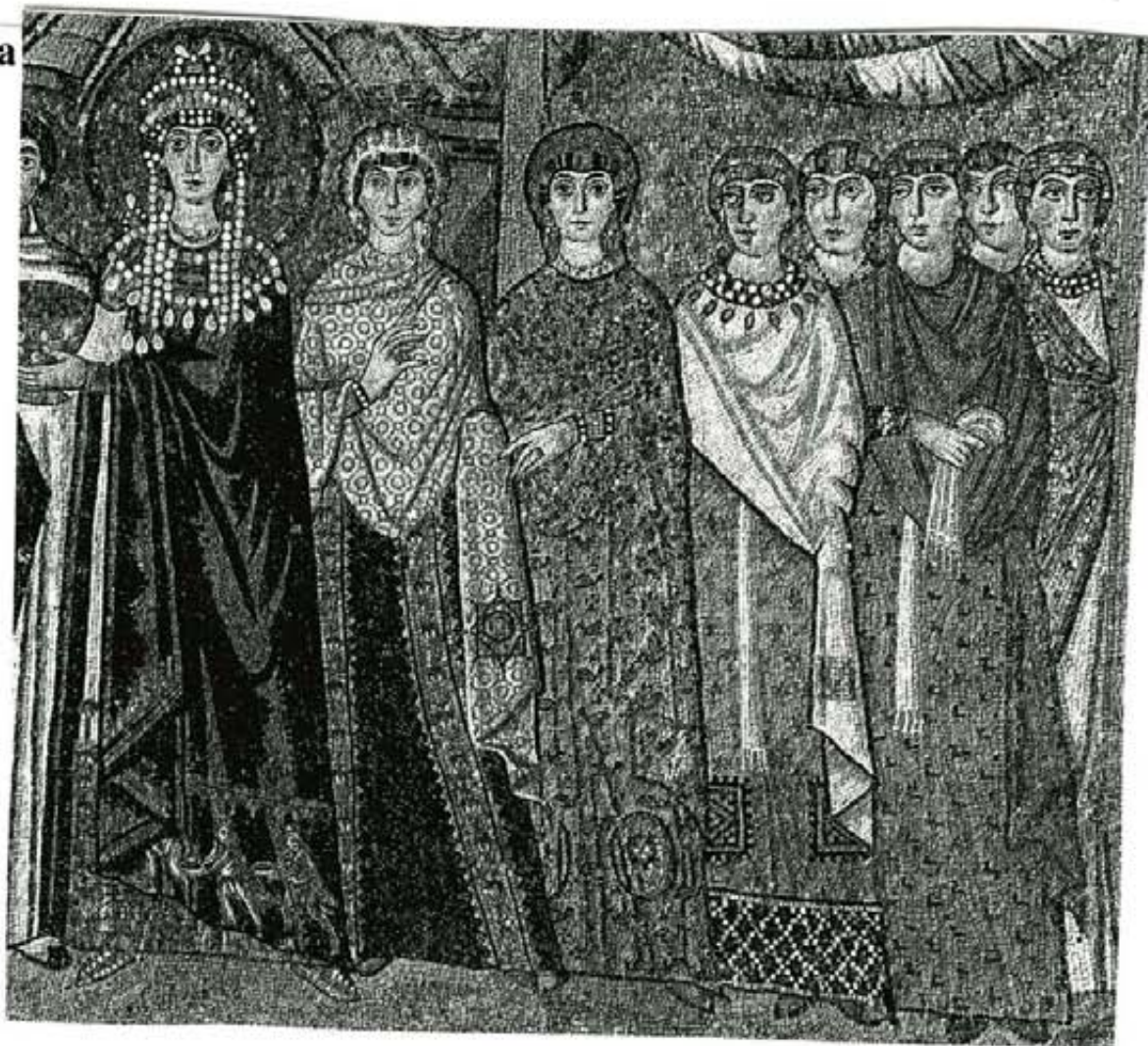
3. 29 a



3.29b



3. 30 a



3. 30b





3. 31



1



2



3



4



5



6



7



8



9



10



11



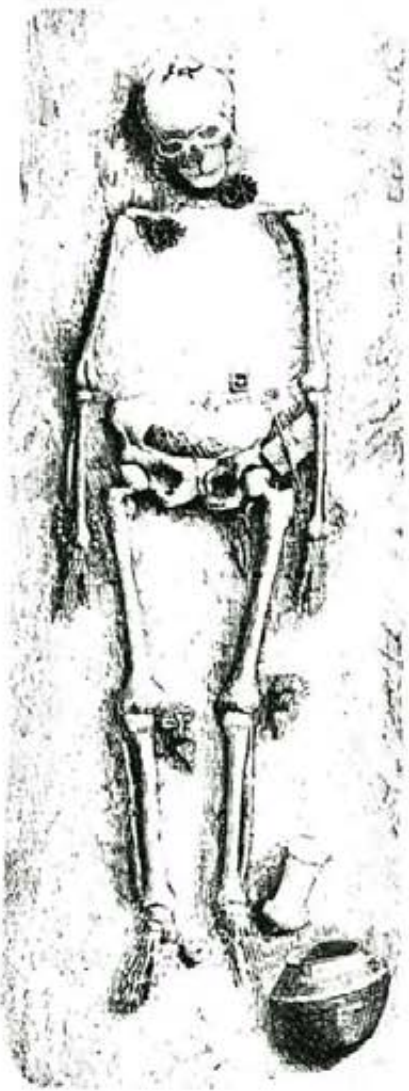
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3. 32



3. 33

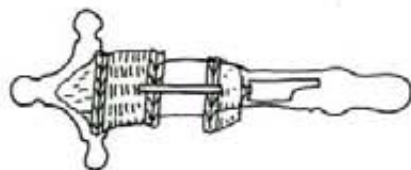


### 3. 34

G351B



a



b

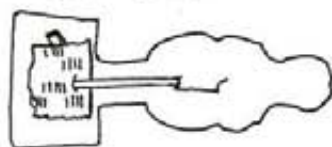
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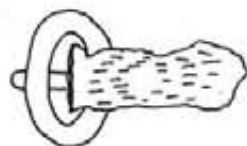
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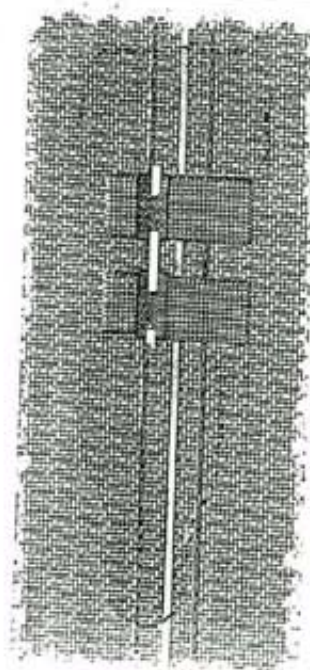
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d

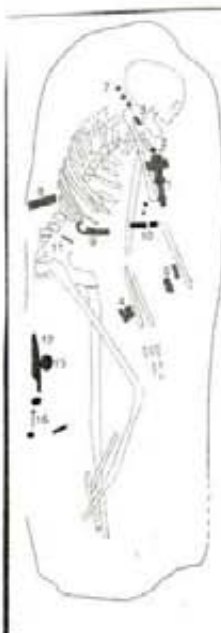




3. 36



3. 37

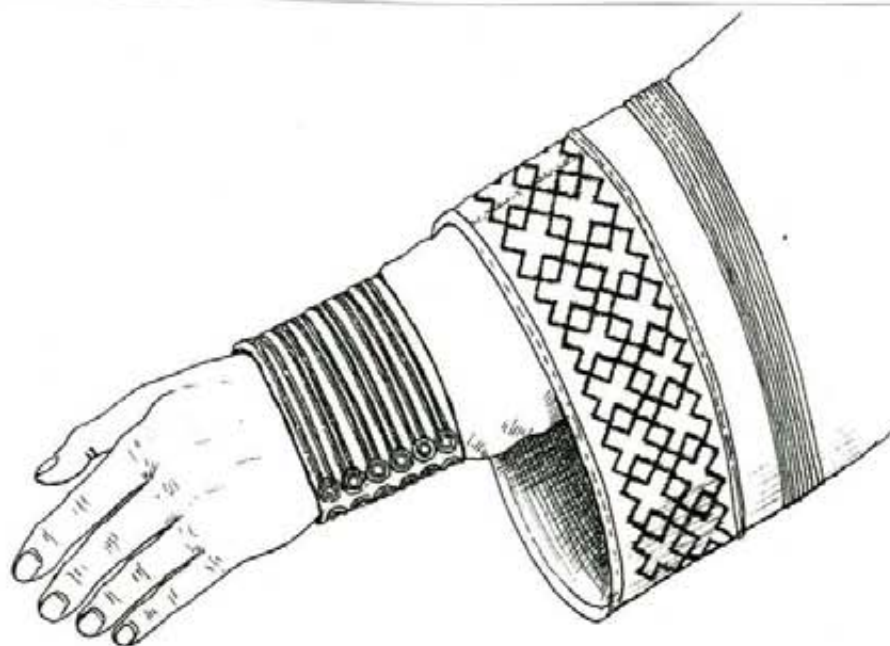


1. Cranium base
2. Round brooch
3. Small long brooch
- 4, 5. Wire clasp
7. Beads
8. Strap end
9. Iron buckle
10. Strap end
11. Iron fragments
12. Iron knife
13. Iron ring
16. Nail

