

LUCERNA



THE ROMAN FINDS GROUP
NEWSLETTER

Newsletter 27, January 2004

Answers

Across: 1. Cloisters 6. Muser 9. Ennoble 10. Aurochs 11. Purer 12. Tradition 13. Tantalus
15. Pith 19. Amos 20. Cave bear 23. Flint tool 24. Iliad 26. Atheist 27. Raiment 28.
Dicky 29. Dene-holes

Down: 1. Cleopatra 2. Owner 3. Siberian 4. Electrum 5. Scarab 6. Martin 7. Sacrifice
8. Rosin 14. Neolithic 16. Herodotus 17. Cauldron 18. Devilish 21. Stripy 22. Booted
23. Fraud 25. Ideal

Lucerna

Roman Finds Group Newsletter 27

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Editorial

Yes, this issue is late; please accept my apologies. It is, on the other hand, packed full of useful articles and reviews as well as some appeals for information. There is no room for books and conferences, but the latter can always be found on the CBA's website, www.britarch.ac.uk. Enclosed is a leaflet advertising a conference to be held in October this year in Carlisle, which will present the results from the Castle Green excavations there.

The **MOST IMPORTANT NEWS** is that the AHRB has ring-fenced, for the next three years' competitions for funding, some post-doctoral awards into the general area of 'small finds and materials' (p22). This, it is hoped, will halt the decline in the number of researchers in this field in the UK and provide the country with its future university teachers and museum specialists in artefacts and materials studies.

A couple of years ago gladiators were all the rage, currently it is treasure. There are reviews in this issue of the *Buried Treasure* exhibition (p12) and of Richard Hobbs' book *Treasure: finding our past* (p20), and the next RFG meeting will be on the theme of *Roman Treasure* and will be held in Cardiff to coincide with *Buried Treasure's* visit there (programme & booking form enclosed). All the dates and venues for the exhibition's tour can be found on p14.

The article on seal boxes at the end of this issue is a summary of an undergraduate dissertation, by James Tongue formerly of Cardiff University, and includes a very useful dataset and bibliography. I hope that other undergrads working on small finds will use *Lucerna* to publish their results and data in the future.

Nina Crummy

Information for contributors

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The subscription rate has remained the same for nearly 15 years, but to allow the RFG to keep the cost of meetings down and to meet the rising costs of printing and posting the Newsletter, the subscription will rise from October 2004 to £8 for individual membership and £11 for a two-person single household membership.

The dating of Puddingstone querns

The following note is primarily concerned with querns from Essex, though evidence from elsewhere is taken into account. It arises from of a talk that I gave at Harlow Museum at the RFG's spring 2003 meeting, which was summarised in the last copy of *Lucerna* (*Lucerna* 26, 22). Unfortunately, some numerical errors had crept in to the summary. In particular, the number of Puddingstone querns from Elms Farm, Heybridge, was given as over 200, whereas this was in fact the total number of Puddingstone querns from Essex. The number from Elms Farm was actually 31, in itself a remarkably large number, and the largest number from any one site.

Hertfordshire Puddingstone is a conglomerate of flint pebbles in a siliceous matrix, found near the base of the Woolwich and Reading Beds. As its name suggests, the main sources are in Hertfordshire, but it is also found in neighbouring counties, either *in situ* or as erratic boulders. It is a hard, dense stone, and has been used mainly as a coarse building stone in the historic period.

Essex is a county with no hard stone, apart from erratics, and most stone objects are of necessity made from stone originating outside the county. One of the side effects of this lack of hard stone is that any sizeable pieces tend to get re-used, either in a modified form such as whetstones, or as building stone. Roman quern fragments can be spotted in the fabric of numerous

churches in Essex, for example. Compared to some parts of the country, querns are therefore not very plentiful. There are, for example, only ten Iron Age rotary querns known from the county (excluding Puddingstone), which contrasts markedly with the single Iron Age site of Danebury, which produced over 500 pieces.

Roman querns are rather more numerous, though still could be seen as sparse by Danebury standards. Table 1 summarises the data for all periods. A relatively small proportion of Puddingstone querns have been found in excavations, and two sites between them have produced 45% of the excavated querns – Elms Farm, Heybridge, and Mucking.

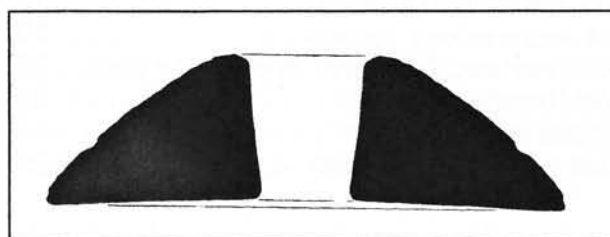


Figure 1. Section through a Puddingstone quern from Colchester. Copyright Colchester Archaeological Trust.

