

Contents

| | |
|---|------------|
| List of Figures | ix |
| List of Tables | xiv |
| List of Abbreviations | xvi |
| 1. Introduction | 1 |
| 1.1 Introduction..... | 1 |
| 1.2 Anglo-Saxon Art Past and Present..... | 2 |
| 1.3 Aims and Objectives..... | 4 |
| 1.4 Chronological Context..... | 5 |
| 1.5 Study Regions..... | 6 |
| 1.5.1 Geography/geology..... | 6 |
| 1.5.2 Political framework..... | 6 |
| 1.5.2.1 Anglo-Saxon and British..... | 6 |
| 1.5.2.2 Characteristic archaeology..... | 6 |
| 1.5.2.3 Excavations, major protagonists, recent developments including PAS..... | 7 |
| 1.5.2.4 Conversion and Anglo-Saxon kingship..... | 7 |
| 1.5.2.5 ‘Golden age of East Anglia’..... | 7 |
| 1.5.2.6 Cognitive archaeology..... | 7 |
| 1.6 Regional Publications and the PAS..... | 8 |
| 1.7 Surviving and Recovered Metalwork..... | 8 |
| 2. Theoretical Perspectives and Approaches | 11 |
| 2.1 Introduction..... | 11 |
| 2.2 Identity..... | 11 |
| 2.2.1 Dress and identity..... | 12 |
| 2.2.2 Objects and funerals..... | 15 |
| 2.2.3 Imagery and ideology..... | 16 |
| 2.2.4 Gendered expressions..... | 19 |
| 2.3 The Human Form..... | 21 |
| 2.3.1 Full-bodied figures..... | 22 |
| 2.3.2 Masks and faces..... | 23 |
| 2.3.3 Raised hand..... | 25 |
| 2.3.4 Transforming bodies..... | 25 |
| 2.3.5 Treatment of the body..... | 25 |
| 2.3.6 Gesture and bodily metaphor..... | 26 |
| 2.3.7 Analogy..... | 27 |
| 2.4 Summary..... | 28 |
| 3. Methodology | 31 |
| 3.1 Introduction..... | 31 |
| 3.2 Sources..... | 31 |
| 3.2.1 PAS data..... | 34 |
| 3.3 Limitations and Issues..... | 34 |
| 3.3.1 Find context..... | 34 |
| 3.3.2 Recovery in cemeteries..... | 36 |
| 3.3.3 Burial preservation (external structure, organic material)..... | 36 |
| 3.3.4 Grave good preservation..... | 37 |
| 3.3.5 Mortuary practice..... | 37 |
| 3.3.6 Conservation techniques..... | 37 |
| 3.3.7 Regional variation in the chronology..... | 37 |
| 3.4 Identifying Human Imagery..... | 37 |
| 3.4.1 Established style terminology..... | 37 |
| 3.4.2 New style categorisation..... | 37 |