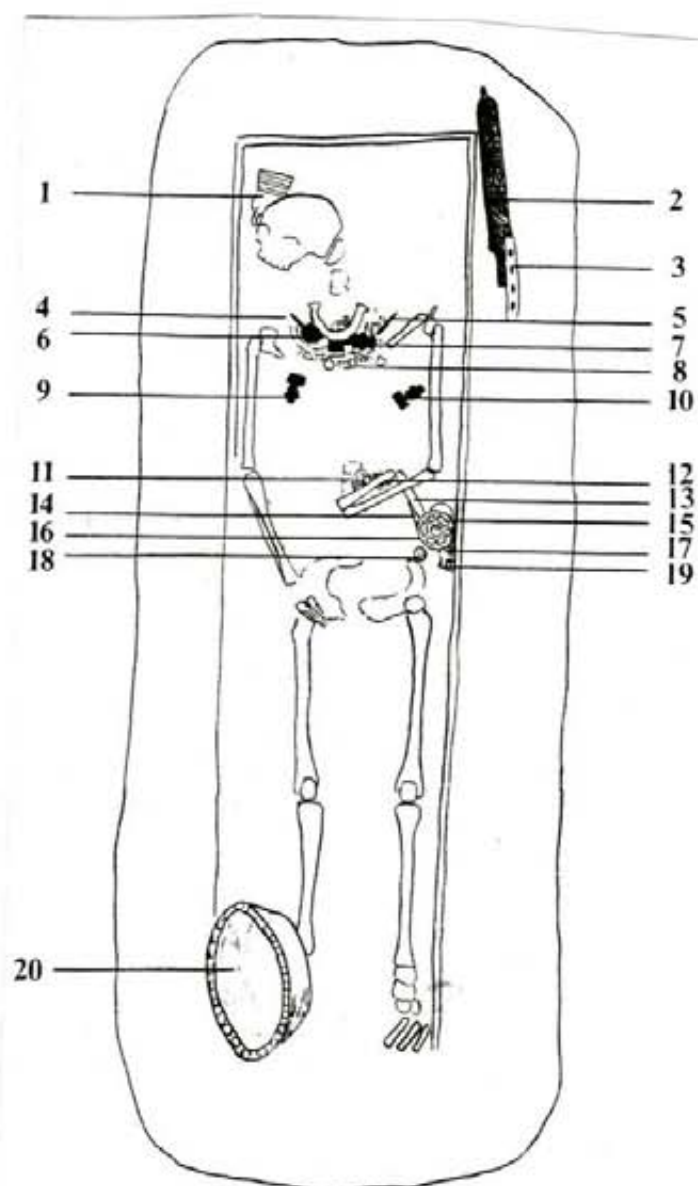




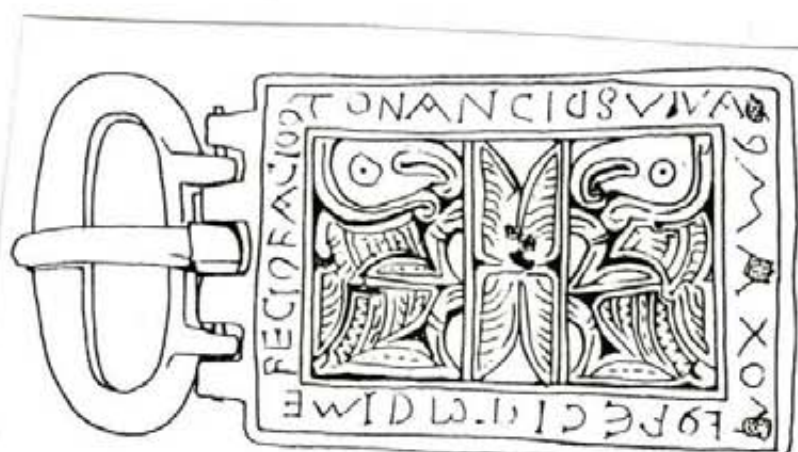
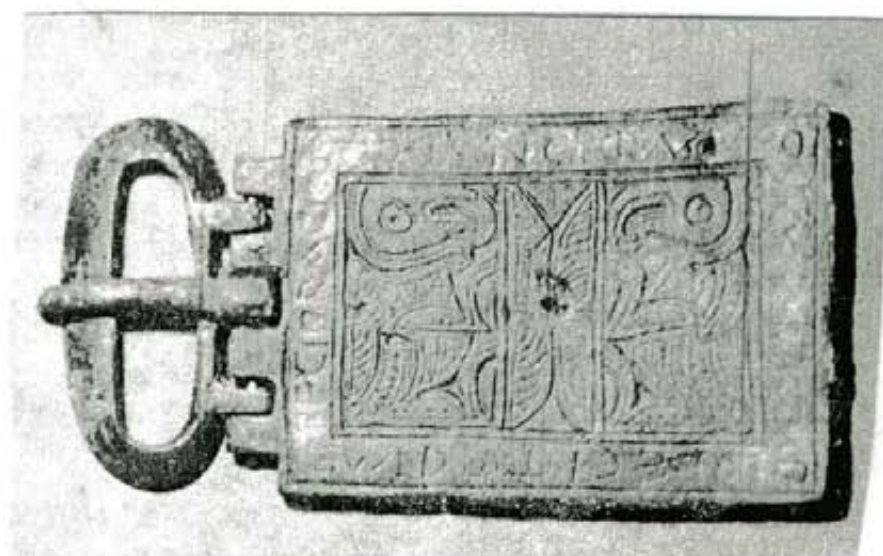
3. 38



3. 39



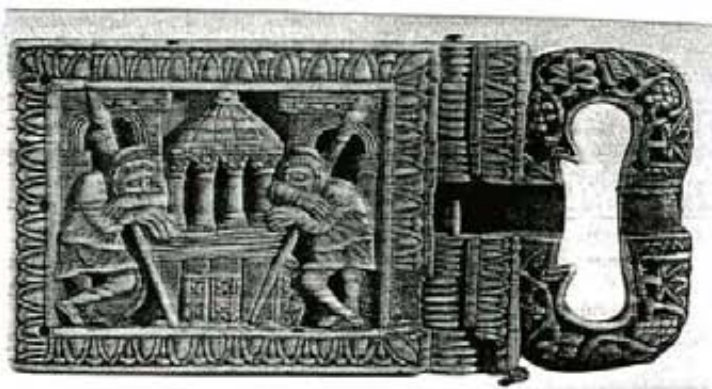
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### 3. 41

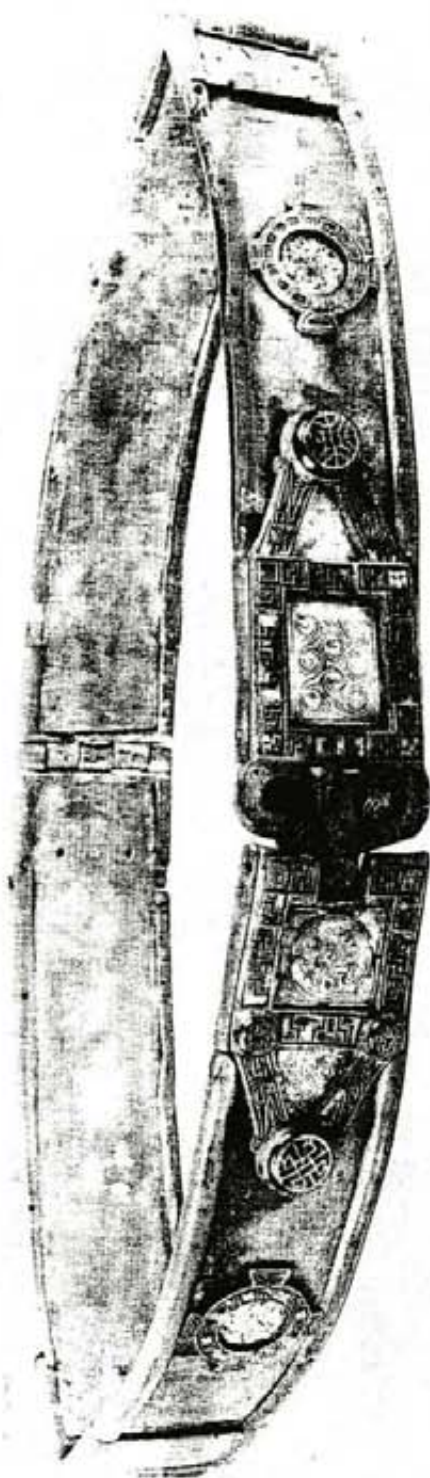
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Candau			C	∅	E								S	T	V
Châlon-sur-Saône	AA	BB		D	EE	FF				N		RR		T	
Dail lens I	AA	B		DD	E		GG	L		HH			SS		VV
Fondremand	AA		C	DD	EE			LL	M	N		R	SS	TT	4U
Gondorf					E	F	GG					R	S	T	
La Balme	A		CC		E	Y				HN			SS	T	VU
Ladoix-Sérigny	A			D	EE			LL	M	N	GG	R	Sn		VW
Lavigny	AA			DN	E	F		LL		N		R	S		V
Monnet-la-Ville	A		C		EE	FF			M				S	T	
Nax	AA	BB		D	EE			LL	M	N	4	RR	S	T	V
Saint-Maur I	A									N		R	2	T	V
Saint-Maur II	AA		CC	∅	EE					N			S	T	V∅
Yverdon	A	B	C		E			L	MM			R	S		V
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### 3. 42

