LUCERNA

LUCERNA: THE NEWSLETTER OF THE ROMAN FINDS GROUP
ISSUE 50, JANUARY 2016

Editorial

Hello everyone, and welcome to the 50th edition of *Lucerna*. To celebrate this milestone we have a number of new and interesting features for you. The first, of course, is the change of design incorporating a refreshed format and a change of font that matches the new and improved RFG website – we hope you like them both! In the future a different front cover image will feature on each edition of the newsletter and we are always open to suggestions. As usual a full colour copy of this edition will be made available on the members section of the website in due course.

After the usual array of Roman Finds Group news, including an updated schedule for the RFG Spring Conference and dates and a call for papers for the Autumn session at the University of Reading - this celebratory edition kicks off with a feature looking at the history of the RFG newsletter through the eyes of four of its previous editors. Following this we have a review of the excellent Celts Conference organised in partnership with the Later Prehistoric Finds Group that took place at the British Museum on the 6th November, and two interesting articles looking at brooches. We additionally have a piece by Philip Smither introducing his ongoing work on Romano-British weighing instruments. The keen eyed amongst you might also have noticed that we have another brand new Roman Finds Group Datasheet about pipeclay figurines (No. 6) to join the others on engraved gemstones (No. 1), jet, shale and allied materials (No. 2), beads (No. 3), seal boxes (No. 4) and Wirral brooches (No. 5) that are always available on the members page of our website. They are all well worth checking out!

As ever, *Lucerna* would not be possible without all of you who contribute to each and every edition, and a very special thanks goes out to those who did this time around. Over the years the input of our members has helped the newsletter change and grow into what it is today. Like always, please feel free to get in touch with any contributions, comments or ideas about what you'd like to see in future editions. After all, *Lucerna* is yours, and we hope you enjoy this issue just as much as we are looking forward to the next 50!

Matthew Fittock
Lucerna Editor

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Membership Benefits

The objectives of the RFG are to promote the study, research, publication, teaching and conservation of the material culture of Roman Britain. Membership of the RFG will entitle individuals to:

• Two copies of our Newsletter, *Lucerna*, each year.

• Access to our Roman finds datasheets.

• Full access to the website (www.romanfindsgroup. org.uk) and twitter feeds, including the members only section which includes access to recent copies of *Lucerna*. The web site has been developed to include access to *Lucerna* and Datasheets and to include finds catalogues and other finds-related works which are currently out-of-print as pdfs.

• Reduced fees to our twice-yearly meetings, held in the spring (typically a two day meeting) and autumn of each year.

• Free/reduced entrance to major finds-related exhibitions, where this can be negotiated.

• Discounts on finds-related books, or pre-publication offers, where these can be negotiated.

• Access to small grants to help with small finds research. These grants are available to individual, fully paid-up, members and will be awarded for applications seeking to support our objectives e.g. publication drawings and maps or travel to museums for object research. Special consideration is given to articles offered to *Lucerna*. £1,000 is available each year (reviewable). Details on how to apply are on our web site (www. romanfindsgroup.org.uk).

• Access, through the web site, to educational films promoting the importance of finds research. Specialists talk about identifying different materials and objects in a series of films that might ultimately be themed around the chapters of Artefacts in Roman Britain or Nina Crummy's object categories.

• Group payment for individual RFG members to Instrumentum, the European bi-annual magazine. Join through RFG to receive four years' worth of Instrumentum membership for three years payment. In addition the RFG will absorb the conversion fee in a bulk payment on your behalf. The next renewal date is 2016 and the cost for Instrumentum membership is currently 90 Euros for 4 years. Members will be notified by email, in *Lucerna* and on the website when the next renewal is due.

• Help us increase the Romano-British presence amongst a wider European small finds community e.g. by the provision of extra entries and links to objects in the Instrumentum/Artefacts website.

Increase in Membership Subscriptions

In order to achieve the various projects that the RFG committee have proposed (the RFG Constitution was passed at the Newcastle AGM), members voted to increase the subs from £8 (£11 joint) to £12 (£15 joint). It was also agreed that the subscription year should start in January of each year. October has proved a problem for some members remembering that subscriptions are due! Thank you to everyone who has already paid the subscription for 2016, either by cheque, BACS or standing order. May we remind everyone else that the subscription of £12 was due on January 1st and I look forward to receiving your cheques in due course (made out to The Roman Finds Group and sent to: 1 Stebbing Farm, Fishers Green, Stevenage, Herts, SG1 2JB). Jenny has written to a few members who have not yet updated their standing order forms and she would love to hear from you!

Do remember that the preferential rate for the April meeting is of course only available to paid-up members. Please send Angela your cheque or ask her for bank details if you would like to make a direct payment. If we do not hear from you after two reminders, we shall have to assume that you no longer wish to belong to the group – and we would be very sorry to lose you!

If you have sent us your email address but are not receiving RFG emails, this means that the email address has failed, either because it has changed or we cannot read it. If you would like to receive RFG emails and are not receiving them, please email Angela at awardle@waitrose.com and she will update our records. Also, please, please, let us know if you change your address.

Jenny Hall, RFG Treasurer
Angela Wardle, Membership Secretary

Follow the Roman Finds Group Online

Twitter (www.twitter.com/romanfindsgrp)

Our Roman Finds Group Twitter feed continues to go from strength to strength. We regularly post photographs, news items and links that may interest people with a passion for Roman objects, as well as sharing up-to-date information on the group. We post live-tweets from our conferences under the hashtags #rfg2016 #rfg2015 etc, so that people from across the world can attend 'virtually'. We recently welcomed our 1000th follower! Do join us! @RomanFindsGrp

New Website (www.romanfindsgroup.org.uk)

All of our tweets also appear in a scrolling feed on every page of our recently-revamped website www.romanfindsgroup.org.uk, which contains more information, as well as some beautiful images. Our new website is now fully operational and has been designed to work well on mobile phones, tablets and on desktop browsers. All Members of the Roman Finds Group may log into the new website and view extra resources that are exclusive to Members of RFG. These include the latest four editions of *Lucerna*, the collection of Roman Finds Group Datasheets, and the a link to allow Members to download a facsimile of Manning's 1985 Catalogue of the Romano-British Iron Tools, Fittings and Weapons in the British Museum, a cornerstone of Roman small finds study, and now out of print. As Jenny Hall wrote in *Lucerna* 48, we have ambitions for this to become the central source for Roman finds; we are working to scan and host out-of-print finds catalogues, and to compile and maintain a detailed bibliography. Watch this space too for news on our forthcoming programme of short films on Roman finds!

Nicola Hembrey, RFG Communications Secretary

RFG Grants

A series of small grants are available from the Roman Finds Group to all fully paid-up members. The annual grant cycle will run from January 1st. Applications may be made at any time, but they will be reviewed and assessed on 1st April, 1st September and 1st December. The RFG has a target annual grant fund of £1,000, although this will be reviewed each year in light of available funds and demand.

Grants will be awarded against any area of the Group's objectives (to promote the study, research, publication, teaching and conservation of the material culture of Roman Britain) but applications must be very clear as to which of these objectives are being applied.

There is no specific application form, but the following details are essential:

• Name, address and institution (where applicable) including email address.

• Date of application – we will normally provide assessments and awards of applications within a six week period.

• Amount requested, other grants applied for and total amount of project. It will not be normal for RFG to fund an individual project to 100%.

• Details of the project and how it will meet the objectives of the Roman Finds Group.

• If it is a project leading to a publication where is the intended publication? Priority will be given to contributions for *Lucerna*.

• Confirmation of RFG membership and year of joining (will be checked!).

• A short citation from at least one referee (who does not need to be a member of RFG).

All applications will be evaluated by a sub group of three members of the RFG Committee. The committee reserves the right to seek further referee opinion and further information where it feels appropriate. The decision of the grant application 'subcommittee' (Stephen Greep, Nicola Hembrey and Sally Worrell) will be final.

Applications should be sent to the chairman of the grants sub group Stephen Greep (sjgreep@gmail.com).

RFG Datasheets

A plea to all members to share their expertise and knowledge and contribute a datasheet (or two)! It could be on a particular find type, an industry or an update for ongoing research. They can be as short or as long as you like but all will be a valuable resource to students, people just starting off in their finds careers and curators alike.

Gill Dunn is co-ordinating this so please contact her at the address below if you are interested in writing a datasheet.

Gill Dunn
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Notes for Contributors

Contributions to *Lucerna* from members and non-members are always welcome. Whether you're an undergraduate or graduate student, seasoned academic or hobbyist, the Roman Finds Group is keen to publish new and continuing research on Roman material culture to help inform others of ongoing work and forge valuable links between fellow members with skills, knowledge and expertise in the same field. As well as fuller research articles, we would be particularly interested to hear about any old or new discoveries anyone is happy to share, as well as any mystery objects that need identifying. On the other hand, perhaps you're part way through your research and looking for a way to present some preliminary results or a

short summary outlining your ongoing studies? Whatever the case, please don't hesitate about contributing - we would be delighted to hear from you!

If you wish to participate, all contributions should be sent as attachments via e-mail to Matthew Fittock (*Lucerna* Editor) at m.g.fittock@pgr.reading.ac.uk. Submissions must be word-processed on Microsoft Word or an equivalent. The main article should include text only, with the paper title and author's name at the beginning and a full bibliography followed by contact details at the end, with no images but full reference to figures. The document should be single spaced with a full return in between each paragraph. All images, including photos, graphs, charts and maps, should be provided as individual TIFF files at a minimum of 300 dpi, and all line-art as individual TIFF files at 1200 dpi, with captions in a separate document. Images in colour will appear in black and white in print and colour online. Tables must also be provided in a separate Microsoft Excel file with appropriate captions. There is no strict word limit but longer articles should be no more than 5000 words, excluding the bibliography. Submissions can be made at any time during the year: no later than the end of November for a January release and the end of June for the July edition, but please contact the editor in advance if you wish to discuss scheduling.

Submissions can be made by post to: Matthew Fittock, Department of Archaeology, University of Reading, Whiteknights Box 227, Reading, Berkshire, RG6 6AB. Articles and images should ideally be provided on CD-ROM in the aforementioned formats but please get in touch with the editor prior to submission if this is a problem.

Upcoming RFG Meetings

2016 AGM

The 2016 RFG AGM will take place during the spring meeting at York on Saturday 2nd April at 11.00 am. Members may suggest items for the agenda to the Chairman, Justine Bayley (mail@justine-bayley.co.uk) no later than 14 days before the AGM. Any officer reports will be circulated (by email) to all members before the AGM. The AGM will consider subscriptions for the next year and include elections for officers and committee members – anyone wishing to be considered for office or joining the committee should contact Justine Bayley.