Puddingstone rotary querns are typically bun-shaped (fig 1), and as such, *should* be an Iron Age form – or is at least closely derived from an Iron Age form. Given the

Quern type	No of querns	No from excavations	% from excavations	No of excavated sites
Saddle querns	140	134	96	33
Pre-Roman rotary	10	6	60	4
Puddingstone rotary	221	121	55	21
Roman lava	886	826	93	71
Roman millstone grit	438	422	96	46
Roman other stone	65	64	98	8
Saxon collared lava	5	3	60	1
Medieval lava	185	166	90	39
Medieval other stone	1	0	0	0
Post-medieval lava	34	4	12	2

Table 1. Gross numbers of querns by period and type; the data includes all published querns, and all querns from Essex County Council excavations, as of May 2003.

extraordinary rarity of Iron Age querns in Essex, are the 'missing' querns those made from Puddingstone? The date of use of Puddingstone querns has long been a thorny problem. Over sixty years ago Curwen noted that where there were datable associations, they were always Roman (Curwen 1941, 20); even since then, there have been only a very few examples which could be pre-Roman, and in most cases the contexts are not well dated. There is, for example, a fragment from West Stow (West 1990, 93). I have not seen this stone, and consider that some doubt must remain over it being part of a rotary quern, since Puddingstone was also occasionally used for saddle querns, such as an example from Little Waltham, Essex (Drury 1978, 112). It could even be an unworked fragment, as appears to be the case with a lump of Puddingstone from an Iron Age ditch at Nazeingbury, Essex (Huggins 1978, 106). King (1986, 74, no. 55) lists a quern from a 19th century excavation at Leagrave, Beds, apparently from a context dated to the 1st century BC. The excavation appears to be unpublished. There are also three pieces from late Iron Age contexts at Bierton, Bucks, to which I will return later.

Prior to 1994, I was aware of 28 Puddingstone querns from dated contexts in Essex. Eleven were from Roman contexts (not closely datable), nine from late Roman contexts, some clearly re-deposited, and eight from LIA/early Roman contexts. In most cases, this could mean a deposition date of up to about AD 100. Only one, from

Colchester, had a secure 1st century date of pre AD 61 (Buckley and Major 1983, no 2075). Thus, the best we could say was that they were in use in the early Roman period, and assumed to be residual in the late Roman period.

The situation is now somewhat different: the Iron Age and Roman site at Elms Farm, Heybridge (excavated 1993-95) produced a large enough assemblage to enable the analysis of deposition through time using the data from a single site. This has provided good evidence of pre-Roman use of Puddingstone querns, and a reasonable indication of when the period of use may have finished. Seventeen fragments from Elms Farm came from dated contexts, of which four were late Iron Age/transitional Roman contexts (Period II). Three came from contexts containing earliest Roman pottery; one of the fragments was very worn at the time of discard. The fourth fragment was, fortuitously, from the most closely dated Iron Age feature on the site, a pit containing a structured deposit of pre-Roman amphora sherds, and other relatively datable material. While not directly associated with the main deposit in the pit, and therefore not necessarily forming part of a structured deposit, the date of deposition of the quern must be c. AD 10-25; it is unlikely to be any later, nor much earlier.

At the other end of the period of use, a plot of the dated contexts (Fig 2) demonstrates that the most intensive period of discard was in Period III (c AD 40-160); by 160, about

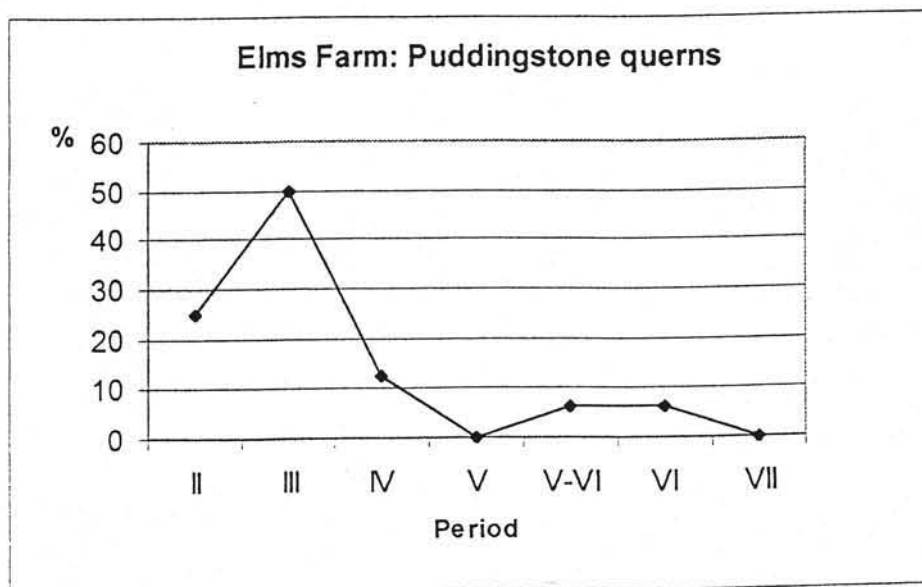


Figure 2. Puddingstone querns from Elms Farm. Percentage of the total number of pieces from each period (discrete periods only). Period II - LIA-AD 60; Period III - c AD 40-160.