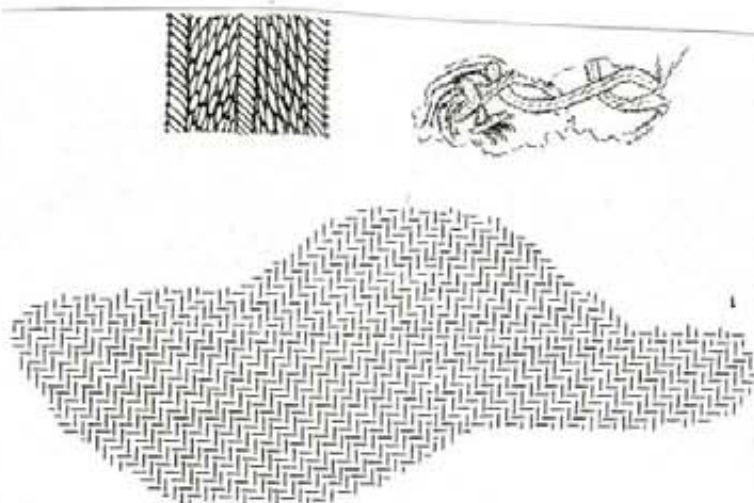
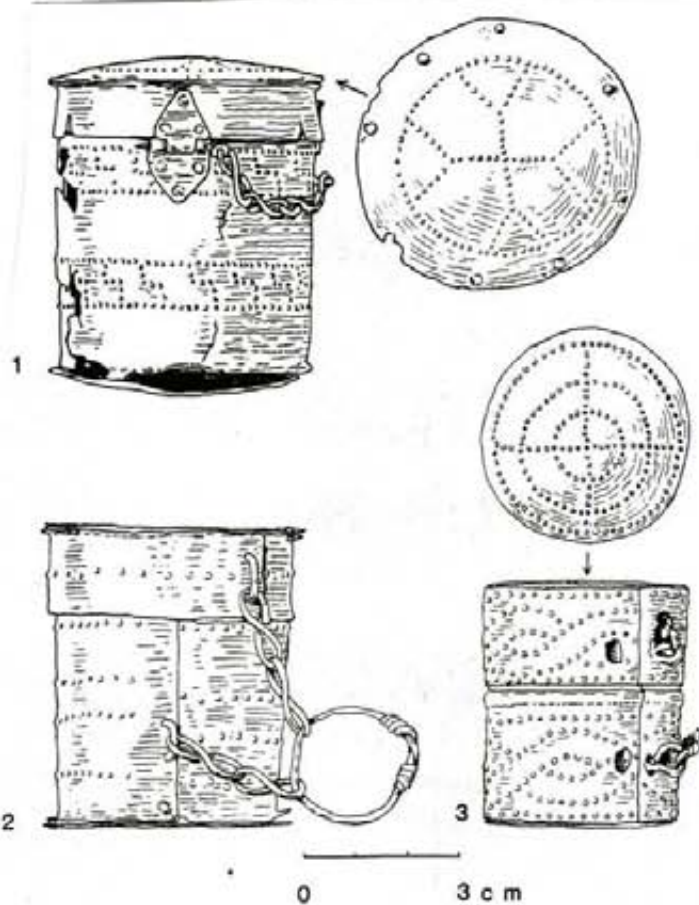




3. 43





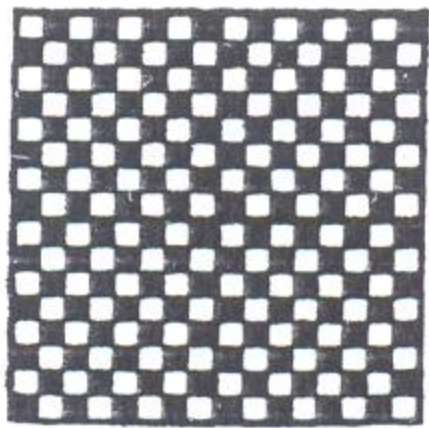


# **Figures**

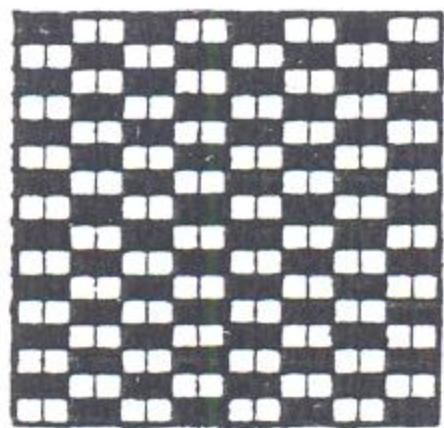
## **Appendices**



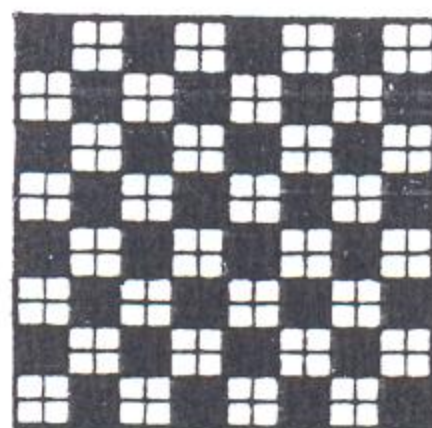
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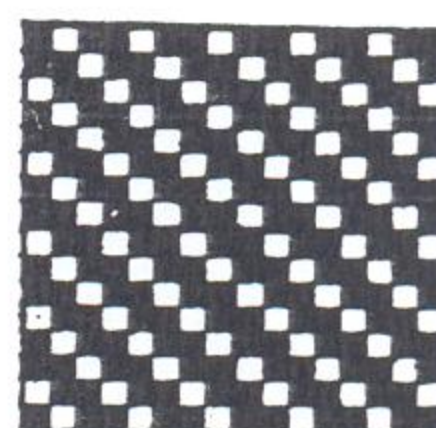
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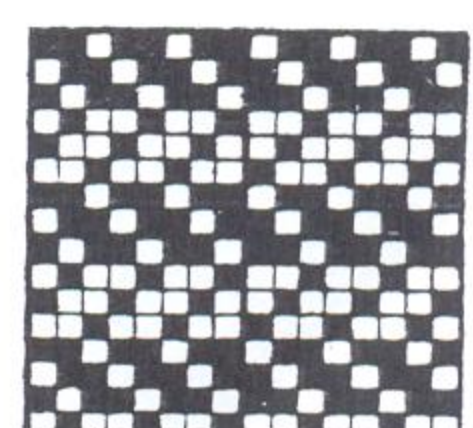
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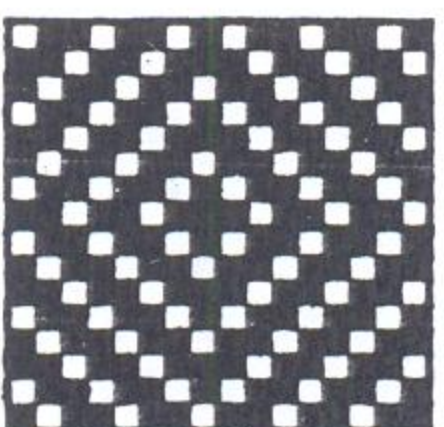
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e