RFG Spring Meeting 2016:
Finds from Roman York, Brigantia and Beyond

This year's RFG Spring Meeting is being held in conjunction with the Department of Archaeology, University of York and the Yorkshire Museum. It is taking place in the Philip Rahtz lecture theatre, Kings Manor, University of York, starting at 13.00 on Friday 1st April and concluding at 16.30 on Saturday 2nd April. The cost of the weekend is £40 for RFG members, £30 for students and £48 for non members. Day tickets are £25 per day. Costs include access to all the five sessions, teas and coffees and a reception with private viewing of the Roman galleries at the Yorkshire Museum. Although we have a larger room than last year's meeting in Newcastle, (which was oversubscribed), space remains limited so early booking is strongly advised.

There are 19 speakers with papers concentrating on finds from York and Yorkshire, as well as current research in the University and a number of papers on material from other parts of the UK. The 'keynote' lecture is by Lindsey Davis, author, entitled 'Whither Falco'. There will be a display of posters and finds for viewing. A copy of the full programme has already been circulated by email to RFG members and can also be found on the RFG web site (www.romanfinds.org.uk). The full list of speakers follows. To book, or for further information contact Stephen Greep (sjgreep@gmail.com).

Day 1: Session One: Papers based on current research in the Department of Archaeology, University of York

Dr David Roberts, Department of Archaeology, University of York and Richard Henry, Finds Liaison Officer, Wiltshire. Recent research on the artefacts and landscape of an unusual late Roman temple site in Wiltshire.

Rachel Wood, Department of Archaeology, University of York. Putting the Crambeck Ware Industry into its Landscape Setting.

Steve Roskams, Senior Lecturer, Department of Archaeology, University of York. The Site at Heslington East, York: the challenges of integrating finds assemblages with stratigraphic, spatial and functional information.

Session Two: Papers based on finds from the Yorkshire Museum

Adam Parker, Assistant Curator of Archaeology, Yorkshire Museum. Roman magic: the Eboracum case study.

Dr. Andy Woods, Curator of Numismatics Yorkshire Museum. Coins from Roman York in context.

Dr Stephen Greep. Roman ivories from the York and Brigantia in their Romano-British setting.

Keynote presentation: Lindsey Davis
'Whither Falco?'

Session Three: Papers based on finds from York and the Yorkshire Museum

Thomas J. Derrick, School of Archaeology and Ancient History, University of Leicester. Containers and culture: perfume and medicine consumption in Roman North Yorkshire.

Matthew Fittock, Department of Archaeology, University of Reading. Pipeclay figures in the Yorkshire Museum.

Kurt Hunter-Mann, Post-excavation Researcher and Sandra Garside-Neville, Finds Researcher. The Driffield Terrace cemetery, York and the Ravenglass vicus, Cumbria: the finds and the interpretation of two sites excavated by the York Archaeological Trust.

Session Four: Papers based on finds from Brigantia

Barbara Birley, Curator, Vindolanda Trust. Scratching the surface; using artefact research to expand our understanding of Vindolanda.

Rebecca Griffiths, Finds Liaison Officer for North and East Yorks. 2015 in Yorkshire, Roman finds from the Portable Antiquities Scheme.

Dr Sonia O'Connor, Post-doctoral Research Associate, University of Bradford and Dr Stephen Greep. Perforated bone spoons: a peculiarly Brigantian Form.

Session Five: Papers based on finds from Brigantia and beyond.

Colin Wallace, consulting archaeologist. The Duchess of Northumberland: a fire and a fake excavation: tales from the lives of the Bartlow Hills Roman finds.

Prof Jennifer Price, Emeritus Professor, Department of Archaeology, Durham University. Special treatment of some fourth-century glass tableware - the case of the Colliton Park bowl.

Dr David Petts, Lecturer, Department of Archaeology, University of Durham. Finds from recent excavations at Binchester Roman Fort.

Dr Philippa Walton, Research Fellow, University of Oxford. Cataloguing and analysis of the Roman 'votive' assemblage from Piercebridge, County Durham: an update.

Advance Notice
RFG Autumn Meeting 2016:
Call for Papers and Posters

This year the Roman Finds Group's Autumn Meeting will take place on Friday 9th to Saturday 10th September 2016 at the University of Reading where it will be kindly hosted by the Department of Archaeology in the Sorby Room, Wager Building on Whiteknights campus.

The Roman Finds Group is now inviting papers for this conference where there will be a focus on the compelling archaeology and finds of southern Britain, with four sessions designed to showcase the full width and breadth of the excellent research being carried out in the region. These are as follows:

Session 1: Finds from Rural Southern Britain
Session 2: Finds from Urban Southern Britain
Session 3: Finds from Roman London
Lightning Round: Small Finds, Short Papers
(5 minute papers)

Papers for Sessions 1, 2 and 3 should last no longer than 20 minutes and will be followed by up to 10 minutes of questions, while those for the Lightning Round should be 5 minutes long, followed by questions at the end of the session. In both cases titles and abstracts of no more than 250 words should be submitted to RFGReading2016@gmail.com by 17th April 2016. However, potential speakers are very welcome to contact us to express interest and discuss their contribution.

We would additionally like to take this opportunity to open a call for posters. We particularly welcome contributions from undergraduate and Masters students who wish to showcase their completed or ongoing research to a wider audience. Completed posters, in standard A1 size, should also be emailed to RFGReading2016@gmail.com for consideration by 17th April but again please get in touch if you have any questions.

We look forward to hearing from you.

Victoria Keitel, Adam Sutton, Matt Fittock, Owen Humphreys and Sara Wilson

The RFG Autumn Conference Organising Committee

Lucerna at Issue Fifty

Michael Dawson, Hilary Cool, Nina Crummy and Emma Durham

With Lucerna *clocking up its 50th edition, the RFG Committee thought it would take the opportunity to contact a few of the past editors about their experiences in the role. What follows gives a unique insight into the history of the newsletter, covering its foundation and development ever since. A great many thanks goes out to Michael Dawson, Hilary Cool, Nina Crummy and Emma Durham who took the time to contribute. Their efforts, along those of previous editors Richard Hobbs and Lindsey Smith, have been a great benefit to RFG Members who have enjoyed the publication for 27 years.*

It was a great privilege to be the first editor of the Roman Finds Group Newsletter. As the first edition in 1989 recorded, the Newsletter had its origins in the formation of a group interested in Roman small finds at Knuston in Northamptonshire in 1987. The group reconvened in Leicester later in the year and the Romano-British Finds Group was created. A day school in the New Walk Museum, Leicester, on 'Personal Ornament' led to the creation of a small committee, then renamed the Roman Small Finds Group.

The group was formed at time of increasing interest in Roman period artefactual evidence and specialists were looking for an outlet which could act to showcase new discoveries and provide a forum for discussion. The early meetings were themed, the Museum of London in 1988 focused on 'Extra Mural sites in London' and at Leeds in 1989, 'Finds from the Vicus'. It was the latter which acted as the catalyst to the production of the first newsletter.

The late 1980s was also a period when archaeologist were confronting the effects of large scale development. Archaeology funded by a range of agencies from the Manpower Services Commission, local authorities and some developers had led to a range of projects which were slowly being published in journals, occasionally as monographs and by BAR. An increasing number of specialists were emerging outside the institutional framework of universities and museums and the need for a forum was keenly felt.

My own experience of small finds originated with research into Anglo-Saxon metalwork at Cardiff University, later in Derbyshire with sites such as Catholme, and extending into the Roman period with finds reports on sites such as Roman Derby, Dunstan's Clump, Neath and the fort at Loughor. I had organised and published

the Roman Military Equipment conference at Nottingham University in 1985, published by BAR as the 'Accoutrements of War' in 1987 and in that year, after a decade of short contracts, I had just been appointed as a Field Officer by Bedfordshire County Council. In those days it was a generous authority and the facilities of the drawing office and print room were provided without charge for the early newsletters. The early articles reflect the group who had first met in Knuston; Patrick Clay, Glynis Lloyd Morgan, Hillary Cool, Justine Bailey and I particularly remember their enthusiasm for publication and desire to overcome the increasing pressures of development led archaeology.

I edited the Newsletter from its instigation in 1987 until 1994 and the early editions represent the willingness of the first committee who were prepared not only to produce short articles, book reviews and commentary and organise a series of day schools but through the agency of publication promote greater interest in Roman period artefacts. They were also willing to persuade friends and colleagues to contribute material and articles. The early editions were ambitious and the newsletter began expansively. The cover illustration included not only smaller artefacts but a framing, slimmed down version of Trajan's Arch at Ancona (fig. 1 left). It was intended to challenge assumptions about material culture and remind ourselves what inclusion within the Roman empire meant for indigenous communities. It is a great pleasure to see *Lucerna* still going strong and still imbued with that same spirit of enthusiasm 50 issues later.

Dr Michael Dawson FSA CMIfA

I edited the Roman Finds Group Newsletter (as it was then called) from 1995 to 1999 (Issues IX-XVIII), having taken on the job after stepping down from being the secretary of the group. I decided that having deadlines for copy might concentrate people's minds, and aimed for two issues a year. I discovered that sidling up to people at the beginning of the group's meetings, and then persuading them to write a review of the day, was a good way of getting articles. It did mean that people started trying to avoid me which was a bit sad.

On the whole though, the membership responded well and we had a range of articles including book and conference reviews, notes on puzzling artefacts with sometimes a solution offered in the

following issue, and updates on the progress of major projects such as Peter Guest and Catherine John's article about what was happening with the Hoxne Hoard in 1998 (issue XVI – reports finally published 2005 and 2010). We also had the occasional guide to the literature. Colin Wallace contributed a very useful one on where to find information on Gallo-Roman clay figurines in issue X (1995). Occasionally a chance comment of mine in a book review would draw forth a debate that would stretch over several issues. For me, given I've just spent this summer analysing regional brooch use patterns, it has been interesting to re-read the debate on the nature of northern brooch assemblages. This started with my review of Margaret Snape's BAR on northern brooches in issue IX. Don Mackreth responded in issue X and Margaret herself in XI.

Looking through those ten issues is sometimes akin to be taken to another world. They were, on the whole, set in pre-internet days. Indeed, in issues XV and XVI (1998) I asked for, and got, responses from the membership about the feasibility of having catalogues available electronically hosted perhaps on the newly established Archaeological Data Service. From the answers I got it was possible to estimate that only about 10% of the membership had access to the internet at that time. Some things stay the same though. I see that in issues XVII-XVIII (1999) we were debating the need to organise training in small finds!

I have happy memories of my time as editor and all the help the members gave me. After ten issues though I was quite ready to hand the baton on to Nina as it needed new ideas, and my workload had reached the point when it was becoming increasingly difficult to find the time to produce it.