| | |
|---|-----------|
| 3.4.3 Non-figurative designs | 37 |
| 3.4.4 Human designs and other motifs | 41 |
| 3.5 Summary | 42 |
| 4. Human Motifs and Designs in Eastern England..... | 45 |
| 4.1 Introduction | 45 |
| 4.2 Full and Partial Human Bodies | 45 |
| 4.2.1 Two-dimensional motifs | 45 |
| 4.2.2 Three-dimensional renderings | 45 |
| 4.3 Transforming Human Figures | 47 |
| 4.4 Human Figures Wearing Animal Costume..... | 47 |
| 4.5 Bodily Gesture – Hand Gesticulations..... | 47 |
| 4.5.1 Raised hand near the face..... | 47 |
| 4.5.2 Weapon-bearing figures and martial performance | 48 |
| 4.5.3 Hand on chest and waist..... | 50 |
| 4.5.4 Folded arms and hands on hips | 50 |
| 4.5.5 Hands positioned near genitalia | 50 |
| 4.5.6 Stroking or pulling beard..... | 50 |
| 4.6 Facial Expressions..... | 50 |
| 4.6.1 Ectoplasmic forms | 50 |
| 4.7 Human Heads | 52 |
| 4.7.1 Heads that metamorphose (double entendre) | 52 |
| 4.7.2 Florid cruciform imagery | 52 |
| 4.7.3 Addorsed (back-to-back), affronté (face-to-face) and face-to-scalp frontal-faced heads..... | 52 |
| 4.7.4 Facial details..... | 53 |
| 4.7.5 Scalp and facial hair | 53 |
| 4.7.6 ‘Biting beasts’..... | 56 |
| 4.8 Headdresses..... | 56 |
| 4.9 Garments | 61 |
| 4.10 Manipulated Human Imagery | 61 |
| 4.10.1 Split representation..... | 61 |
| 4.10.2 (Faux) material, texture and technique..... | 61 |
| 4.11 Display and Presentation of Imagery | 62 |
| 4.11.1 Layout and structural bars | 62 |
| 4.11.2 Panelling..... | 62 |
| 4.11.3 Frames | 62 |
| 4.12 Conclusion..... | 63 |
| 5. The Archaeological Context of Human Imagery in Eastern England | 65 |
| 5.1 Introduction..... | 65 |
| 5.2 Cemetery Type | 65 |
| 5.3 Location..... | 65 |
| 5.4 Frequency of Metalwork in Cemeteries..... | 69 |
| 5.5 Frequency of Graves Containing Objects with Human Representation | 71 |
| 5.6 Frequency of Object Types Carrying Human Representation | 71 |
| 5.7 Position within the Cemetery | 74 |
| 5.7.1 Morningthorpe (App. 5.3 Cemetery Plan A)..... | 74 |
| 5.7.2 Bergh Apton (App. 5.3 Cemetery Plan B)..... | 77 |
| 5.7.3 Snape | 78 |
| 5.7.4 Linton Heath..... | 79 |
| 5.7.5 Sleaford | 79 |
| 5.7.6 Edix Hill (Barrington A) and Hooper’s Field (Barrington B)..... | 80 |
| 5.7.7 Little Eriswell and RAF Lakenheath..... | 80 |
| 5.7.8 Holywell Row (App. 5.3 Cemetery Plan C)..... | 81 |
| 5.7.9 Castledyke South (App. 5.3 Cemetery Plan D)..... | 81 |
| 5.8 Assemblage | 82 |
| 5.9 Wear/Repair – and Care?..... | 89 |
| 5.10 Age and Gender..... | 89 |
| 5.10.1 Changes over time | 90 |

| | |
|---|------------|
| 5.10.2 Issues with the data..... | 90 |
| 5.10.2.1 The identification of biological sex | 90 |
| 5.10.2.2 Discrepancies in terminology used in cemetery reports..... | 91 |
| 5.10.2.3 Limited number of aged skeletons | 91 |
| 5.10.3 Summary | 91 |
| 5.11 Objects within the Grave..... | 91 |
| 5.12 Conclusions..... | 92 |
| 6. Object, Art and the Human Body..... | 95 |
| 6.1 Introduction..... | 95 |
| 6.2 Body Imagery and Production | 95 |
| 6.2.1 Ribs and frames..... | 96 |
| 6.2.2 Clasps | 100 |
| 6.2.3 Casting..... | 100 |
| 6.2.4 Clasping..... | 103 |
| 6.2.5 Fastening | 104 |
| 6.2.6 Containing | 104 |
| 6.3 Imagery and the User | 105 |
| 6.3.1 Weaving and binding metaphors | 106 |
| 6.3.2 Body metaphor | 107 |
| 6.4 Imagery and the Female..... | 107 |
| 6.4.1 Female specialists..... | 107 |
| 6.4.2 Peace-weavers and diplomacy..... | 109 |
| 6.4.2.1 Textiles in burials..... | 109 |
| 6.4.2.2 Women in mortuary ritual..... | 109 |
| 6.4.2.3 Supernatural roles..... | 110 |
| 6.5. Conclusions..... | 111 |
| 7. Human Representation and its Changing Portrayal..... | 113 |
| 7.1 Introduction..... | 113 |
| 7.2 Shifting Animal-Human Relationships | 113 |
| 7.2.1 Flaring horse nostrils, human heads and omens..... | 113 |
| 7.3 Bodily Substances and Orifices..... | 114 |
| 7.3.1 Regurgitating symbols?..... | 115 |
| 7.4 Emergence of Bodily Detail..... | 116 |
| 7.4.1 Development of costume..... | 116 |
| 7.4.2 Facial and bodily gestural expressions..... | 117 |
| 7.5 Development of Full-Bodied Imagery | 118 |
| 7.5.1 Sexualised imagery..... | 119 |
| 7.5.2 Gesture and biological sex | 122 |
| 7.5.3 Potential stylistic influences | 123 |
| 7.5.4 Costume..... | 124 |
| 7.6 Transformations and Body-Lore | 127 |
| 7.6.1 The body in textual sources (Law Codes)..... | 127 |
| 7.6.2 Bodily display in funerary ritual | 128 |
| 7.6.3 Body law, politics and power | 130 |
| 7.7 Conclusions..... | 130 |
| 8. Gesture and Art..... | 133 |
| 8.1 Introduction..... | 133 |
| 8.2 Gestural Art..... | 133 |
| 8.3 Ritual, Religion and Gestural Art from Funerary Contexts | 134 |
| 8.3.1 Orans, epiphany or raised hand gesture..... | 135 |
| 8.3.2 Hands on the chest and the waist..... | 136 |
| 8.3.3 Contemporary parallels | 138 |
| 8.3.3.1 Gestural art from funerary objects..... | 139 |
| 8.3.3.2 Hands positioned near the abdomen..... | 142 |
| 8.3.4 Gripping hands and crossed wrists..... | 143 |
| 8.4 Governance of the Body and Localised Systems of Power | 146 |