f



g



h



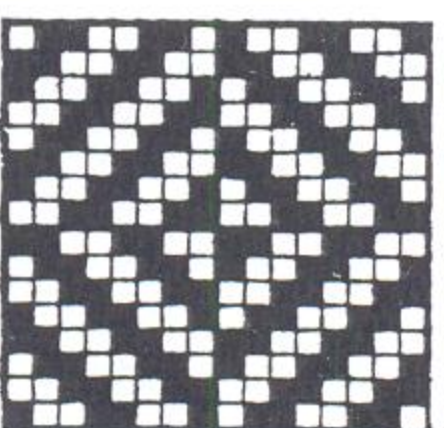
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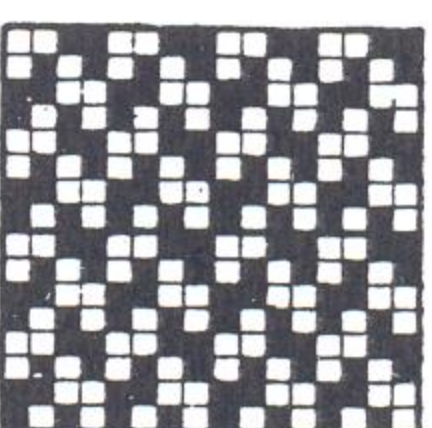
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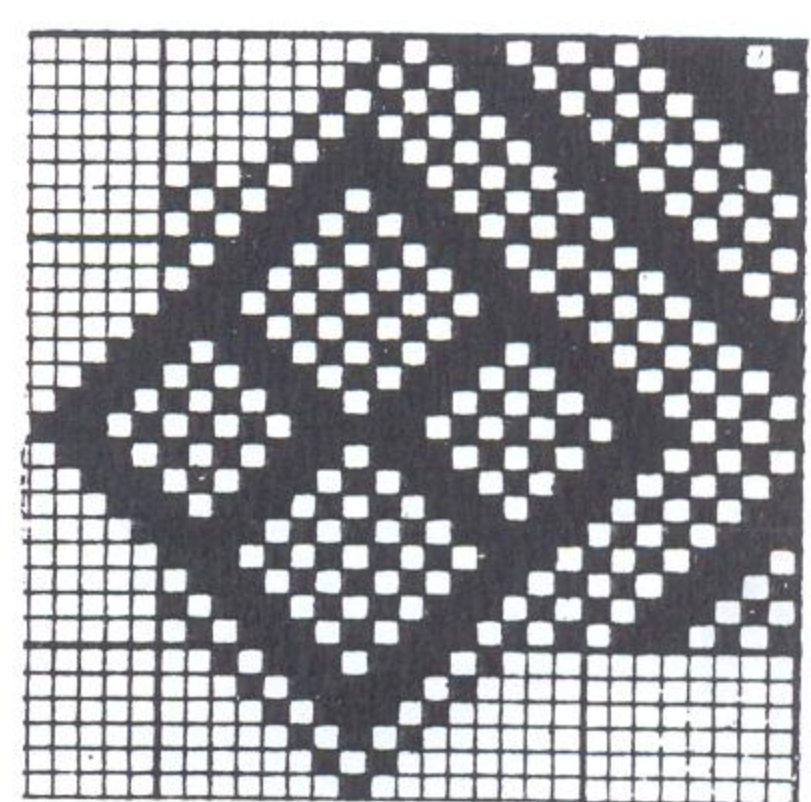
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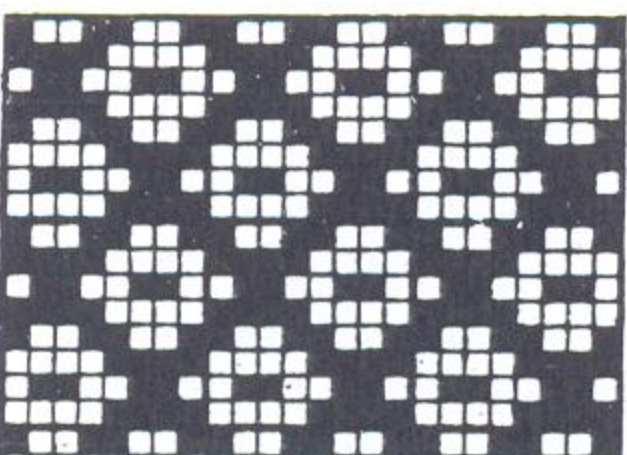
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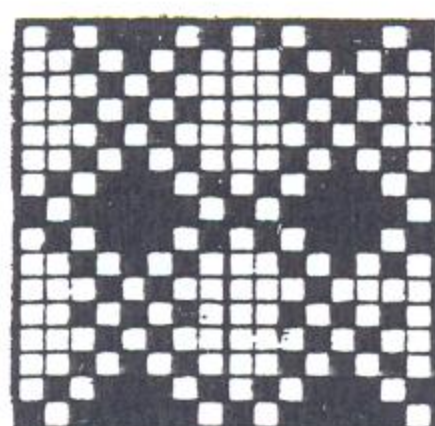
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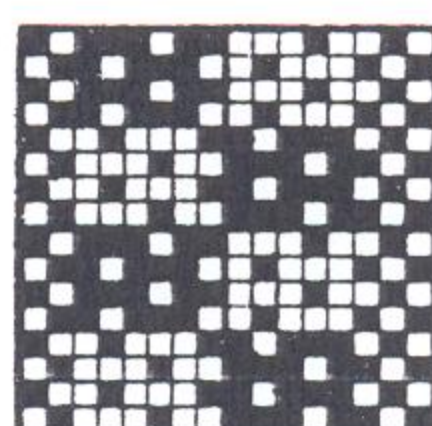
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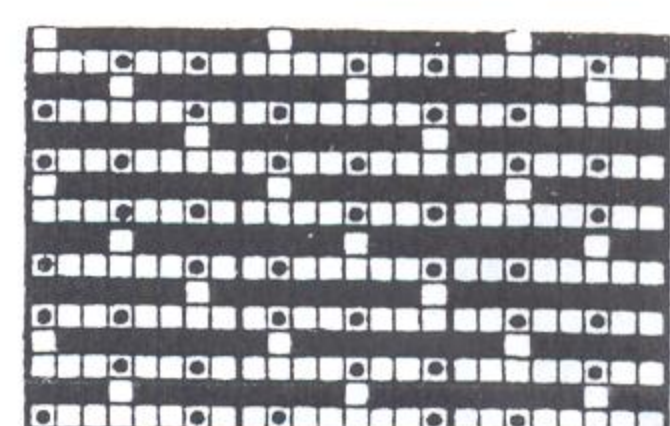
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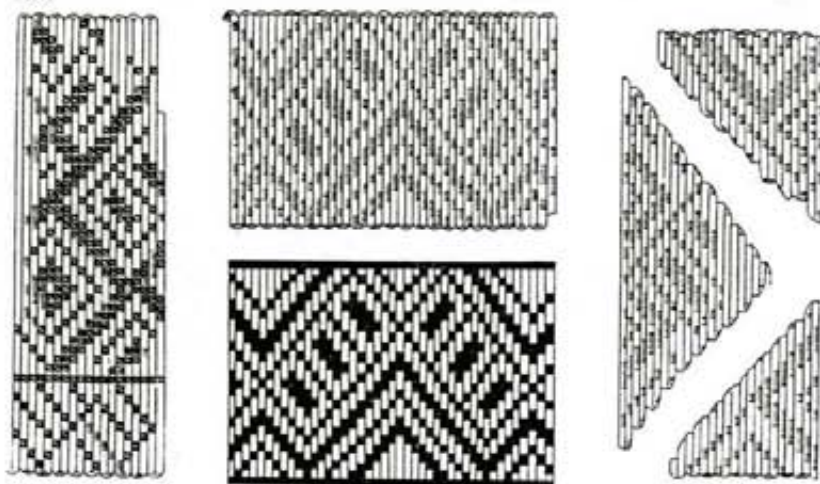