I remember 1989 when those of us on the committee – which included Patrick Clay, Mike Dawson, Chris Jones and Glenys Lloyd-Morgan – thought a newsletter might be useful. I salute those who have devoted time to ensuring that it has continued, and wish *Lucerna* a very happy birthday for 50 issues and 26 years.

Hilary Cool

I have three principal 'serious' memories of my time as Editor. First was running a competition for a name for what was then just the RFG Newsletter. It was won by Hella Eckardt who suggested *Lucerna* (lamp) on the basis that it was shedding light on the past – or was just enlightening about odd or interesting objects (fig. 1. right middle). She was doing her PhD on lamps at the time. Second was my aim of encouraging greater contact between RFG and Instrumentum, the European study group on ancient crafts. I well remember frequently voiced and oh so typically British complaints from a member of the committee that Instrumentum's Bulletin was all in French! He should have looked more closely as he would have found German and Italian – shock, horror! – and even some English as well. The third memory, and one informed more by hindsight than realised at the time, was the first appearance of contributions from the early PAS Finds Liaison Officers, including one Sally Worrell, who has gone on to edit an annual summary of PAS finds for Britannia.

Probably like most of the editors, my not so serious memory is the tedious business of photocopying, collating, stapling, envelope-stuffing, labelling and stamp-fixing twice a year. I propose that whoever it was who invented self-adhesive stamps on my watch should head the UK Government. S/he saw a need and took action (D. Cameron, take note).

Nina Crummy

When I took over editing *Lucerna* (for the first few years jointly with Lindsey Smith) the Roman Finds Group was in the doldrums. Although member numbers were good we struggled to organise two meetings a year, and those that were held outside the orbit of London were often poorly attended or even cancelled. The newsletter also was a sporadic production. I was part of a new influx to the committee which decided that we
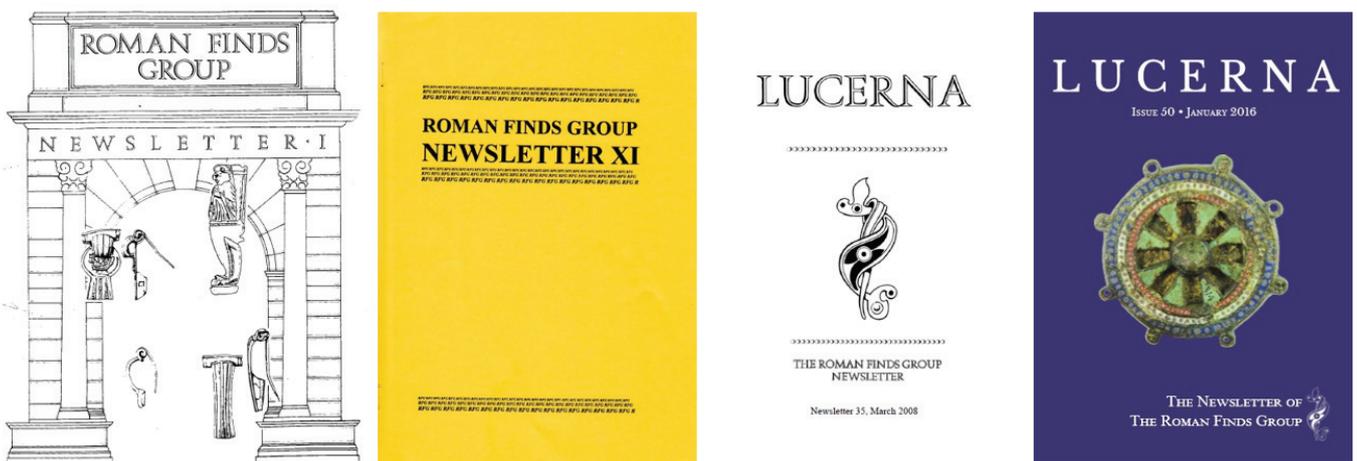

Fig. 1. The different guises of the RFG Newsletter, from its original form (left) to the latest redesign (far right).

needed to get more organised and promote the group more vigorously if we were to survive. At that time we did not use email regularly to contact members so *Lucerna* was an essential point of contact for notification of meetings and other events and needed to ensure that it was produced regularly and on time. The biggest challenge was always finding content to fill the pages. Luckily we could rely on summaries of RFG meetings from Jenny Hall and Angela Wardle whose regular contributions were invaluable. In recent years many speakers have been willing to supply these summaries themselves which means more content, including images. But this still left pages to fill and it was the Portable Antiquities Scheme which often filled in the gaps as Finds Liaison Officers are regular contributors, whether writing up interesting collections they have been shown, regional artefact types or just that old favourite, the 'mystery object'.

The role of the Newsletter has been the subject of much discussion and for many its primary focus is as a point of information for the group, particularly for those unable to attend meetings. Members are often less willing to write longer articles as it is not a journal and they would rather put their efforts into producing material for publication in Britannia or regional journals. Article contributions tend to come from the same small group of people. Towards the end of my tenure as Editor, the committee decided to adopt a constitution for the group and institute an AGM. It was hoped that this would enable group members to have more input into the running of the group and what they want from their membership. A discussion of the role of *Lucerna* should be an important part of this process: digital publication and the use of colour this would allow and rising printing and postal costs are just two topics which regularly crop up.

I left the editorship at a point of increased membership numbers, regular (and very successful) meetings being held around the country and RFG sponsored sessions at national conferences such as RAC and TRAC. Handing over the production to a new, and most likely more computer adept, editor will hopefully allow us to take advantage of these developments to ensure *Lucerna* is not only providing what information members want or need but also becomes an essential resource for those engaged in the study of Roman finds.

Emma Durham

The Celts Conference

The British Museum, Friday 6th November 2015

In November a joint Roman Finds Group and Later Prehistoric Finds Group (LPFG) conference coinciding with the Celts exhibition was held in the Stevenson Theatre at the British Museum. The speakers considered the main periods covered by the exhibition in relation to Celtic art and identity, and tours of the exhibition were included in the conference ticket fee. The exhibition is a partnership between the BM and NMS and ran at the British Museum from September 2015 to January 2016. It will also soon open in Edinburgh from March to September 2016.

The excellent talks given by the speakers covered a wide range of interesting topics to a sold out auditorium, giving an insight into the Celtic world that whetted the apatite for what was to come in the exhibit. The RFG would like to thank all those who presented and attended, the LPFG for their help organising, and the BM for hosting us for the day. Thanks also goes to Nicola Hembrey who detailed the conference on twitter (https://twitter.com/romanfindsgrp), as she does for all RFG events.

Keynote Speaker: Defining the Celts
John Collis, University of Sheffield

In the first talk of the day John Collis looked at the difficult concept of how Celtic society and culture is defined and unpicked how the nature of 'Celtic Studies' has changed considerably over time across Europe. In the 1980s archaeologists began to question the established interpretation of the later Iron Age as 'Celtic', particularly interrogating the assumed origin on the 'La Tène Culture' and it's established links with Celtic culture. This view, termed 'Celtoscepticism' in 1998 by Patrick Sims-Williams, is based on the New Archaeology of the 1960s and '70s that very much rejected the 'Culture-Historical' paradigm structured around linguistic theory and instead applied new interpretative theories taken from anthropology and sociology. These new ideas stood against the connections assumed between aspects such as race, language, social organisation, art and material culture, and instead argued that such relationships should be un-picked and explored in much more detail to provide a more nuanced and insightful view. For instance, the movement rejected the Renaissance view that the Celts can be defined by language, as groups in Britain, Ireland and Provence spoke only what are now known as 'Celtic' dialects. Furthermore, there is no real evidence that the inhabitants of Britain were even known or referred to as 'Celtic' in the past. John also showed that maps of the 'Celtic' world are often problematic and ill-representative in that they often over-simplify the origins and distribution of this 'culture' when the picture is more diverse.

In time Celtoscepticism became a negative 'anti-Celtic' term but this was not its original intention, with its inception actually wanting to encourage a more constructive challenge to the all-encompassing, stereotypical conceptions of the Celtic world that are to this day still portrayed in some scholarship and television shows. Consequently, before seeking the specific origins of Celtic society and culture we should really be asking questions that help us better understand who the Celts were, what 'Celtic' means, and how we can identify it. Contrary to New Archaeology, linguistics still has a large part to play here and we should be trying to find out exactly what ancient authors meant when they used terms like 'Celtic' and whether this was an ethnic, geographical or cultural term used by Roman society or the Celts themselves. Based on historiography, linguistic theory and material culture, critiques of Celtic studies are therefore not as simple as they first appear and are assumed to be. Future work needs to give up on this baggage-laden culture group labelling in favour of new methodological and theoretical perspectives. The 'Celts: Art and Identity' exhibition at the British Museum conveys some of these new perspectives about this very complex subject.

Matthew Fittock

'Those singularly beautiful curves': art and identity in Iron Age Europe
Julia Farley, Curator of the European Iron Age Collections, British Museum

In an enticing and find-filled presentation, Julia Farley took the opportunity to take a closer look at some of the interesting objects included in the British Museum's Celts exhibition and demonstrated how these objects and their artwork can be read to show that the Celts were not a unified group but a mass of different yet similar cultures. Just after 500 BC a new form of artwork was emerging in an area just north of the Alps. More abstract and shape-shifting than anything seen before, the people that many would come to call the Celts had started to produce artwork

terminals; decoration that may have some hidden meaning. Similarly, the Witham Shield from Lincolnshire, dated 300-200 BC, depicts two eyes and a nose that is very similar but different in styled motif to that on the more decorated Battersea Shield from London dated 300-350 BC (fig. 2). The idea therefore is that these stylistic differences may be because different people had different ways of perceiving and representing the world that had a specific meaning to them. Transformation is another aspect of this and is nicely illustrated by a small brooch from Heubach, Germany (450-400 BC) on which different creatures and beasts can be seen from different angles. Likewise, the circular swirling pattern of a shield boss from Wandsworth (fig. 3) appears to represent two water-birds rearing their backs with outstretched wings.

This kind of imagery gave objects power, were empowering to those who made and used them, and are associated with high status activities such as war and feasting. Many of these examples reveal artistic connections across Europe over the space of 2000 years when Britain and Ireland were part of this wider world of shared art, languages and belief, but also a world of connected but distinctive local communities. This intriguing introduction undoubedly left the audience with a sense of eager anticipation of what was in store later in the day when we would get to witness the exhibition for ourselves!

Matthew Fittock

Fig. 2. The Battersea Shield. Bronze, glass. Found in the River Thames at Battersea Bridge, London, England, 350-50 BC. © The Trustees of the British Museum.

representing the world in their own unique way, imbued with hidden, complex meanings interpretable only by the knowledge they held. Different forms of this curved, flowing style had spread across Europe by c. 300 BC and in the 1850s it has had been termed 'Celtic art' by John Kemble, yet without appreciating the fluidity of different ideologies it represented and the various cultural nuances that can now be drawn from it.