three-quarters of the querns had been deposited. It can be surmised that the use of Puddingstone querns had ceased by AD 160, if not earlier and that querns deposited later than this are residual.

The evidence from Elms Farm thus suggests that the manufacture of Puddingstone querns began some time before AD 25, perhaps before AD 10. Returning to the querns from Bierton, Bucks, the site report notes three fragments from unspecified late Iron Age contexts (Allen 1986, 16). The excavator considered that the site was probably occupied for only a short time, perhaps the first half of the 1st century AD (*ibid*, 46). The date of deposition of the querns is therefore unlikely to be earlier than the turn of the century, and could be later than the Elms Farm quern.

Finally, it is worth considering some negative evidence from Essex. Pre-Roman rotary querns were entirely absent from the Iron Age settlement at Little Waltham, Essex, although the earliest Iron Age phase of the site (mid 3rd–late 2nd century BC) produced a number of saddle querns (Drury 1978, 111). The presence of only saddle querns in the Middle Iron Age suggests that rotary querns were a relatively late introduction to the area; if this were the case, then it could go some way towards explaining the relatively small number of Iron Age rotary querns known from the county.

In conclusion then, the evidence suggests that the manufacture of Puddingstone rotary querns began around the turn of the 1st century, though very few have been found in definitely pre-conquest contexts. The end of the Puddingstone quern industry is more difficult to pin down. Use had probably ceased by c AD 160, but given the hardness of the stone, it is easy to imagine that a single quern could have been in use for 50 years or more before excessive wear caused it to be unserviceable. The production of Puddingstone querns may therefore have ceased before the end of the 1st century, superseded by the lighter, and more efficient, lava querns imported from the Rhineland.

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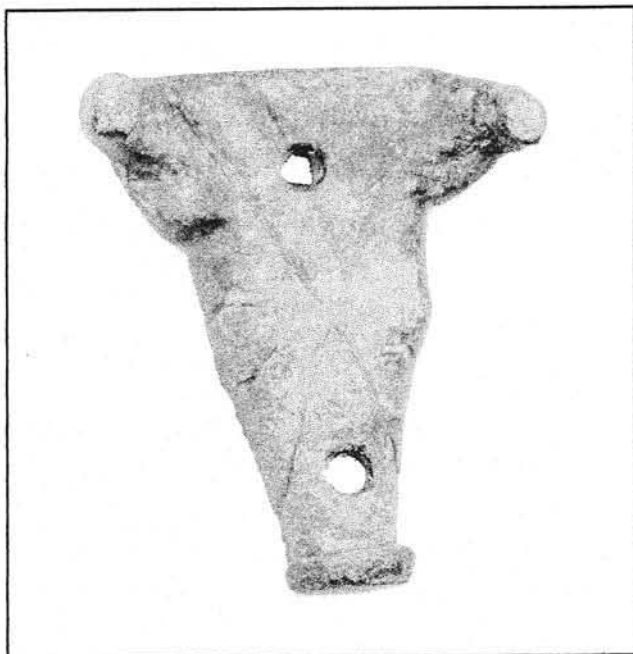
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Ox-Head Bucket Mounts

a plea for details

Having recorded a huge variety of finds through the Portable Antiquities Scheme over the last six years, it is the ox-head bucket mounts that have particularly caught my eye. I have decided to study them a bit more closely and find out how common they are, whether there is any variation in their distribution, style and the type of sites on which they are found.

The ox-head bucket mounts date to the late Iron Age through to the Roman period. Of the mounts that have been published few are from excavated contexts, so for most examples dating rests largely on the stylistic features of the mount. Most of the published mounts I have come across were discovered in the late 19th to the mid 20th centuries, with Hawkes (1951) writing a more detailed analysis of the production and distribution of vessels and zoomorphic vessel mounts. The well-used phrase 'bucket-mount' is perhaps,



An ox-head mount from the West Midlands recorded under the Portable Antiquities Scheme.

in some cases, imprecise. Some of these mounts do have comparable attachment fittings to other bucket mounts, such as the Mount Sorrel Bucket (von Hugel 1895), however, others may have decorated other types of vessels, such as the iron bowl with three ox-head mounts excavated at Lydney Park, Gloucestershire (Wheeler & Wheeler 1932).