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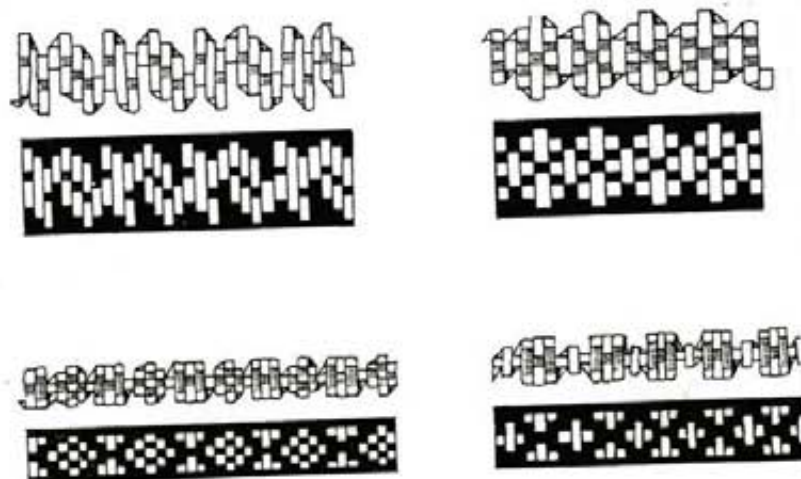
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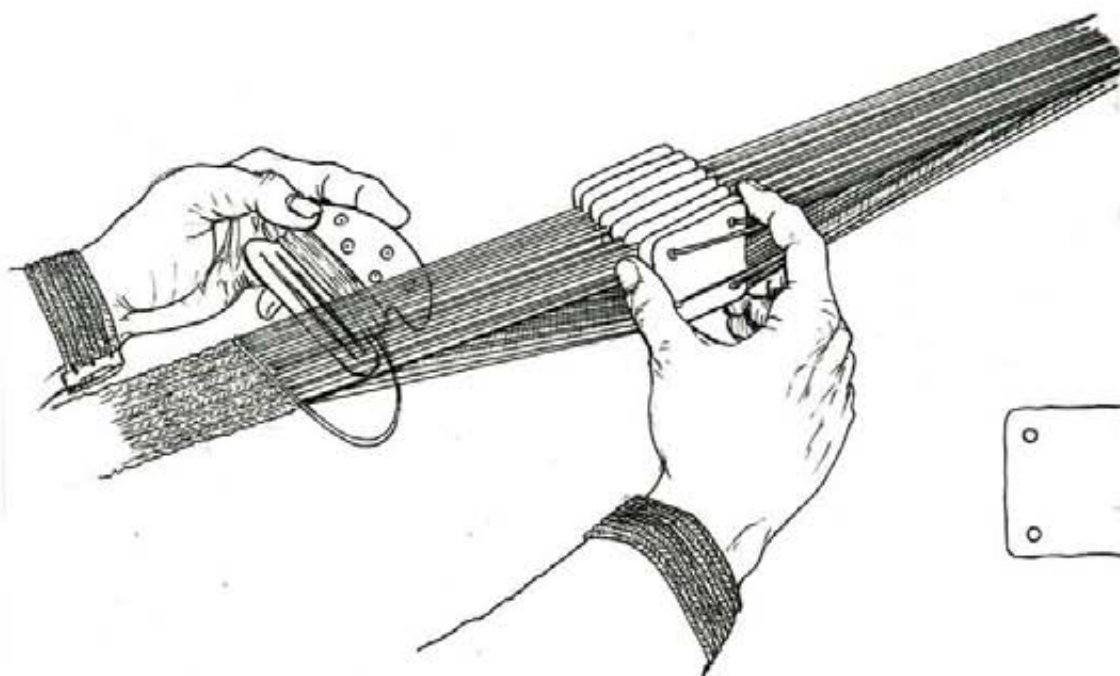
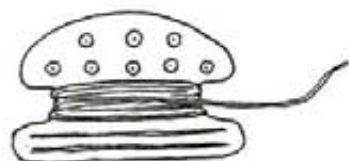
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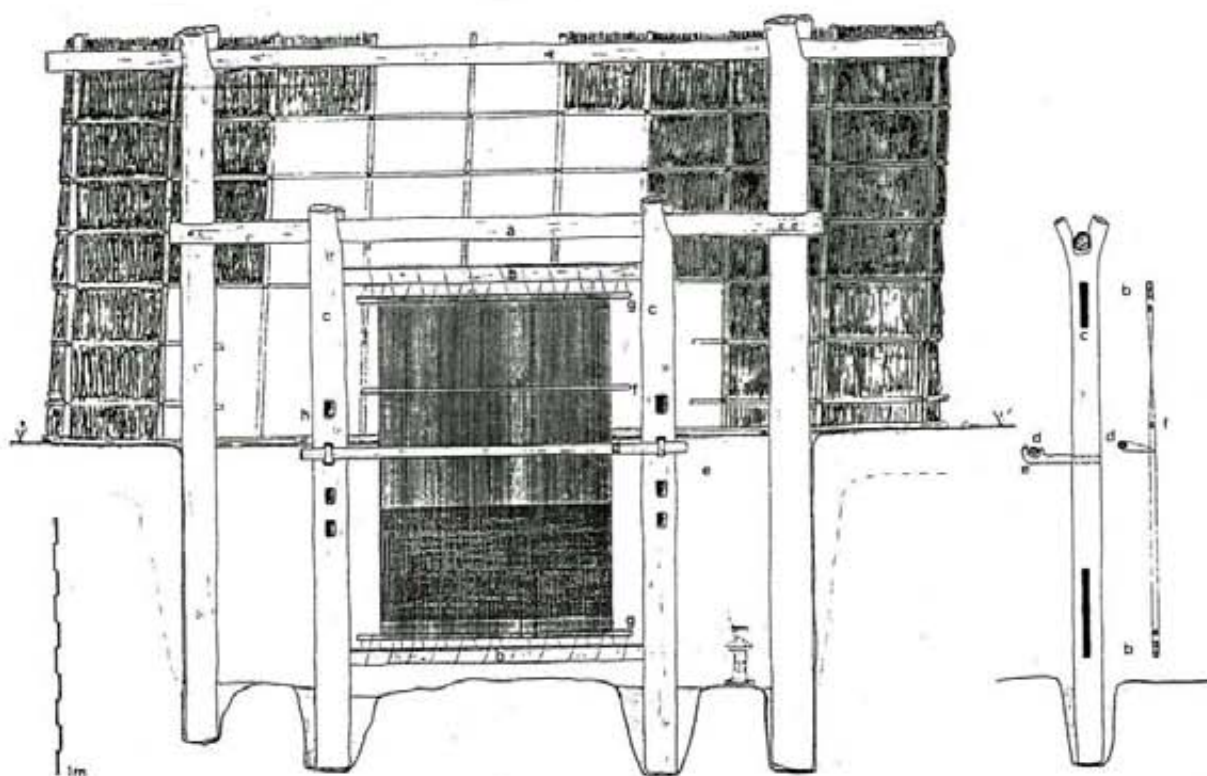
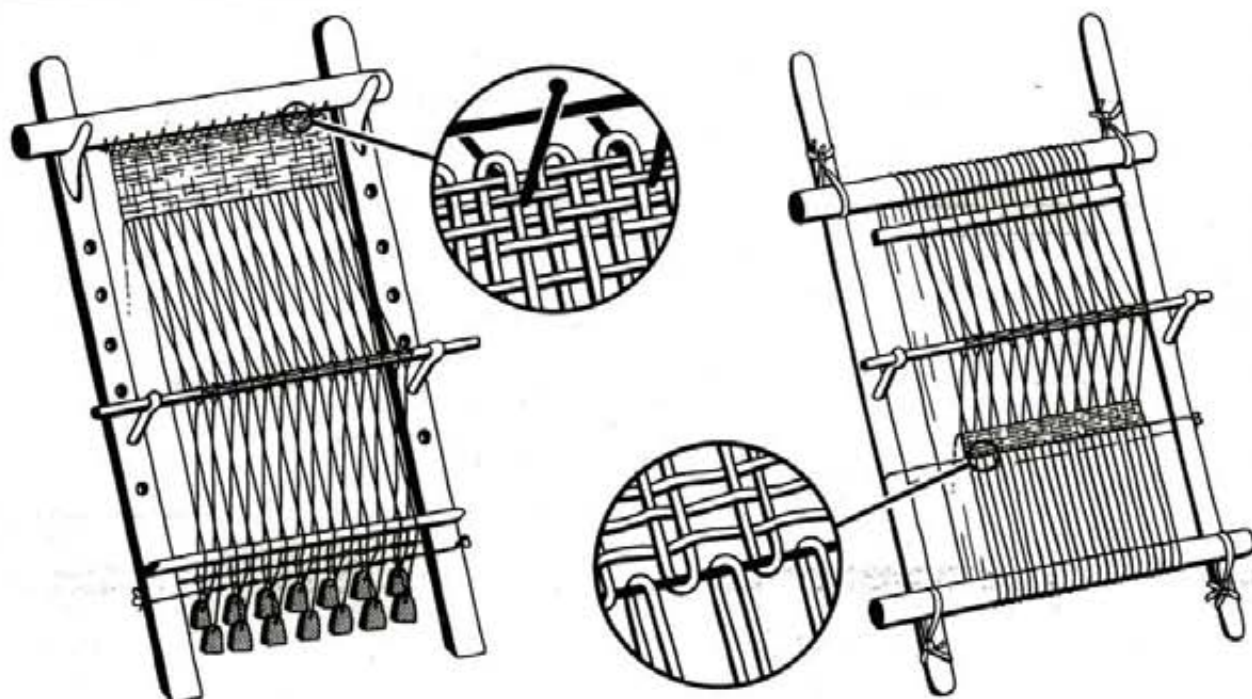
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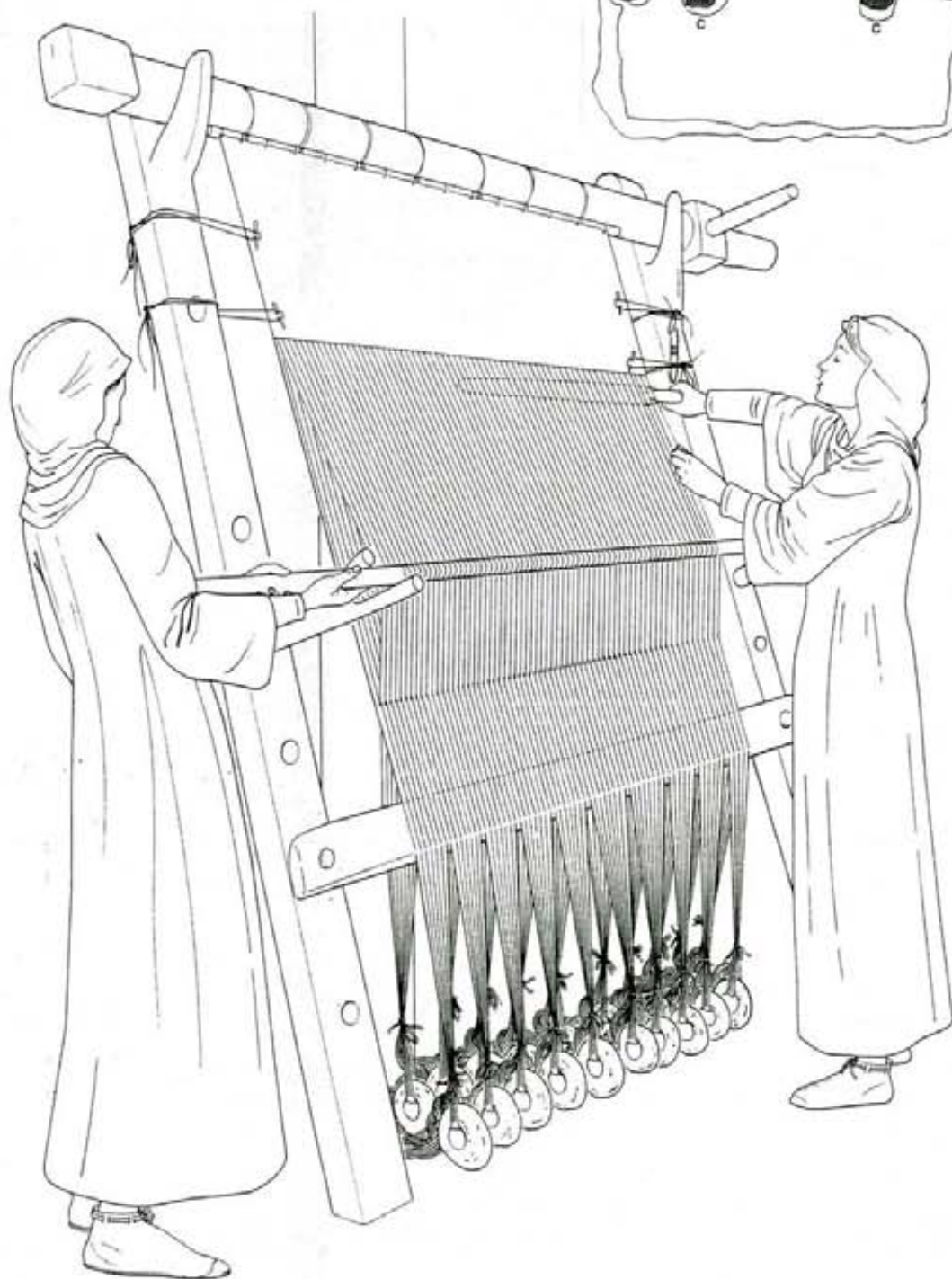
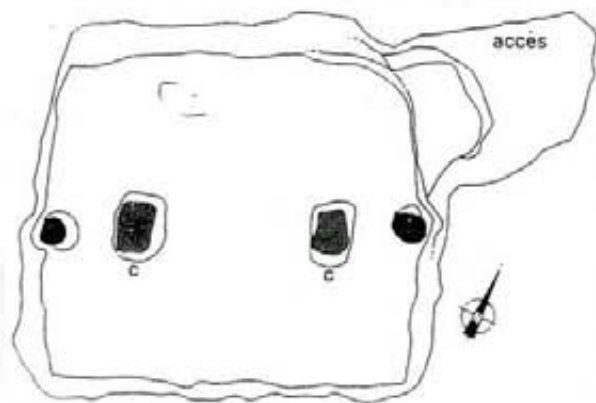
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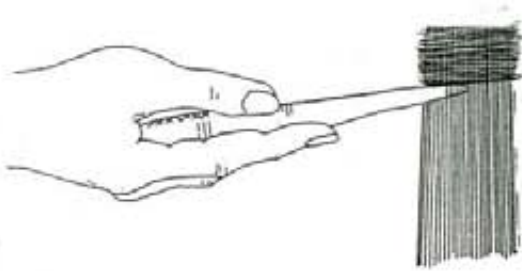
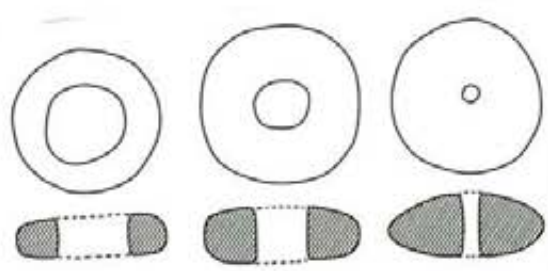