Much of the presentation focussed on illustrating this point by looking at different object groups. In the Iron Age, for example, people in Britain and Romania used coins decorated with horses but in very different styles. Another example is the 'Grotesque' torque from the Snettisham Hoard in Norfolk that shows two eyes and nostrils on the

Fig. 3. Wandsworth shield boss. River Thames at Wandsworth, London 300-200 BC. Bronze; D 33 cm © The Trustees of the British Museum.

'A material girl in a material world?' Cartimandua, Stanwick and the Roman Iron Age in north-east England

Colin Haselgrove
Professor of Archaeology,
University of Leicester

The enormous earthwork complex at Stanwick, the largest prehistoric fortification in Britain, was first excavated in 1951-52 by Mortimer Wheeler. Wheeler believed that the earthworks were constructed by an anti-Roman faction of the Brigantes between the Claudian invasion of southern Britain and the Flavian annexation of the north. A very different interpretation has, however, emerged as a result of the 1980s excavations by Durham University and research in the environs over the past 25 years. It is now known that Stanwick was occupied from *c.* 80 BC and soon developed into a monumental focus. In the mid-1st century AD, it was almost certainly the seat of Cartimandua, the Roman client ruler of the Brigantes, and the massive perimeter earthwork was probably constructed as a display of her prestige. The excavations produced one of the largest finds assemblages from a late Iron Age site in central Britain. They included many unusual Roman imports, many of which were probably gifts 'showered on Cartimandua' as a client queen, although the earliest are of Augustan date. Other items provide new insights into the everyday lives of the inhabitants; the regional networks of procurement and exchange in which they participated; and their ritual and mortuary practices. Indeed the number of buried bodies found means that Stanwick could also be seen as a city of the dead. Also of interest was the evidence for brass being worked at Stanwick as early as the late 1st century BC.

Evan Chapman

Refresh, renew, reinvent: the transformation of Celtic art in Roman Britain

Fraser Hunter, Principal Curator, Iron Age and Roman Collections, National Museums of Scotland; Curator, The Celts exhibition (NMS)

Fraser Hunter's paper presented some of the results of the Celtic art project 'Technologies of Enchantment' undertaken jointly by the British Museum and academics Chris Gosden and Duncan Garrow (Univ. Oxford), and John Mack (UEA). Controversially he began by pointing out that more Celtic style objects occur in the Roman period than they do in the Pre-Roman Iron Age. Three categories of objects can be proposed for the Roman period, firstly, objects of both Iron Age form and decoration that continue into the Roman period, secondly Roman objects decorated with Celtic style decoration, and thirdly hybrid objects that show a more genuine fusion between Roman and Celtic. Within each category Fraser stressed that different trajectories exist and not

Fig. 4. A strap junction found near Ward Law temporary camp, Dumfries & Galloway © National Museums Scotland.

all the objects can be explained in the same way. Some objects appear to be a direct response to the Roman conquest (such as decorated swords) while others are found for a longer period. In Scotland, new 'massive' metalwork styles developed in the Roman Iron Age that may have been a response to the Roman occupation further south (the accompanying British Museum exhibition makes clear just how impressive the artefacts of this style are). Some of the metalwork from this period can clearly be shown to be influenced by Roman culture, for instance finger rings which are a Roman concept, though here manifested in Celtic style with triskele patterns and enamelling (see figs. 4 and 5). He suggested that some artefacts such as dragonesque brooches may have been made in

Fig. 5. Large Romano-British brooch (L 144 mm) covered in a variety of Celtic art motifs from Auldearn, near Nairn, Highland © National Museums Scotland.

styles to suit different audiences, with enamelled versions preferred at military sites, and non-enamelled ones elsewhere. The paper concluded with a fascinating look at Roman lion sculptures found in the Western provinces of the empire. Some, such as an example from Cramond, show stylised elements drawn from native art styles. However, it was the prey animal in the jaws of the lion that Fraser was most interested in. In some areas, such as Pannonia and Belgica, the prey animals are mostly domestic species, following the Roman prototypes that are found in Italy. Yet in the Roman provinces of Germania and Britannia, the prey species are more often wild (including humans) and thus show the development and adaptation of Roman art into new forms influenced by the cultural traditions of the provincial areas. The paper demonstrated just how much can be achieved by the collection of new empirical data allied to thoughtful interpretative approaches that do not shy away from the complexities of the material.

Ellen Swift

Numina Britannorum:
Celtic deities in a Roman world
Miranda Aldhouse-Green,
Professor of Archaeology, Cardiff University

Miranda Aldhouse-Green examined the changes that affected British religion when Britain became part of the Roman Empire. The links that existed between the representations of deities and religious expressions were explained in terms of persecution, sublimation, accommodation, negotiation, fusion and syncretism or new cosmologies.

Since pre-Roman Britain was essentially a non-literate society, the written sources exhibit a fair degree of bias, stereotyping, ignorance and Roman spin (e.g. in their portrayal of the druids and their "dreadful" religious practices). This – Miranda explained – is, however, to be expected when commentators recount their observation of belief-systems alien to their own experiences. The archaeological record is equally imbalanced since the Roman occupation of Britain introduced a very different way of religious expression with epigraphy and cult-images, both of which are endemic to the Classical world but not to Britain. British deities could now be depicted in a Classical guise. Thus the head of Sulis at Bath would be portrayed to look like the Roman Minerva. But would there have been a pre-Roman cult of Sulis-Minerva?

Another question focussed on whether the Celtic myths of Ireland and Wales are pertinent or irrelevant when trying to study the gods of Roman Britain. Miranda made the interesting point that while there are lots of gods in the Irish tradition, in Wales they are portrayed as heroes and there is only one (Christian) god. Compiled in the early medieval period, these myths describe a rich pantheon of deities. She urged for care in the interpretation of the myth and their linkage with Roman Britain, but some display a distinct resonance with Romano-British cults that she finds hard to explain away. There is, for instance, the story of Bendigeidfran and the Caerwent head which seems to allude to the Celtic head cult so vividly exemplified in the Roquepertuse doorway; other examples comprise a head – possibly of Claudius – thrown into the river at Colchester, while the head of Mercury at Uley was buried reverentially in the later Romano-British period. Other deities include the triple mothers found all over the Western Empire, albeit with different attributes, or Jupiter who could, amongst others, be represented holding a wheel, a bolt or riding down a chthonic giant. Another is the British goddess of victory – Andraste. Could she have been Boudica's alter ego, worshipped in a sacred grove, possibly at Fison Way, Thetford, the Icenian place of assembly? The fact that the Thetford treasure was buried there 300 years later suggests that such sacred places are evidence of long memories. Miranda compared this subtle manipulation of Roman cults to suit indigenous British religious traditions with Grayson Perry's "Stealth Bombing" describing his pottery decorated with unexpected, sometimes even pornographic content. This melding and blending of aspects of different traditions created a complex and dynamic synergy between Roman and native British religions, creating a religious system which took on its own identity as a cosmology with a truly Romano-British character.

In her stimulating presentation, Miranda did not pretend to give all the answers but she did ask a lot of thought-provoking questions and hinted at many interesting strands of enquiry worthy of further detailed study.

Jörn Schuster

A monumental difference
in Early Medieval Insular art
Martin Goldberg, Senior Curator, Early
Historic and Viking Collections, Dept of Scottish
History and Archaeology, National Museums of
Scotland; Curator, The Celts exhibition (NMS)

It was noted that Celtic art as initially defined in the 1850's referred to Early Medieval objects, especially Early Christian art from Ireland and Scotland. Today Insular art tends to be the term used to encompass Early Medieval decorated objects produced across the whole of Britain and Ireland. Insular art as so broadly defined, however, leads to a blurring or disguising of what appear to be important regional distinctions in Early Medieval art, including the relative influence of earlier 'Celtic art' forma and motifs.

Interlace, the dominant motif on Anglo-Saxon sculpture is not Celtic. Curvilinear, spiral art, which can be related to the Celtic art tradition, is rare in Anglo-Saxon sculpture but there are also very few examples on early Christian monuments from Wales. In metalwork the Celtic influence is clearer in Wales than on Anglo-Saxon examples, which also show more influence from the Mediterranean world than do the Welsh examples. In Scotland all groups – Gaels, Picts and Scots – use spiral art motifs, irrespective of linguistic distinctions. The use of spiral art motifs on manuscripts appears to be more widespread, but tend to form the more peripheral, ephemeral, elements of the design.

Evan Chapman

The art of the chariot: martial mobility and meaning in Iron Age Britain
Dr Melanie Giles,
Senior Lecturer in Archaeology,
University of Manchester

With a focus on the distinctive metal fittings associated with Middle and Late Iron Age examples, especially those from burials in East Yorkshire and from the structured deposit found at Burrough hillfort, Leicestershire, Mel's paper considered the relationship of decoration to the use and experience of chariots over their lifecycles. New approaches to the study of Celtic art can be drawn on in order to further this understanding, in particular the sensory engagements, visual, aural, haptic that experiencing chariot decoration entailed. Mel argued for an emphasis on 'affect' more than meaning in seeking to interpret this decoration. To put the decoration in context, she emphasised the exhilaration of chariot driving (perhaps equivalent to the first experiences of travel by train), the prestige, even quasi-divine connotations, associated with their use as well as their intimidatory character. The textual sources which describe the conquest of Britain testify to the shock effect on Roman troops of chariot warfare.

Drawing on Piggott's (1992) discussion, the paper emphasised the heavy material demands for preparing animals and vehicles. Horses, or ponies, needed to be trained and stabled, and much labour and craft was involved in the production and care of kit, including metalworking, woodworking and leather working. The chariots and carts with which they overlap are likely to have had multiple potential functions: travel, visits, platforms for ceremonial, combat, sport which demanded prowess and skill. She drew on Gala Argent's arguments in her doctoral thesis (*At Home, with the Good Horses: Relationality, Roles, Identity and Ideology in Iron Age Inner Asia*, University of Leicester, 2010) to suggest a 'working rider' model of relationship identity, in which the horses as social being were partners in chariotry. In movement the chariot must have been spectacular, the colours used to decorate equipment, the noises of animals and drivers, intermingled with sounds produced by the weather all contributing to a ephemeral spectacle. The fleeting character of this encounter with its decoration must have been beguiling and Mel suggested that individual motifs of Celtic Art might have been read with reference to this experience: could the triskele motif, for example, have been interpreted as an representing the horse in motion, or did the linch pin recall the shape of the hoof? Chariots also often served as a hearse and as a coffin, a gift for the dead whether or not vehicles had been completed or used. The dismantling and spectacular destruction of chariots for funerals and other ceremonies, for example the deposition and burning of chariot fittings at Burrough Hillfort, perhaps recalled for participants the violence to which it had been party in life.