Through the Portable Antiquities Scheme I have recorded three of these mounts; all of which were metal-detected finds from the plough soil. In total, the Scheme has recorded twelve mounts, and again, all of these were metal-detected finds. I would like to get details of other ox-head mounts which are held in museum collections, have been published, or are known of through local contacts. So here is my plea... if you know of any ox-head mounts could you please let me know their details; for example, references if appropriate or details about where and how they were discovered and their present location. I realise how busy people can be, so any information on the existence of a mount which I can follow up for details later, will be much appreciated. I will, of course, keep you up-to-date with my progress in researching these distinctive mounts.

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A Soldier from Herculaneum

This note arises from a visit to a splendid exhibition held in the Museo Archeologico Nazionale in Naples last summer. Entitled *Storia da un'Eruzione* it looked at groups of artefacts found with particular individuals at Pompei, Herculaneum and Oplontis. Some of the material comes from old excavations but there was much that came from recent work including the excavations in the boatsheds at Herculaneum in the 1980s. The catalogue of the exhibition is well worth acquiring even if you don't speak Italian. It is full of stunning images including an enormous decorated chest from the villa at Oplontis that made me start to reconsider my opinion of fixtures and fittings. Maybe they are not so boring after all.

One of the exhibits consisted of a set of military equipment found with a skeleton of an individual who had been sheltering in the boatsheds at Herculaneum in the vain hope of escaping by sea. To see such an ensemble together was most illuminating. Both Quita Mould, who was also at the exhibition, and I had had no idea that such a thing had been found.

When I returned to Britain I made enquiries amongst colleagues and discovered its existence was known of in military equipment circles, and is indeed referred to several times in Bishop and Coulston's *Roman Military Equipment*, but that it did not seem to be fully published. This may be because conservation could have been completed only recently. In the catalogue

the sword and dagger are pictured in a relatively corroded state but at the exhibition details of the scabbard and handle fittings of the sword were clearly visible. There are also no illustrations of the belt and apron fittings in the catalogue which is most unusual in this richly illustrated book, again suggesting that at the time it was being written they may still have been being worked on. As we were able to see far more detail than is available in the catalogue, I felt it might be useful to share my sketches and notes with fellow members. They are of course no substitute for a proper publication but may be found useful until one appears.

The group consists of a sword, a dagger, belt equipment, apron pendants and mounts, a dolabra, a punch and two chisels. All of the material shows the effect of the intense heat generated by the eruption. The tools and the dagger will not be further discussed here as they are pictured in the catalogue in the state they were exhibited in.

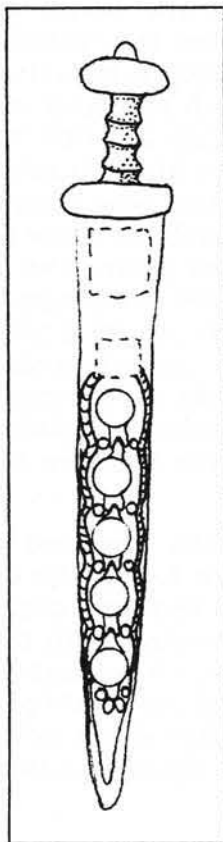


Fig 1. The sword and scabbard.

In (my) translation the catalogue entry for the sword (de Carolis in d'Ambrosio *et al* 2003, 148 no I.130) reads. 'Iron, silver and wood. Sword with scabbard in wood perhaps covered with leather. The sheath terminates

with a metal ferrule. The sword has a handle terminated by a reduced pommel and with a (?)guard plate at the top of the blade.

Included on the scabbard almost at the height of the handle are two square silver plates acting as parts of the belt.' Conservation has revealed a (presumably) bone hand grip of the normal ribbed form. The scabbard has square plates at the top, but not the belt plate shown lying on top of the corrosion products in the illustration and mentioned in the catalogue entry. There is a triangular mount at the tip on the front. There appears to be binding on the sides.

The plates probably originally had repoussé decoration. In the exhibition a band of discs and chains covered most of the front as in fig 1. This had five hinged discs which are linked to each other by transverse hinge bars with knobs at the ends. At the bottom this band terminates in two small hinged discs. At the top there appeared to be a square buckle with a large disc. Down each side of this band there is a length of link-in-link chain which is joined to the knobs of the hinge pins but otherwise is loose. I was not able to ascertain whether this band was attached to the scabbard. Bishop and Coulston (1993, 98) refer to this soldier having two belts, one of which was wrapped around the sword and note that the marks of five belt plates visible on the sword. The marks referred to presumably correspond to the hinged discs now revealed. It should be noted that this chained band is totally unlike the belt plates noted below. It is also, as far as I am aware, unlike most mid 1st century sword belts.