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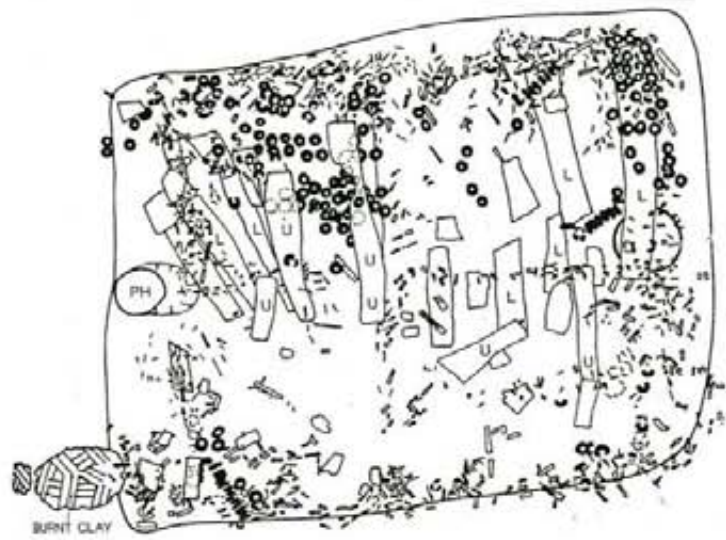




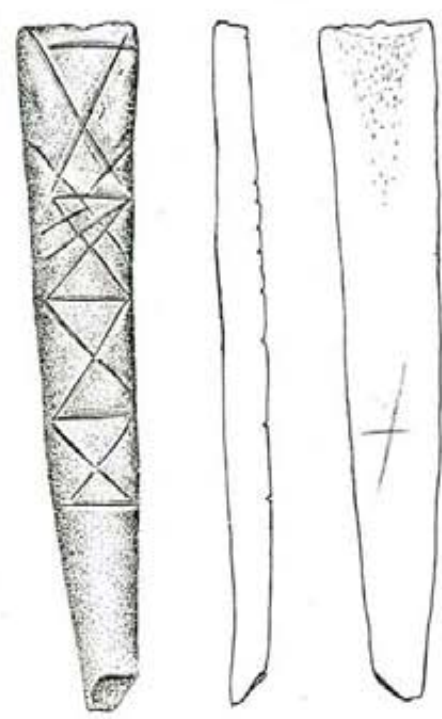
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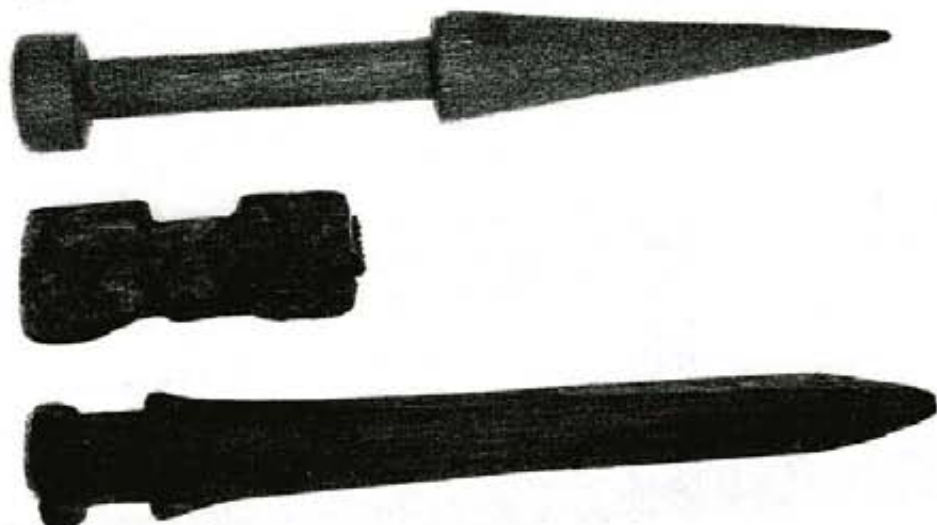


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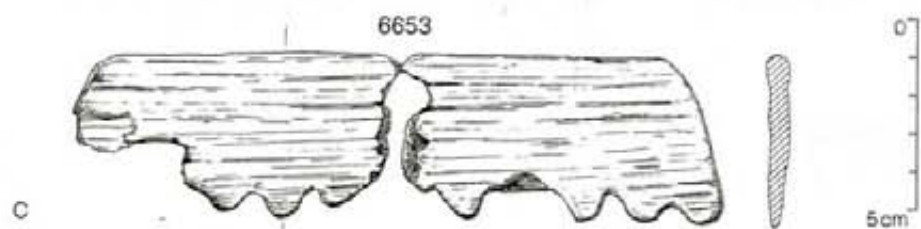
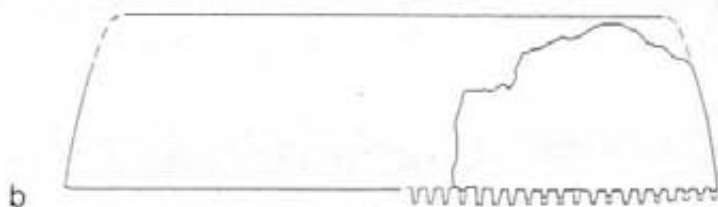
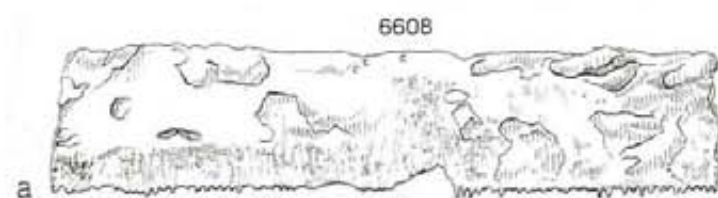