Sally Worrell

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Fig. 6. Room 1 of 'Celts: art and identity' at the British Museum until 31 January 2016. Double-faced sandstone sculpture from Holzgerlingen, 500 – 400 BC. Wüttembergisches Landesmuseum, Stuttgart © The Trustees of the British Museum.

The Manufacture and Symbolism of Radiating Designs on Brooches in Roman Britain

Ben Paites

The sun held an important place in classical religion. Personifications of the sun came in the form of Helios in the Greek speaking world and Sol in the Latin speaking world (fig. 7). These personifications and their significance at different times in history has been discussed extensively by Hargrove (2015), who comments on previous research into the disparate representations of the sun god throughout the Greco-Roman world. However, much of the previous research fails to identify the significance of the sun itself as a symbol of this or any other deity.

Fig. 7. Sol Invictus on the reverse of a nummus of Constantine I (DENO-869761).

The radiating designs seen on many Roman brooches have often been interpreted as sun symbols, though some are more likely than others to truly represent the sun. Many deities are noted to have had symbolic counterparts and the presence of these symbols at religious sites can provide evidence of the deities worshiped there (Crummy 2007, 225). However, the presence of these symbols out of context can be problematic and much effort has been given in the past to attempt to associate particular symbols with the worship of individual deities. Furthermore, as Mackreth (2011, 241) notes, *interpretatio romana* means the deities that existed in Britain may have had different symbolic association to those in the rest of the Roman world. Furthermore, the worship of multiple deities at temples such as Aquae Sulis (Cunliffe 1988, 359) and others means the presence of a particular symbol might not be indicative of any individual deity. One can say that statues or inscriptions are the only true indicators that can link a site with an individual deity. However, the study of some of these symbols can provide insight into associated aspects of religious practice and worship.

The presence of brooches at temple sites has brought up many questions relating to production and trade. Whether these objects were offerings to the gods, items of priestly ornamentation or whether they were casual loses is still heavily debated (Mackreth 2011, 242). Trying to identify whether brooches were produced at temple sites may be difficult, as Bayley and Butcher (2004, 35-40) discuss at length when considering the complexities of identifying brooch production in Britain. It seems most likely that, throughout the period, different forms of industry existed, including the presence of itinerant and sedentary craftspeople. It is likely that at different times and in different places brooches would be produced at or brought to temple sites, though this is a topic best discussed elsewhere.

This study examines the distribution of variants of "radiating" design found on brooches, some of which have in the past been referred to as "sunburst". The symbolic nature of many of these designs will be discussed along with their distributions across the province. These designs tend to be exclusive to disc and umbonate brooches, which are confined to the mid-1st to mid-3rd century AD, c. AD 50-250 (Worrell unpub.). Using data from the Portable Antiquities Scheme alongside published examples (Hattatt, 1982; 1985; 1987; Bayley and Butcher 2004; Mackreth 2011), this study draws together many of the known brooches with sunburst motifs that have been uncovered across Britain.

Categories of radiating design

Class A

The Class A design is what was originally coined "sunburst". It is one of the simplest and most abundant designs with three major subclasses, differentiated by the number of rows of radiating triangular cells.

Class A1 designs are widespread and have no strong concentration in any one area. (Please see all maps in fig. 8.) Class A2 are the most abundant of all designs and, despite being relatively widespread, have a strong concentration in the East Midlands. Class A3 are far less common, though also appear to have a northern and eastern distribution, with the most northern example of this class being an A3 type design found near Carlisle.

Class A

A1 (WILT-762AA3)

A2 (PUBLIC-DBF199)

A3 (GLO-886DF4)

Class B

B1 (LIN-71F480)

B2 (BERK-5280E8)

B3 (Mackreth 2011, Pl. 105, no. 13239)
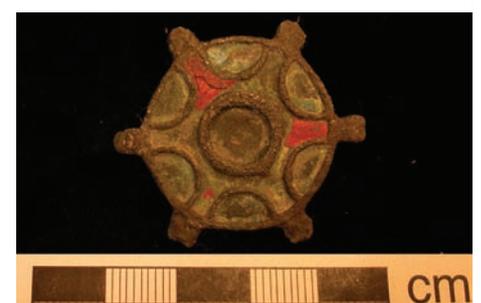
B4 (WILT-DE7B15

B5 (LIN-1F0FB4)

Class C

C1 (SUSS-34CFF7)

C2 (BERK-150E73)

C3 (LON-D01D73)

Class D

D1 (HESH-1EAB31)

D2 (CAM-7CBC73)

D3 (SF4761)

Class E

E1 (LIN-A79F8B)

E2 (ESS-3D4AB6)

E3 (SF-0760D0)

Class F

F1 (DENO-DCB2C4)

F2 (WILT-235503)

F3 (HESH-93EAD7)

Class G

G1 (DUR-873B16)

G2 (Hattatt 1987, fig. 53, no. 1016)

G3 (SUSS-154581)

Class B

Class B designs are characteristic as having a circle of pellets surrounding a central motif. In the instance of Class B1 designs, the pellets alone create the radiating design. In all other subclasses there is a radiating design cast onto the brooch, either surrounding or surrounded by the pellet ring.

Class B1 designs have a strongly eastern distribution, particularly within the region of East Anglia. Class B2 designs appear to be quite widespread, with a cluster in the south of England around Hampshire and Berkshire. Few examples of B3 designs have been identified, though most are focused on East Anglia. B4 designs tend to be localised to the Midlands, with an outlier in the South-West and another found in Darlington, which is the most northern of this class. The single example of a Class B5 design is located in the East Midlands, though it would be necessary to examine more examples in order to determine the true distribution for this class.

Class C

Class C designs are formed from a six-pointed star-shaped cell cast onto the brooch with circular nodules at the tips of each point. In Class A1 alone the nodules can be annulets filled with enamel. For Class C, the extent to which the points reach the border of the brooch and the shape of the star determine the subclass.

All Class C brooches tend to be southern in their distribution, with only two examples (C1) found north of The Wash. C2 designs appear to be slightly more eastern, with Class C3 being found further to the south and west. Few examples have been found of either type, making it difficult to determine the true significance of these distributions.

Class D

Class D designs are not intended to depict the sun, being more floral in form. They vary based on the number of petals on the central motif. In this instance, Class D3 is the design as represented on chatelaine brooches. The design on chatelaine brooches tends to follow Class D1, though they differ as the brooches have different shapes.

Class D1 is very widely distributed, with few examples found in the south. They are mostly found in the east of the country. Class D2 designs appear to be concentrated in the north and east of the country, particularly around the East Midlands. When comparing the few examples of Class D3 designs with others of this class, it is clear that this design is more southern in its distribution, though still mostly found in the east.

A variant of the Class D design with no central motif was found in Dorset and another with 8 petals on the central motif was found near the temple site at Great Walsingham. Due to their unique forms, they were not included on the distribution map.

Class E

Class E designs are similar to Class A, in that the variant between subclasses depends on the number of rows. However, unlike Class A, the design is formed from rectangular cells rather than triangular cells. In one example of Class E2 (ESS-3D4AB6), the inlay is millefiori rather than champlevé.

Class E1 designs are very widely distributed, whilst Class E2 designs are exclusively found in the south, though few examples have been identified. Class E3 is a hybrid formed of A2 and E2 designs. Only two examples have been identified, making it difficult to analyse their distribution.

Class F

Class F designs contain brooches with radiating moulded decoration, which may or may not have had symbolic significance. F2 are the only class of bow brooch with radiating decoration, making them significant in their own right. Class F3 should perhaps be considered as a separate class, commonly referred to as the "wheel" brooch, but its radiating moulded design would conform to the specifications of this class.

Class F1 has very few examples and are found in central and southern England. Class F2 are southern in distribution but again have few examples. F3 are the most abundant and incredibly widespread. They don't appear to vary in the number of spokes forming the radiating design, though further study of the subclasses of this decoration is necessary.

Class G

Many examples of Class G designs do not have accurate findspots so have not been included in this survey. These examples do not quite conform to any other class mentioned previously. The radiating designs are formed in different ways, but all continue to have a central feature or motif. Sally Worrell (pers. comm.) notes that gilded brooches are a much later phenomenon (c. AD 200-350) and thus G1 brooches would have been produced later than the other brooches within this class.

Class G1 has two variants, being either oval or circular in shape. Only one example of the oval shaped variant has an accurate findspot and was found in Wiltshire. The only examples of G2 and G3 brooches were found at opposite ends of the country. Thus, further examples are needed
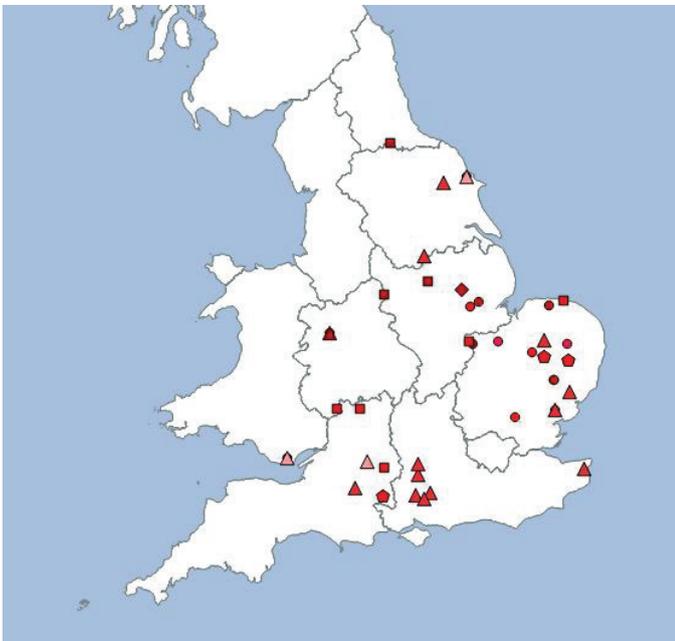
Fig. 8. Brooch distribution maps Classes A-G.