One entry for the belt reads (de Carolis in d'Ambrosio *et al* 2003, 148 no I.132). 'Silver. Belt fittings (*cingulum*) formed of square plates applied by means of small studs to the underlying leather, at the centre of each plate there is a decorative medallion. Semi-circular buckle. At the belt there were later joined other vertical fittings hanging between them terminating with open discs positioned at the top of the groin. The plates are 10 cm square.' The second entry (de Carolis in d'Ambrosio *et al* 2003, 148 no I.133) is identical but notes the plates are 5 cm square.

On display there were 10 belt-plates consisting of square plates with edge ribs and a large boss in each corner and a central framed circular medallion. The medallions

had moulded figured images which all appeared to be different. I think these were probably depicting mythological scenes. The plates were joined via hinges in cylindrical

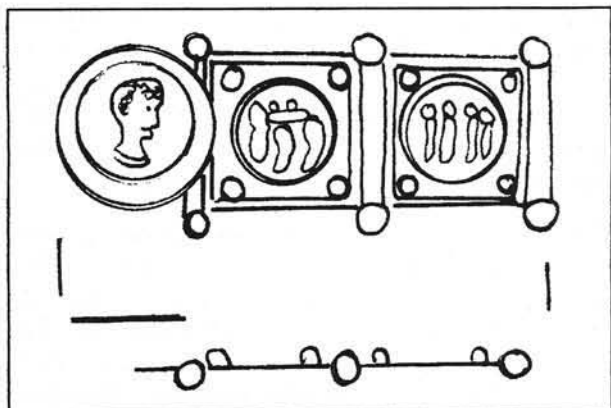


Fig 2. Two of the belt-plates and a circular sword or dagger frog.

covers and with the hinge bar having knobbed terminals. Two had had sword or dagger frogs at one side, the circular discs depicting a male bust in profile (fig 2). Two others had semi-circular buckles attached. On one the frame had thick mouldings, the frame of the other was broken (fig 3). At least one of the buckles had ornate scrollwork inside the frame. In addition to the ten complete belt-plates, fragments of another two central medallions were displayed. These belt-plates were of the correct size to relate to the second catalogue entry as they were about 50 mm square.

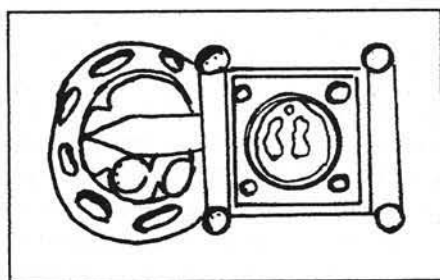


Fig 3. One of the belt buckles.

Eight apron mounts were displayed, four of which were found corroded together. These consist of a relatively short strap with a circular pendant at the end. The strap and the pendant were hinged – probably by a tongue of metal extending up from the pendant and bending over and down enclosing the hinge bar on the strap. The pendant itself had a miniature hinged pendant centrally on the bottom. The fronts

of the straps were decorated by studs. On the four found corroded together, and so presumably worn together, it could be seen that two of the straps had two studs while a third had an additional smaller stud set between the other two. As far as I could judge the apron pendants and straps were probably about 80 mm long (fig 4).

In addition to the belt plates and apron fittings one large stud of a size comparable to the discs on the belt frogs and one small stud were displayed.

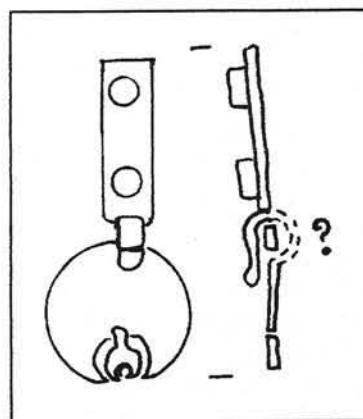


Fig 8. An apron mount.

I confess to being somewhat puzzled by the first catalogue entry for the belt as I saw nothing that would fit the description of a set of plates 100 mm square. Both buckles appeared to relate to the belt-plates described. As noted, the hinged band on the front of the scabbard consists of circular plates and not square ones, nor are the individual units large enough to be described as 100 mm square. We can only hope our Italian colleagues will soon publish this fascinating group in detail (and if they have and I am unaware of it, my profound apologies).

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A brief note on the end date of the Cippius Polybius skillets

C. Cippius Polybius was a major producer of the Campanian copper-alloy industry of the 1st century AD. Widely believed to have been based in or near Capua, his products, which cover a large series of the vessel shapes, but his handled saucepans or skillets have been found widely in the Western Empire, from Britain to Pannonia, as well as outside its borders in areas such as Southern Scandinavia (Kunow 1985, 224).