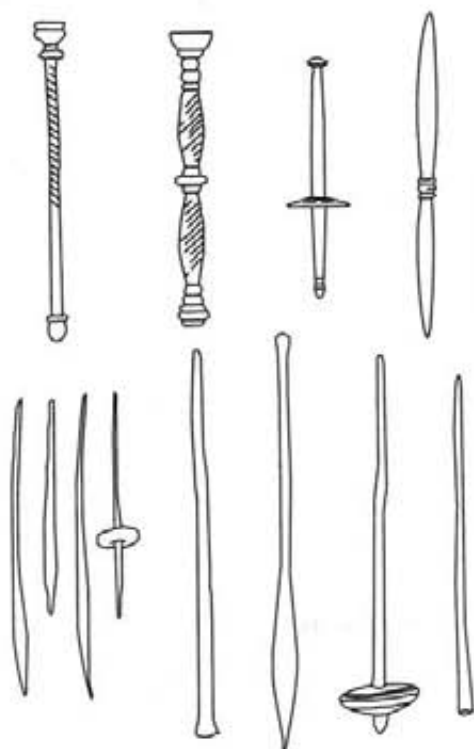
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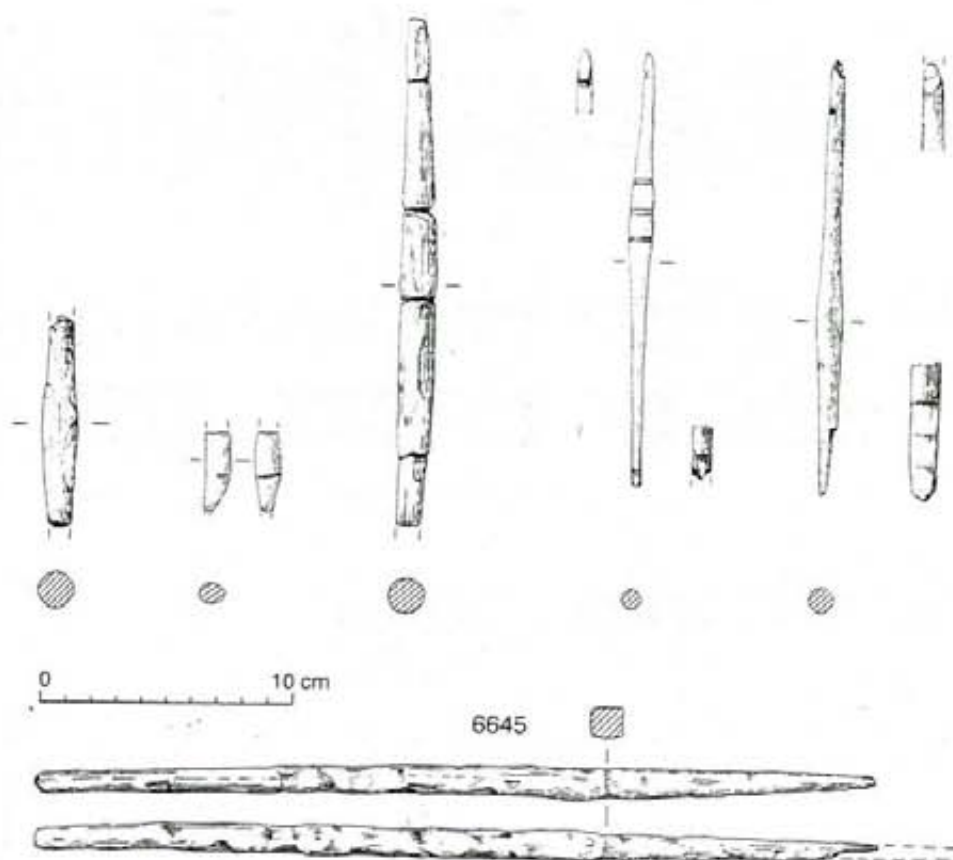
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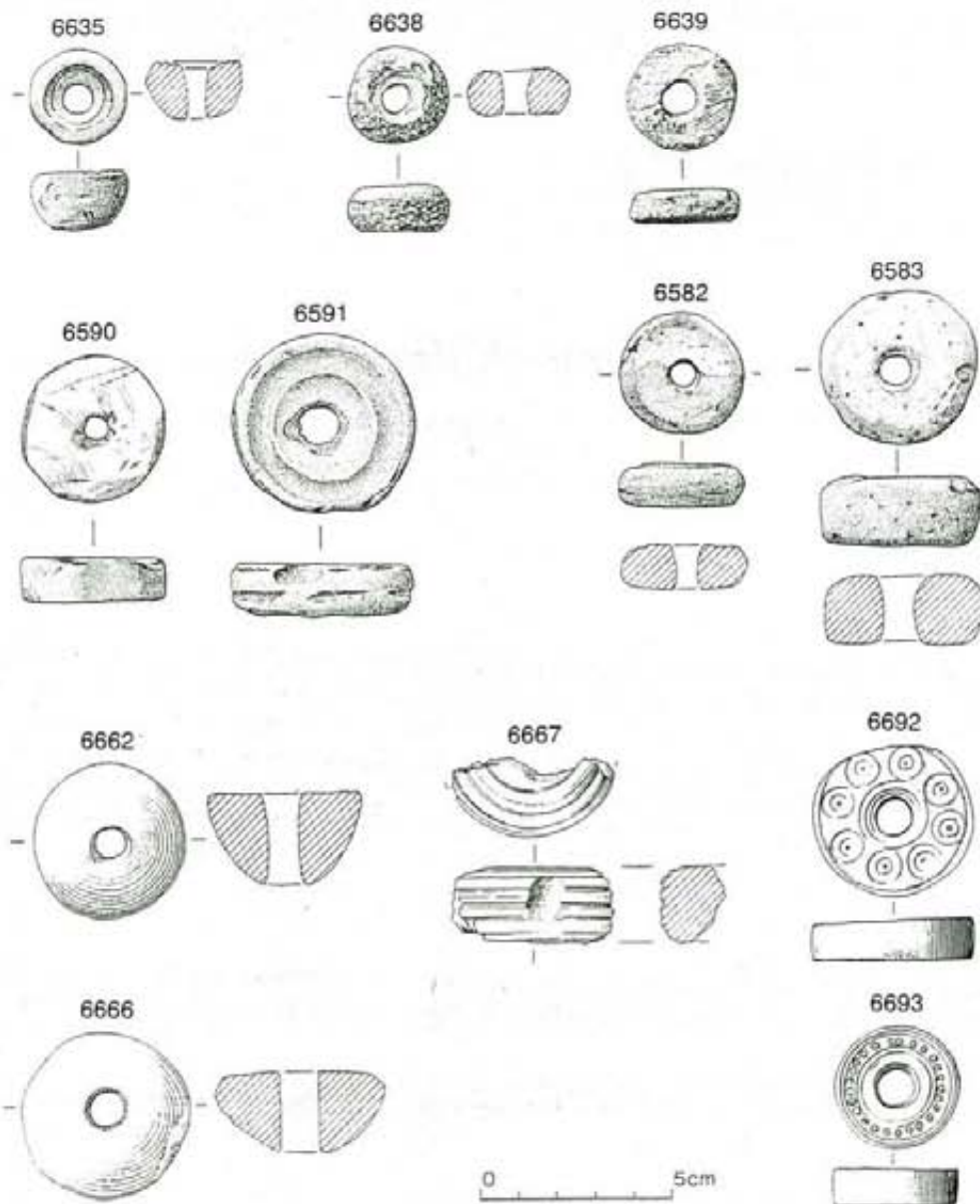


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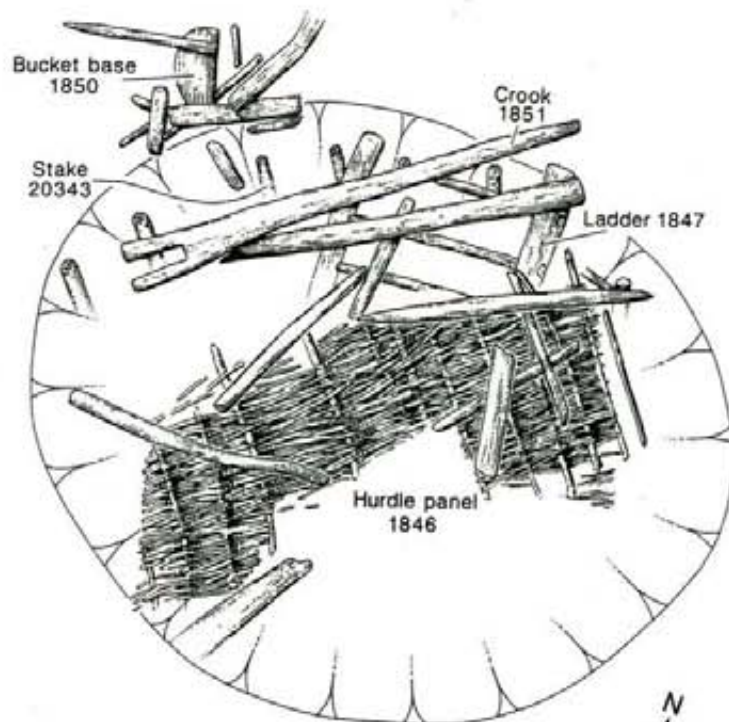
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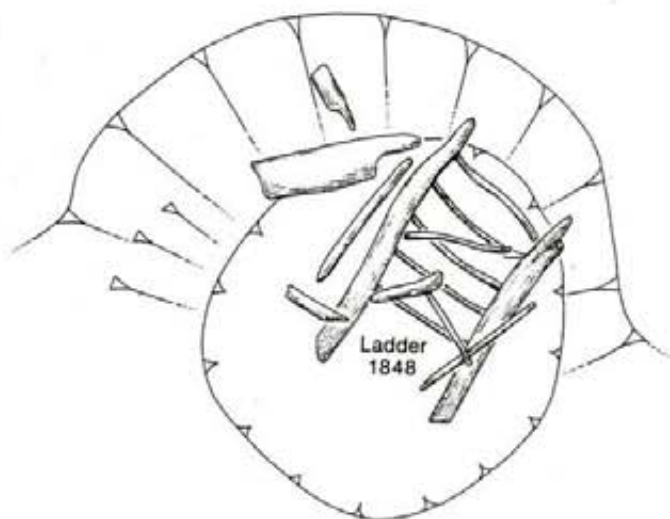
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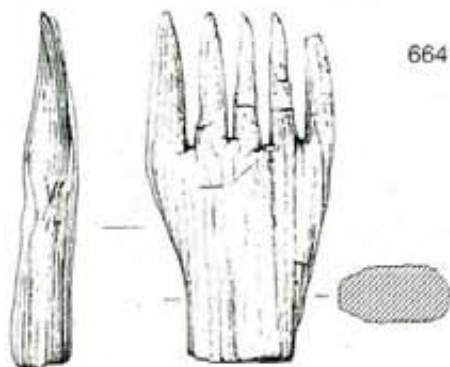