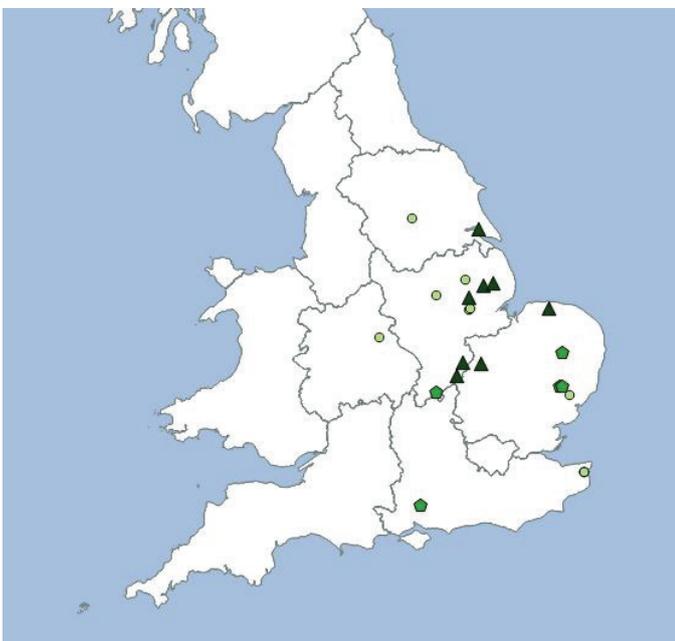| Subclass	1	2	3	4	5
Symbol	●	▲	⬟	■	◆

Class A
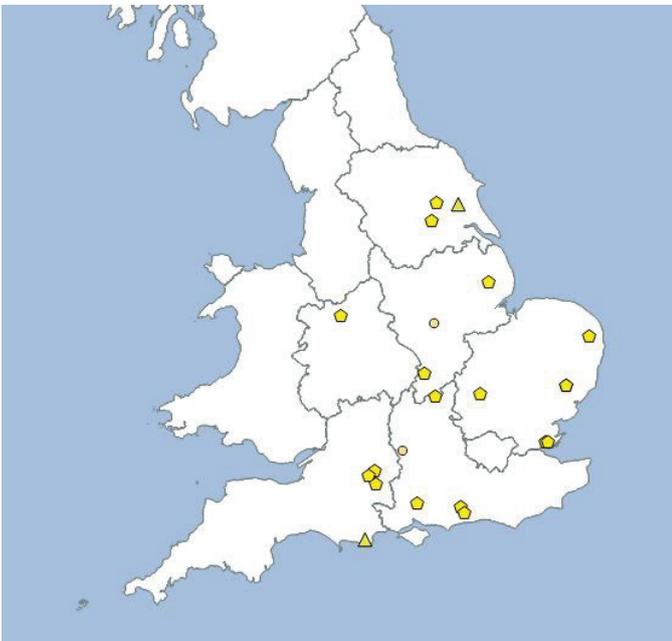

Class B

Class C

Class D

Class E

Class F

Class G

of these seemingly unique designs in order to gain any insight into the significance of their distribution.

Discussion

As has been shown, the distribution of different subclasses of radiating design can significantly vary. The reasons for these patterns can be as a result of several factors. One explanation for variation within particular styles of design can be due to different craftworkers replicating a design that was universally fashionable at the time. This would explain the minor variations seen in some of the above examples but does not explain intentional variation. The clearest case for this is with Class D and E sunbursts. D1, D2 and D4 brooches vary in the number of foils in the central motif, whilst E1 and E2 brooches vary in the number of rows of enamel cells. Variants D2 and E2 are concentrated in particular regions, whereas other variants of those classes are more widely distributed. This variation could be an indicator of local craftspeople adapting universally fashionable designs. In a similar vein, hybrids of different classes could be evidence of those classes being in fashion contemporaneously, with consumer choice playing a more active role. The clearest examples of these are the hybrids of Class A and D (LVPL-AC9064), and Classes A and E (SF-0760D0).

As mentioned above, there is little evidence for brooch manufacture in Britain, with the presence of moulds being the clearest indicator for such practices (Bayley and Butcher 2004, 35). Thus the nature of production in the province has largely been speculative in the past. Due to the lack of accurately identified manufacturing sites, Mackreth (2011, 242) suggests itinerant craftspeople were the major providers of brooches,

though it is not impossible for multiple methods of manufacture to have existed. The variable distributions of different designs could suggest that itinerant craftspeople produced the more widely distributed designs whilst sedentary craftspeople produced the more localised variants. However, closer analysis of the differences in manufacture between designs found in different parts of the country could help determine how truly similar those widely distributed examples were.

Trade and population movement within Britain would also have played a significant role in the widespread distribution of many of the variants in question. Bayley and Butcher (2004, 214) note that there would have been no commercial need to trade brooches across long distances, though it does not mean that this did not happen. Movement of people within the province could also explain the wider distribution of some designs. A great deal of recent research has contributed to our understanding of diaspora and migration within the Roman world (Eckardt 2010; Shaw *et al.* 2016). It is clear that the population of Roman Britain was highly mobile and these objects could have moved around the country post-production. Therefore, when examining these designs at a national level, it is possible to see that various methods of manufacture and movement of people within Britain would have played some role in the distribution patterns observed.

In terms of social significance, it is important to remember that many of the designs included in this study are abstract with few that would have had true symbolic significance. Other plate brooches have been examined in terms of their cultural or religious association. Nina Crummy (2007) argues for the presence of cockerel, shoe, purse and fly brooches being indicative of the worship of Mercury, yet Mackreth (2011, 242)

disputes this, with the only true brooch that can be said to have a connection with a deity is that of Cernunnos. Similarly, the abstraction of the wheel as a symbol of the sun, such as in Class F3, is another association to be wary of. Wheels had association with deities in the Roman pantheon, such as Jupiter, though their association with indigenous deities in Britain is speculative (Green 1979, 360).

Mackreth (2011, 242) warns against using the presence of brooches at temple sites to indicate religious association with the symbols depicted on those brooches. However, many of the brooches included in this study were found near known temple sites. The sheer volume of brooches of various types that have been found at temple sites and even examples from funerary contexts, suggest that some at least would have had religious significance to the wearer. The main sites which contained brooches decorated with radiating designs are Walsingham-Wighton and Wicklewood in Norfolk. Several examples come from these two sites, though their relationships with the temples are unclear. Surveys at a temple site at Bosworth in Leicestershire have revealed several Class B1 brooches, located alongside a large quantity of horse and rider brooches (Mackreth 2011, 241; Worrell and Pearce 2012, 13-14). The significance of this site and the associated brooch assemblage deserves discussion beyond the scope of this article, though the presence of radiating designs on brooches at a temple site provides strong evidence for religious association. These are the clearest indicators of a religious association for this particular style of design, though there may have been multiple meanings to these symbols. It would thus be fruitful to examine more closely the types of brooch with clear symbolic decoration found within these contexts, compared to those found in others (such as domestic or military sites). Of course, religion in Roman Britain permeated every aspect of daily life, so it is difficult to separate religious and secular sites in the archaeological record. Yet the presence of these types of brooch at different sites might provide deeper insight into how the designs may have functioned within society.

In terms of the social significance of the radiating design on brooches in Roman Britain, it seems likely they were used by many different members of society. Previous research has attempted to correlate particular designs with social groups known to have existed in Roman Britain, such as the Dragonesque brooch with the Brigantians or the brooches associated with Mercury being indicative of priestly regalia. The floral motifs of Class D are exclusively found on umbonate and chatelaine brooches, many of which have loops that indicate they were meant to be worn as a pair. Mackreth (2011, 235) notes the evidence that suggests pairs of brooches were particularly associated with women whilst men wore single brooches. Of course, the evidence for the gender fluid nature of some individuals in Roman Britain, as seen with the Catterick Gallus (Cool 2002, 41), should urge caution to ascribing purely male-female associations to any object type. In this instance, it might be possible to say that single brooches tended to be for masculine attire whilst pairs of brooches tended to be for feminine attire. Some correlation might have existed between certain designs and male or female owners, but this would be best observed within funerary contexts where the wearer can be sexed. The need to examine types and decoration of brooches found within funerary contexts, compared to their skeletal counterparts and associated finds, could provide greater understanding to the social significance of those decorations.

One final group of society to consider is the army. Some of the classes of design with more northern distributions (i.e. in the more militarised region of the province) might have had military connections, with Classes A2, B5 and D2 having particularly northern concentrations. The connection between the sun and the military could derive from the notion that Roman soldiers in particular were worshipers of sun deities, such as Mithras (Cumont 1911, 30), though this is still much debated today. Therefore, the sun as a symbol may have been worn by some soldiers, though that does not necessarily make it a martial symbol. More detailed interrogation of brooches from known military sites could help develop this association. However, much like with temples being indicative of religious belief, it is not as simple to say that brooches found at military sites were exclusively used by the army.

Conclusion

It seems that in the instance of enamel decoration on brooches in Roman Britain, the radiating designs shown above can start to inform us about the variable nature of manufacture in Roman Britain, as well as the social significance of these designs. The intentional variation of popular and universally distributed designs strongly suggests disparate metalworking industries operating across Britain, ranging from itinerant to sedentary. Furthermore, hybridised designs suggest a certain level of consumer choice in their manufacture.

Only a sample of brooches were included in this study and further research is needed to tie the use of these symbols with individual religious, social or cultural groups. The study of brooches within funerary contexts and within different types of settlement could be vital in better understanding this. What this study has shown is the potential for interrogating stylistic variation rather than brooch type to understand both the practical nature of the brooch making industry and the symbolic nature of the designs selected across the Roman world.

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Mars, Roma or Love, Actually?
A New Monogram Brooch from Britain

John Pearce, Sally Worrell and Frank Basford

A copper-alloy openwork monogram brooch was reported by a metal-detectorist to the Portable Antiquities Scheme in December 2015, having been found c. 5 km west of Newport, Isle of Wight (IOW-DA5661). The brooch has a circular flat frame, 34mm in diameter, which is bevelled on its inner and outer edges. Within it is a monogram formed by three serifed capital letters, from left to right R, M and A, connecting to the frame at the extremities of R and A. (fig. 9) The R is joined at top and base to the first vertical of M while M and A are ligatured, the last diagonal and vertical strokes of M also forming the vertical strokes of A. If read from left to right the text may be read as a lightly abbreviated form of *R(o)ma*. Alternatively the bowl of the R might be read as the otherwise absent O, giving unabbreviated *Roma*. If read instead from right to left (or from the back, reading left to right) the text may be rendered as *Am(o)r* (or *Amor*). On the frame at the rear a pair of perforated lugs contain an iron axis bar and the loop of an iron pin, opposite a flat elongated catch-plate.

As far as we are aware this is the first discovery of a brooch of this form from Britain, which for the purposes of this discussion we call the 'Roma' type. Other examples are documented in small numbers in southern Germany as well as in Bulgaria and Romania, some from garrison sites. The limited archaeological context information suggests that the type should be dated to the later 2nd and earlier 3rd centuries AD (Garbsch 1991; Genceva 2004, 121). Further instances lacking provenance information are known from private collections (e.g. Tache 2015, 59, nos. 1603-05).

Fig. 9. Roma brooch, from near Newport, Isle of Wight (IOW-DA5661).