The exact chronological range of production is still under debate, with the earliest examples dated either to the Tiberian or Claudian period, while the main period of production appears to be the Neronian and possibly early Flavian period (McPeake and Moore 1978; Bennett and Young 1981; Kunow 1985, 218ff.). Of particular interest for this paper is the cessation of his production on a major scale. As a producer of copper-alloy objects the dates of deposition do not necessarily reflect the date of the end of production as copper-alloy finds, especially of objects of some value tend to stay in circulation for some time, as the finds from such sites as Augst (Kaufmann-Heinimann 1998) amply demonstrate.

However, the occurrence of products from this workshop in Pompeii, provides a *terminus ante quem* of AD 79 and securely dateable finds dating later than that are rare, with only three finds usually cited in evidence for continuing the type into the Domitianic period: Neuss, Dunapentele/Intercisa and Cardean. The Neuss example comes from the legionary fortress and appears not to be any more closely datable than the period between the mid 1st century AD and (possibly) the early years of Trajan (Kunow 1985, 218), when the fortress was abandoned. This long duration does not present sufficient evidence for a Domitianic date for the saucepan found, as it could easily belong to the early years of occupation. Bennett and Young (1981, 41) quote other European sites with Flavian occupation, including the stone fort at Hofheim (early Flavian) and *Vetus Salina*. The latter is dated by Bennet and Young (1981, 41) to the Domitianic period, but Visy

(1988, 97) dates the start of occupation to the middle of the 1st century AD. While the earliest known fort at Intercisa/Dunapentele is currently Trajanic, a postulated Flavian timber fortification is still being sought (Visy 1988, 101). This leaves the find from Cardean, as both Kunow (1985, 218) and Bennet and Young (1981, 41) point out, as the most important argument for the extension of the circulation of these saucepans into the late Flavian period.

Following the preliminary publication of the site by Prof. A. S. Robertson (*JRS* 59, 1969, 238) this piece has been given the date of the associated fort, believed then to be short-lived, and dated to about AD 85-86/7AD. This very narrow window, coupled with the absence of any earlier or later Roman presence on the site, suggested that the products of this workshop were still readily available under Domitian and that the cessation of the workshop's activity should be dated after this period.

A re-examination of the finds circumstances in advance of the preparation of the whole site for publication (Hoffmann forthcoming), showed that the skillet handle was not found during the excavations themselves, but a number of years earlier during field walking on the promontory. The references to its origin are imprecise and a close association even with the direct area of the fort could not be established, beyond the fact that it may have come from one of the three fields covering the fort and the area to either site of it.

In addition, the excavation records and further research in the area produced substantial evidence for an extended occupation on the site during the Iron Age. The souterrain immediately to the east of the fort has been known since the 19th century; and, while it is generally assumed to be post-Roman, the fort itself is underlain by two further concentrations of Iron Age occupation, one in the southern half of the fort, and another underlying the ramparts. Further possible traces of Iron Age settlement to the north and west of the fort were discovered during the large scale geophysical survey in 2001.

The structural remains of these Iron Age sites are admittedly tenuous and were not the focus of the 1967-1975 excavation, which only recorded them in passing as underlying the Roman features, especially the western ramparts of the fort. The pottery

associated with this latter feature belongs to a variety closely associated with the 1st century AD (see C McGill in Hoffmann forthcoming), and points to Iron Age occupation on the site shortly before the arrival of the Romans. This raises the possibility that the skilnet may not have been lost in the fort, but in one of the Iron Age settlements.

The use of C Cippius Polybius products in Roman period Iron Age contexts is well established. There are numerous examples of these vessels occurring in Southern Scandinavia (Eggers 1951, Type 142), suggesting that this producer may have been involved in exchanges of material well beyond the immediate Roman frontier. British examples include a number of vessels deposited as part of structured copper-alloy deposits (eg Upper Weardale, Durham (RIB 2415.20 and RIB 2415.26), Stittenham, North Yorkshire (RIB 2415.19), or associated with lake-side settlement/water deposition at Dowalton Loch (RIB 2415.18) and Stormont Loch, both in Scotland (JRS 56 (1966) 220 no 16 and RIB 2415.21).

A further association with an Iron Age site in Scotland should, therefore, not cause any major surprise. On the other hand the evidence of these vessels occurring in an undisputable Roman context outside Chester (McPeake and Moore 1978; RIB 2415.25) is slim. One often quoted example comes from Barochan, but this was found in the 19th century 700 m away from the Roman fort (RIB 2415.24). More recently a similar handle was found at Drumquhassle. As at Cardean, it was found during fieldwalking on the fringes of the Roman occupation, in an area where aerial photographs have revealed features of a non-Roman character in the vicinity of the fort, thereby, once again raising doubts as to its links with the Roman occupation of the site. In view of the Iron Age presence in the area, as well as the unclear relationship of these fieldwalking finds with any Roman structures in their vicinity, it is, therefore, highly questionable whether the extension of Cippius Polybius's production into the Domitianic period is justified on the present evidence.