| | |
|--|------------|
| 8.4.1 Corpse bodily arrangement | 147 |
| 8.4.1.1 Limitations and issues | 148 |
| 8.4.1.2 Bodies in the grave | 149 |
| 8.4.1.3 Discussion..... | 151 |
| 8.5 Conclusions: Emergence of Gestures..... | 152 |
| 9. Conclusion | 155 |
| 9.1 Introduction..... | 155 |
| 9.2 Human Imagery, Embodiment and Performance..... | 155 |
| 9.3 The Data..... | 156 |
| 9.4 Image, Object and the User..... | 157 |
| 9.5 Changing Portrayal of the Human Form..... | 159 |
| 9.6 Emergence of New Bodily Gestures..... | 160 |
| 9.7 Future Research..... | 161 |
| Bibliography | 163 |
| Appendix 1. Catalogue of Objects | 185 |
| 1.1 Full-Bodied Human Figures..... | 185 |
| 1.2 Full-Bodied Figures (cont.)..... | 186 |
| 1.3 Transforming Human Figures | 187 |
| 1.4 Bodily Gestures..... | 188 |
| 1.5 Bodily Gestures (cont.) | 189 |
| 1.6 Bodily Gestures (cont.) | 190 |
| 1.7 Facial Expressions (Open Mouth)..... | 191 |
| 1.8 Facial Expressions (Open Mouth) (cont.)..... | 192 |
| 1.9 Ectoplasmic Forms (Nasal)..... | 193 |
| 1.10 Ectoplasmic Forms (Nasal) (cont.) | 194 |
| 1.11 Ectoplasmic Forms (Mouth)..... | 195 |
| 1.12 Ectoplasmic Forms (Mouth) (cont.)..... | 196 |
| 1.13 Heads that Metamorphose/Double Entendre | 197 |
| 1.14 Horse-Human Heads | 198 |
| 1.15 Bodily Appearance (Scalp and Facial Hair)..... | 199 |
| 1.16 Bodily Appearance (Scalp and Facial Hair) (cont.) | 200 |
| 1.17 Bodily Appearance (Scalp and Facial Hair) (cont.) | 201 |
| 1.18 Bodily Appearance (Scalp and Facial Hair) (cont.) | 202 |
| 1.19 Bodily Appearance – ‘Biting Beasts’ | 203 |
| 1.20 Pointed/Lupine Ears | 204 |
| 1.21 Headdress | 205 |
| 1.22 Other Headdress | 206 |
| 1.23 (Faux) Material, Texture and Technique | 207 |
| 1.24 Layout and Structural Bars..... | 208 |
| Appendix 2. Objects from Inhumation Only, Cremation Only and Mixed Rite Cemeteries..... | 230 |
| Appendix 3. Image-Carrying Objects from Graves with Signs of Wear/Repair | 233 |
| Appendix 4. Tables of Designs..... | 234 |
| Appendix 5. Archaeological Context..... | 260 |
| 5.1 Assemblage | 260 |
| 5.2 Character of Sites | 264 |
| 5.3 Cemetery Plans..... | 269 |
| A - Morningthorpe, Norfolk | 269 |
| B – Bergh Apton..... | 270 |
| C – Holywell Row (after Pader 1982, 91)..... | 271 |
| D – Castledyke South | 272 |