The Roma type is one of several openwork brooches of similar date and type based on ligatured letters (fig. 10). In one of the other principal forms MARTIS is rendered over two lines; the letters in another, held within a circular frame, according to Garbsch (1991, 193-5) should be read as MART, again the name of Mars in the genitive case, i.e. *Mart(is)*. Provenanced examples of both types mostly occur around the Raetian *limes* (Garbsch 1991; Hüssen 2001; Riha 1994, 78, no. 2008). Noting the similarity of these two Mars brooch types with the Roma brooches, Garbsch has discussed the possible relationships between them (1991, 197). In particular he considers whether brooches bearing the texts *Roma* and *Martis / Mart(is)* were worn as pairs, so as to read in full *Roma Martis*, i.e. 'Rome, (city) of Mars', or even *Roma amor Martis*, i.e. 'Rome, beloved of Mars', if both readings of the Roma brooch can be included in this hypothetical text. In support of this Garbsch suggests a possible analogy with the widely attested openwork invocation to Jupiter, the words of which were distributed across separate baldric fittings: (*Iuppiter) Optime Maxime con(serva) numerum omnium militantium*, 'Jupiter best and greatest, preserve all fellow soldiers' (RIB II. 2429; Bishop and Coulston 2006, 159-62). However in the end Garbsch dismisses this idea as it seems unlikely that two such brooches would have been worn simultaneously. Instead he prefers to read the confidently identified letters of the Roma brooch in the order MAR, i.e. *Mar(tis)*, seeing this brooch as a third variant among those naming Mars.

In our view however *R(o)ma* seems the most straightforward understanding, based on the expectation for reading first from left to right. If so, *Roma* may be identified as Dea Roma, the deity personifying the city of Rome. This fits the likely military connections of the brooch type, which manifests the wider preference for openwork decoration in contemporary dress fittings in the Roman army. Like the representations on arms and armour of other images associated with *urbs Roma*, such as the wolf and the twins, the name evokes the long martial tradition of the city. If other readings for the name on the brooch are preferred, Mars of course also features in such images, as does Amor (Nikolay 2007, 142-52). Whether as Mars, Roma, or Cupid the god is invited to protect the body of the soldier who wears the brooch and his fellows.

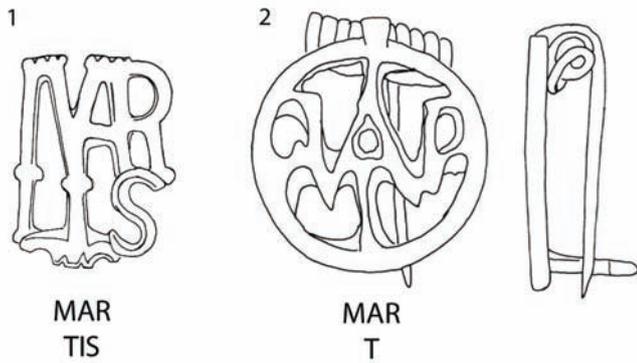It cannot be excluded that a reading of the Roma

Fig. 10. (1) MARTIS brooch from vicus of fort at Burghöfe, Gde Mertingen, Ldkr. Donau-Ries, Bavaria (30mm long) (2) MART brooch from vicus of fort at Dambach, Gde. Ehngen, Ldkr. Ansbach, Bavaria (33mm diameter) (after Garbsch 1991, 188, 192, Abb. 1 and 2).

brooch letters as both *Roma* and *Amor* was intended by the makers and / or made by viewers, since the palindrome *Roma-Amor* was widely recognised and played on in Antiquity. The ambiguity inherent in this perhaps suggests a supplementary protective function, to perplex the viewer and thus deflect the risk of ill-fortune directed by a malign gaze.

The Roma brooch is one of several examples of fibulae more typically found in Eastern Europe which are now documented through the PAS. Other examples include zoomorphic representations of a horse (LVPL-2092E5) and hare and hounds (LVPL-035186) as well as anchor-shaped (DENO-6E647A) and swastika brooches (e.g. LVPL-01AD05), the latter also with likely military associations. In this case few other objects have been reported in its immediate vicinity, but the general area of the findspot in central western Wight is rich in finds of coins and other objects of Roman date. No Roman period garrison has yet been confidently identified on the island itself, the closest being based in the fort at Portchester, occupied from the later 3rd century onwards (Cunliffe 1975). However metal objects from military dress are common finds from the Romano-British countryside (Worrell and Pearce 2012). Possible explanations include their chance loss during interaction with the rural population, the retirement of veterans to the countryside with their equipment, the recycling of scrap metal objects, the borrowing of military dress styles by non-soldiers and so on. The island's position

on a cross-channel trunk route for soldiers, administrators and others may also help explain the presence of this likely well-travelled brooch.

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# Ongoing Research: Romano-British Weighing Instruments

Philip Smither

This article provides a brief summary of current research into Romano-British weighing instruments. These objects are heavily understudied in Roman material culture studies and the aim of this research is to produce the first provincial study of this material. This research has recently been submitted for completion of the MRes in Archaeology at the University of Reading.
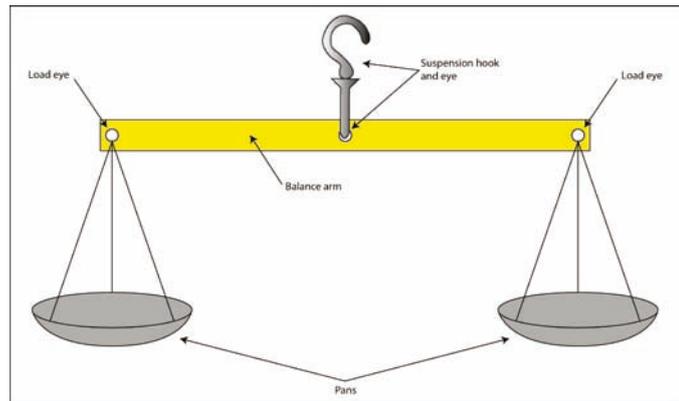
Fig. 11. Schematic of an equal balance.

In Roman Britain three types of weighing instrument were used; equal balances (fig. 11), steelyards (fig. 12) and dual balances (fig. 13). Equal balances use a set of pan weights to balance the mass to be weighed, steelyards use a weight which slides along a scale and a dual balance uses a combination of pans and sliding weight.

These main types are further subdivided based upon the steelyard typology of Grönke and Weinlich (1992). This typology had been adapted in order to include all three types of balance. The typology consists of a four-point code for each type, each point being based upon one element of
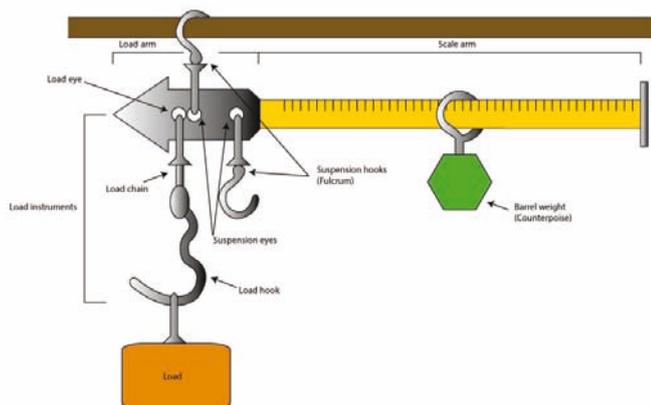
Fig. 12. Schematic of a steelyard.

the balance. Steelyard weights are also included in this study. Their typology is based upon Franken (1994) who created a typology for the figured weights. Again this has been expanded to include new types. Plain steelyard weights have also been given a typology based upon their general shape (e.g. bi-conical, spherical/sub-spherical, etc.). A datasheet for the typology is currently being designed.

Chronologically, these types of weighing balance were brought to Britain by the Romans at the time of the conquest. Before this it is unclear how
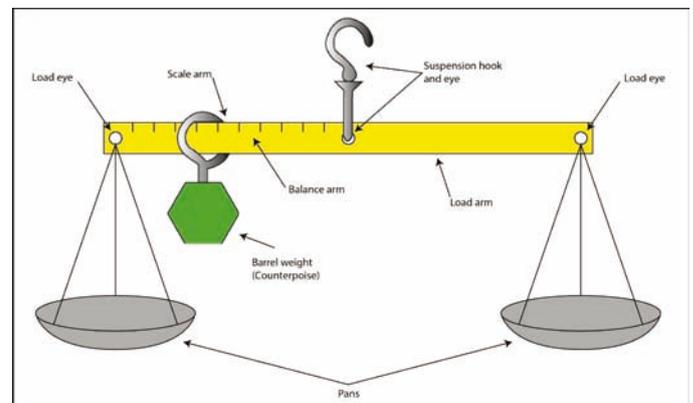
Fig. 13. Schematic of a dual balance.

weighing for trade was undertaken, if at all. For the most part weighing instruments were confined to the more 'Romanised' areas of Britain in the 1st and 2nd centuries AD; predominately the major towns and military sites. In the later 2nd century weighing instruments are more common in rural areas.

The general distribution (fig. 14) shows the most objects in the south/south-east. Towns and military sites account for the most objects, with the *civitas capitals* having a large number of objects. Rural sites also account for a large number, with the roadside settlements having the most objects. Equal balances are more common in towns and on military sites and steelyards appear more commonly on rural sites and villas. The dual balance distribution is interesting as 63% of the 11 examples are found in London. The figured steelyard weights are mostly found in towns and on villa sites and less so on other site types.