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A survey of Roman brooches from Cheshire

THE SAMPLE AND ITS CHARACTERISTICS

This survey is based solely on the brooches found by metal-detectorists in the county of Cheshire (including Wirral) since September 1997 and reported to the Portable Antiquities Scheme. It is not intended to be an in-depth study but is a broad look at the types of brooches being found by metal-detector users in Cheshire that can perhaps be used in future research both regionally and nationally.

The survey reaches no great conclusions, hardly surprising given the relatively small sample and the restricted geographical area of study. However, it does go some way to confirming what is known, or at least suspected, about trends in brooch usage both regionally and nationally (Snape 1993; Cool 2001). It was also an opportunity to put the Portable Antiquities Scheme data to the test and to assess its potential use for research. It certainly highlighted the importance of accurate and detailed recording. Some of the records, particularly those from the early stages of the scheme, were woefully inadequate. For the purposes of the study as many brooches as possible were re-examined and the records amended.

In some cases this was not possible, so a poor record is all that exists.

Of the north-west counties Cheshire has produced by far the largest number of brooches (176) compared to Merseyside (except Wirral) (1), Gt. Manchester (13), Lancashire (3) and Cumbria (9). This includes fragments of brooches from which it has been possible to identify the broad type.

For the purposes of this survey the brooch types were divided into the three main forms: bow, plate and penannular. Although a much smaller assemblage, this allows for a coarse comparison with Hattatt's collection of 7,000 brooches, presumably mostly of southern origin, and with Snape's study of 845 brooches from the Stanegate and Hadrian's Wall (Snape 1993).

Source	Bow	Plate	Penannular
Hattatt	76.8%	16.5%	6.7%
Snape	62.2%	24.7%	13.0%
Cheshire	91.5%	8.5%	0.0%

Table 1. Comparison of brooch collections by general form.

What is immediately apparent from Table 1 is the lack of penannular brooches in Cheshire. Indeed, Cool (2001) has commented that the paucity of this type of brooch recorded by the PAS as a whole (less than 1% at the time of writing) may suggest that the PAS data is not very typical of what is known to exist. Even in areas where they are known to be relatively common such as North Lincolnshire and the East Riding of Yorkshire (Olivier 1996), the PAS data does not bear out the known pattern.

A possible explanation may be that metal-detecting machines have difficulty locating ring-shaped objects in the ground. A ring buried in a vertical position in the ground presents only a small surface area for detection. This may explain why only three medieval annular brooches have been recovered from the county. However, this explanation does not seem fully satisfactory given that modern metal-detecting machines are capable of finding the smallest of objects that may only be a few millimetres across. If it is the ring shape that is causing detectors to miss these objects then finger rings and harness rings or even buckles would also be scarce finds, but they are not.

Whether or not the lack of penannular brooch finds in Cheshire is a reflection of their lack of use in this part of the country is therefore uncertain. However, it is interesting to note that at least eight penannular brooches (and possibly more) have been found during excavations in Chester whereas only one has been found outside Chester - a Fowler Type A2 from excavations in the Roman town of Middlewich (Cheshire Museums Service, NOCMS 1977.3213).

Does this evidence suggest that penannular brooches were more fashionable with the urban population, while those living in the countryside preferred bow brooches? The PAS data may suggest this given that most detecting activity is likely to be occurring in a rather random fashion in the more rural Roman landscape given that the larger well-known settlement sites are normally designated and therefore out of bounds to detectorists. In Cheshire ongoing aerial survey work by Rob Philpott and Jill Collens is identifying many small-enclosed 'farmsteads' of probable Romano-British date dotted throughout the county. It is the objects likely to have belonged to the people who occupied these sites that the detectorists are finding. Work needs to be done on the correlation between these sites and metal-detector finds.

THE BROOCH GROUPS

Nineteen different brooch types have been identified, of which the majority are of the later 1st and 2nd centuries AD (Table 2). It is not unexpected that pre-conquest brooch types are not represented in this assemblage. The exception being the Rhineland Eye brooch, the *Augenfibel* (fig 1),

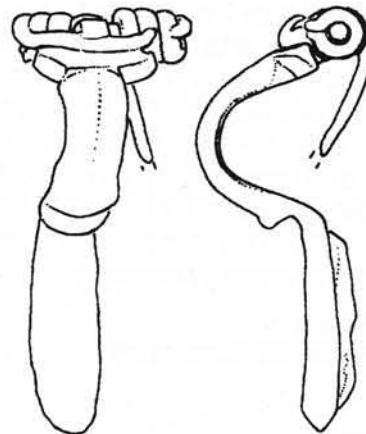


Fig 1. The Cheshire Eye brooch (1:1). Drawn by M Faulkner.