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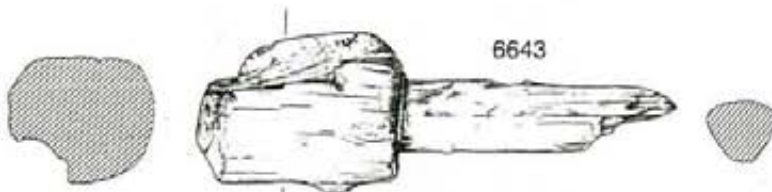
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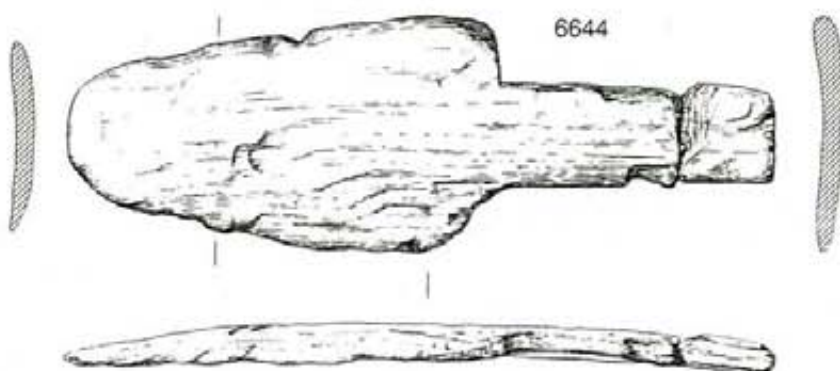
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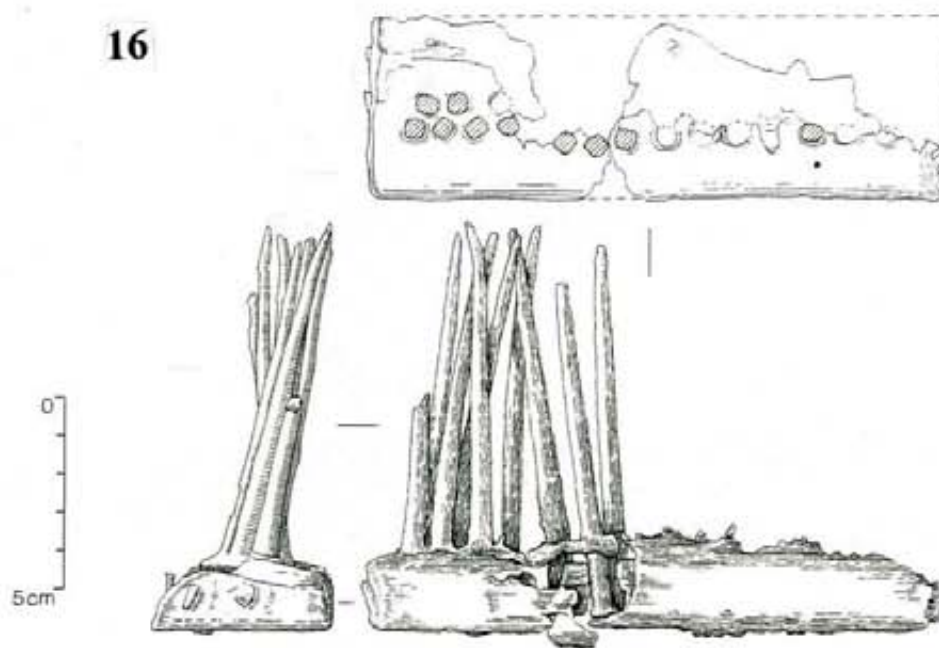
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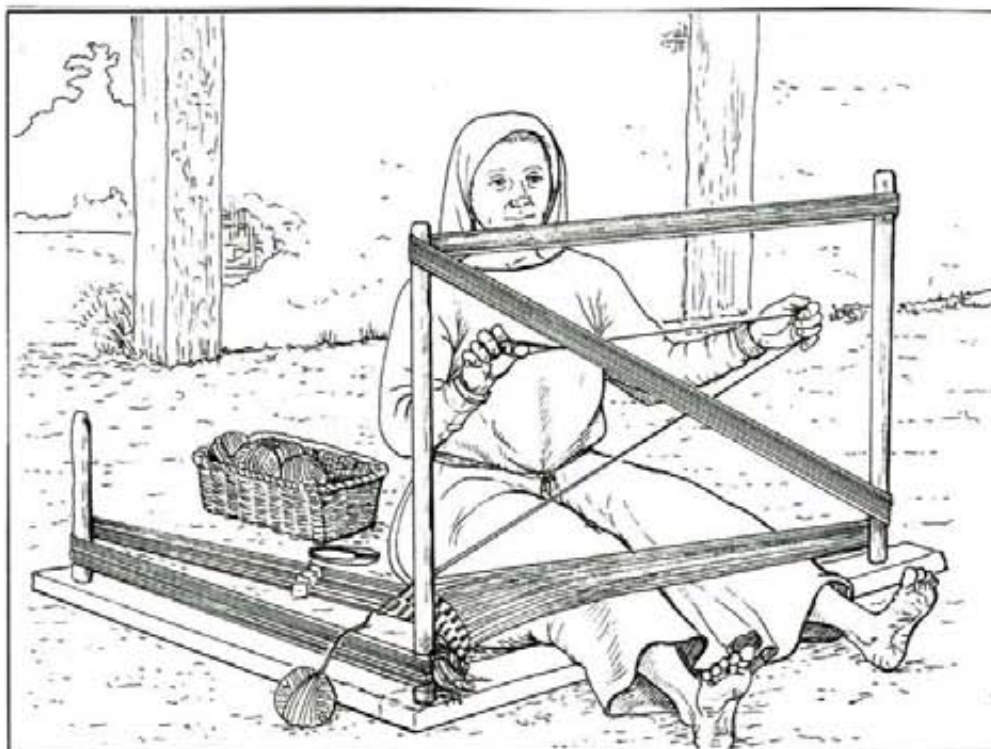
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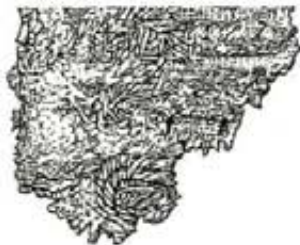


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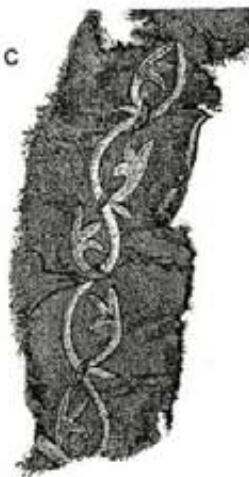
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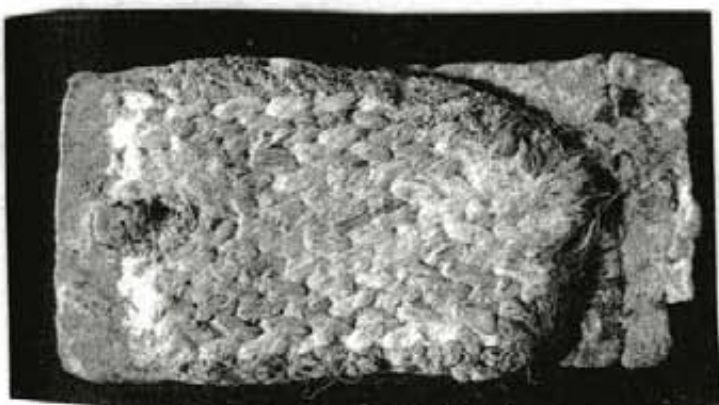
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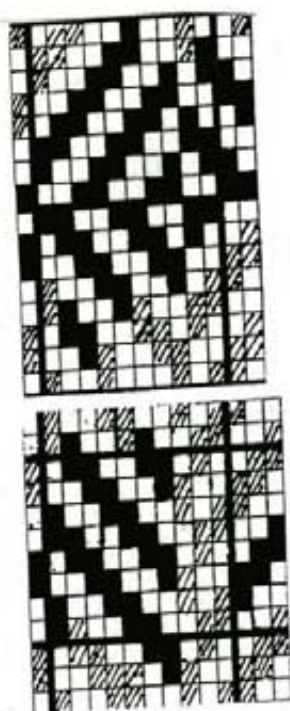


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*Herringbone twill, Z/S, from grave 87 (drawing. C  
Verheeken-Lammens)*



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