In terms of use, several reliefs from across the Empire depict the use of weighing instruments by butchers, metalsmiths, cloth dyers, grocers and market stall holders which are all represented in
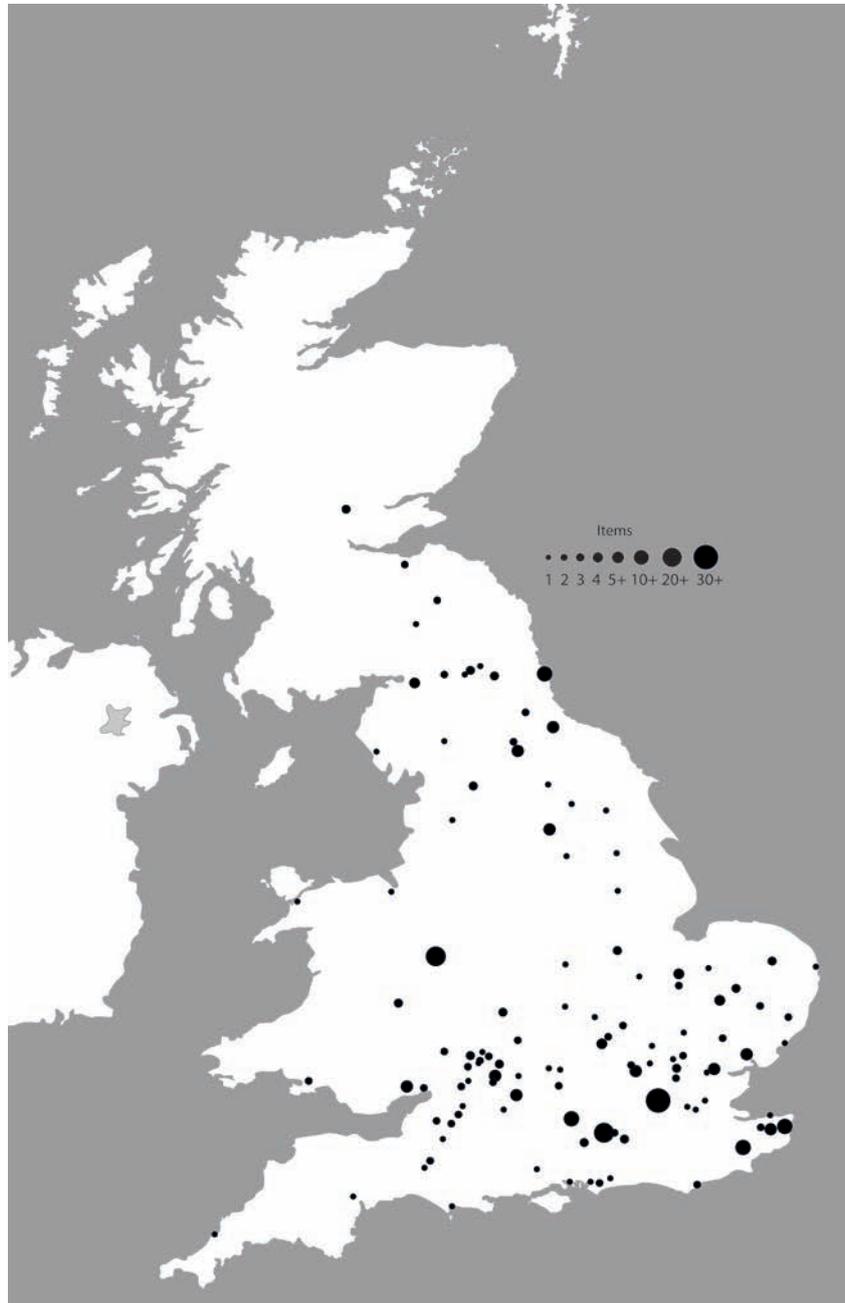
Fig. 14. General distribution of all weighing equipment.

Britain. In towns, use is based around manufacture, particularly by metalsmiths and dyers. On military sites use is in metalworking and dispensing food rations, and on rural sites larger scales suggest the weighing of 'wholesale' goods such as sacks of grain and animal carcasses.

This research is currently ongoing and there are many other strands to explore such as manufacture of weighing instruments and the impact on trade across Britain for three and a half centuries. As well as this, comparisons with other provinces could be made. The current body of evidence suggests that Britain has more in common with Gaul and the Germanic *Limes.* The main aim of this research is to weigh up the evidence for weighing activity in Roman Britain.

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Letters and Notices

A Letter to the Editor

Despite the *Lucerna* reporter starting the synopsis of my keynote speech at the Newcastle Conference by saying it was very entertaining, I clearly wasn't entertaining enough as it would appear your reporter nodded off at some vital moments, leading to a number of inaccuracies. Most are of little moment but I thought I should assure *Lucerna* readers that my anecdote about the riders in The Eagle referred to the erroneous use of stirrups (see Connolly, P., and van Driel-Murray, C., (1991) 'The roman cavalry saddle' in Britannia 22, 33-50) not the use of spurs, which every discerning *Lucerna* reader knows were used in Roman Britain (for those less discerning, see Shortt, H. de S., 1959, 'A provincial Roman spur for Longstock, Hants, and other spurs from Roman Britain', in Antiq. J. 39, pp.61ff).

Best wishes
Lindsay Allason-Jones

Updated information on the PAS fob-dangler found at Streatley, West Berkshire (SUR-8328CA)

A Late Iron Age or early Roman copper-alloy fob-dangler with four curving arms extending from a pierced central hub to form a swastika-like configuration. On the outer edge of the curving arms are stylised water birds, arranged in a clockwise order. Each bird's head has a pair of large recessed pits for the eyes, originally accommodating some material now lost. The upper face of the fob-dangler is extensively decorated. At the base of each arm is a group of three ring-and-dot motifs arranged in a triangle. There is a fourth ring-and-dot in the centre of each arm and a fifth at each rounded terminal. The arms are decorated with groups of smaller dots in varying positions; on one arm they surround a ring-and-dot motif in a spiral. In one instance the apex ring-and-dot in the triangle is also circled by stamped smaller dots. The combination of birds (not otherwise documented on objects of this type) and the swastika juxtaposes water and solar symbolism. The stamped decoration, including ring-and-dot motifs and the groupings of smaller dots may be reminiscent of the 'fill-in' ornaments on late Iron Age coins from Britain, pellets, starbursts, dots and so on which John Creighton (1995: 292-4) argues to be translated from trance experiences. However it is also documented, sometimes in similar configurations, in earlier Iron Age art, as illustrated by Jacobstahl in his description of motifs in Celtic art (1944, vol I. 67-8).

Fobs or danglers remain a poorly understood artefact type, and may have been hung from items of equipment, personal apparel or harness decoration (Jope 2000, 285). When complete most appear to be of triskele form. Jope (ibid.) records 17 known examples of danglers and related 'hangers' from Britain, while Macgregor (1976, 37) records nine known examples of triskele-decorated fobs from northern Britain. The Portable Antiquities Scheme has recorded twenty seven further examples, a significant addition to the corpus.

D. Williams and J. Pearce

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Replication of Romano-British finds in the nineteenth century - Can you help?

Historic replicas of archaeological objects have been found, when studied in their own right, to shed valuable light on contemporary practice (*cf.* recent work in Scotland [Foster *et al* 2014; Foster & Curtis in prep.; George Dalgleish's forthcoming study of the replication of the Traprain Hoard], and on the Wedgwood copies of the Portland Vase [Machet 2012]). I know that some of the more celebrated R-B finds in private hands (e.g. the Rudge Cup and the Corbridge Lanx) were copied for the national collections. Some research on the history of the archaeology of the Bartlow Hills roman burial mounds has led me to consider the copies (8?) of the Roman enamelled bronze handled vessel from barrow IV there (excavated 1835, severely fire-damaged 1847) which had been made by 1862. I am keen to widen the scope of my research, in order to get a better idea of the context of the Bartlow Hills replica(s). If anyone knows of **C19 Romano-British replica objects in museum collections**, other than inscriptions and sculpture, I would be very grateful if you could get in touch with brief details: wallacecolincol@netscape.net Equally, if you know of a Bartlow Hills replica that is not one of those in the BM, Saffron Walden Museum, Cambridge or Alnwick Castle, I'd like to hear about it.

Colin Wallace
RFG Member
Edinburgh

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**Grant to support the study
of PAS finds from Cheshire**

Chester Archaeological Society wishes to encourage the study and publication of objects (or groups/types of object) reported to the Portable Antiquities Scheme from Cheshire and adjoining areas, to ensure that their potential contribution to the understanding of the archaeology and history of the county is realised. It is therefore offering a grant of GBP 700 every two years to help suitable persons undertake such research. It is a condition of the grant that the results of the research shall be offered for first publication as an article in the *Journal of the Chester Archaeological Society*.

For more information and an application form see the society's website: www.chesterarchaeolsoc.org.uk/grants&awards.html.

Conferences and Events

In addition to the RFG events in April and September 2016 a couple of other upcoming events may be of interest to our members.

RAC 12/TRAC 26
16th – 19th March 2016
La Sapienza, University of Rome

This year the 12th Roman Archaeology Conference and 26th Theoretical Roman Archaeology Conference will be held in collaboration with the British School at Rome at La Sapienza, University of Rome. The final lists of RAC and TRAC sessions and papers are now available to view by following the appropriate links on the following webpages, where additional information can also be found: http://trac.org.uk and http://www.romansocietyrac.ac.uk/rac-2016.

**Archaeology in and around Berkshire
Newbury, Saturday, 2 April 2016**

Berkshire Archaeology Society is putting on an exciting selection of talks at their Annual Conference on Saturday 2nd April 2016. Dr. Catherine Barnett of the University of Reading will talk on the landscape and origins of Silchester in the Late Iron Age followed by Professor M. Fulford who will speak on the significance of the

finds in Insula III in Roman Silchester. Another Roman site reviewed during the day is that of Boxford villa by Steve Clark of the Berkshire Archaeology Research Group. Phil Harding of Wessex Archaeology will present the Mesolithic flints he found in Eversley quarry, Hampshire and Chris Ellis of Oxford/Cotswold Archaeology will tell us about the multi-period site at Thame, Oxfordshire.

Venue, St. Nicolas Church Hall, Newbury, RG14 5HG from 10.00 am until 4.00 pm.

All are welcome. No advance booking needed; Cost £10, please pay at door. Bring lunch or eat in Newbury. Contact: tacoombs1@gmail.com.

**The Cheshire Hoards and the
Romano-British North West Conference
Museum of Liverpool
Saturday 27 February 2016, 10am – 5pm**

Archaeologists from around the UK will present latest research on the Knutsford and Malpas hoards and explore numismatics, Romano-British small finds and the context of settlement in north west England through the 1st and 2nd centuries AD.

Free. No booking required.
Further information:
liz.stewart@liverpoolmuseums.org.uk

Schedule of Events

10am	Registration and refreshments
10.20am	Welcome Liz Stewart – Curator of Archaeology, Museum of Liverpool
10.30am	The Malpas Hoard and the flight of Caratacus Sam Moorhead – National Finds Adviser for Iron Age and Roman Coins, PAS, British Museum
11am	A Cheshire Treasure: The Knutsford Hoard Vanessa Oakden – Finds Liaison Officer Cheshire, Greater Manchester and Merseyside
11.30am	The Brindle hoard of late Roman nummi at the Harris Museum, Preston Matt Ball – Numismatic Consultant for Museum Development North West
12 noon	Discussion: Roman Hoards of the North West
12.30pm	Lunch

1.30pm	Rings and jewels in Roman hoards: the Knutsford finger rings in context Ian Marshman – Education and Outreach Officer, Heritage Lincolnshire
2pm	The Wirral Brooch; a regional, rural Roman brooch Frances McIntosh – Curator of Roman Collections, English Heritage
2.30pm	Discussion: Romano-British jewellery finds
3pm	Break
3.15pm	Contextualising the Malpas and Knutsford Hoards: evidence from excavated Roman rural sites Tom Brindle – Research Fellow, University of Reading
3.45pm	Irby, Court Farm and Burton: excavations on three Roman rural settlements Mark Adams
4.15pm	Discussion: Romano-British North West
4.45pm	Close