Group	Type	Total
Early	Eye brooch	1
Without headloops	Polden Hill	60
	Dolphin	11
	T-shaped	8
	Thealby	1
	Sawfish	1
	Strip Bow	1
With headloops	Trumpet	49
	Headstud	11
	Wirral	12
	Wroxeter	3
Plate	Enamelled Disc	4
	Enamelled umbonate	4
	Zoomorphic	1
	Composite	1
	Glass oval	3
	Bridge	1
	Lozenge	1
Late	Crossbow	3
	Total	176

Table 2. Brooch types from Cheshire reported under the Portable Antiquities Scheme.

a type that continued until late into the 1st century AD (Hattatt 1987, 30). The later bow brooches of the 3rd and 4th centuries AD are also poorly represented with no Knee brooches present and only three Crossbows.

The types have also been grouped into those brooches with headloops and those without, as this may indicate a regional dress trend towards a preference for wearing pairs of linked brooches (Cool 2001). Of the 1st- and 2nd-century bow brooches those types without headloops are in the slight majority (52.5%) compared to those with (47.5%). Of course, a study of all Roman brooches on the PAS database is required if such regional trends are to be recognised.

The Polden Hill type of spring mechanism, found in the more southerly areas of western Britain, is also the preferred form here in the northwest. One outstanding example of the

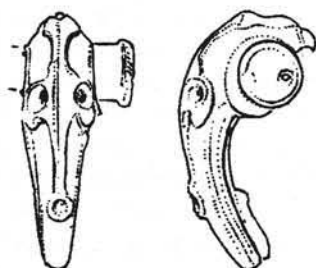


Fig 2. Silver-gilt Polden Hill brooch from Cheshire (1:1). Drawn by M Faulkner.

Polden Hill type, found before the 1996 Treasure Act, is of silver-gilt with settings for glass or precious stones (fig 2). It is recognised, however, that some Rearhook, or Dolphin, brooches may have been incorrectly identified as Polden Hill types due to their condition and the cross-fertilisation between the two types. Mackreth has suggested that the rearhook method of attaching the spring was an Icenian innovation (1992, 122-3). Rearhooks are certainly present in Cheshire, but to a much lesser extent. The two-piece Colchester derivatives, with a spring mechanism developed among the Catuvellauni and Trinovantes, are wholly absent, as would be expected.

The trumpet type dominates the brooches with a headloop. Of interest is the fact that none of the 49 examples have the acanthus decoration on the waist-knob, the mouldings being plain.

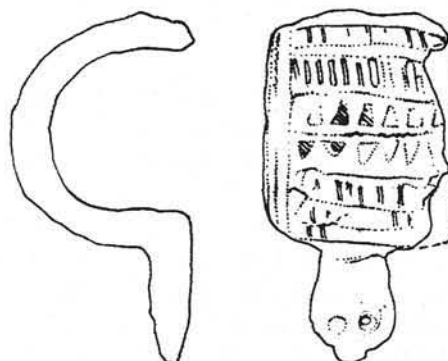


Fig 3. Bridge brooch from Cheshire (1:1). Drawn by M Faulkner.

Of the others, the recently identified Wirral form (Philpott 1999) is well represented with twelve examples. The Thealby and Wroxeter types are quite clearly imports into the county, as is probably the 'bridge' type brooch which may be a derivative of the Aucissa type but with a wide arched plate decorated with enamel and silver inlay (fig 3). A second example from Cheshire has since been seen by the author but is not recorded.

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Exhibition Review

Buried Treasure, finding our past. *British Museum, 21st November-14th March 2004, then to 'tour' Cardiff, Manchester, Newcastle and Norwich.*

Buried Treasure tries not to focus only on precious metal finds. 'Any discoveries which have literally changed the understanding of our history' are early on identified as treasure. So, included are lithics and many copper alloy objects, and there is a date range from early prehistory to 'mud lark' finds of old toys from the Thames foreshore.

The mask does though slip occasionally - 'Treasure is not always found by detectorists or by chance - archaeologists sometimes find ancient gold or silver objects too' (caption for the 'Amesbury Archer' assemblage). A good proportion of the cases indeed display high profile (almost always metal detecting / chance) finds of gold and silver (the Ringlemere cup, Mildenhall treasure, Hoxne etc). These are the more imaginatively displayed objects but the ones most often labelled only with some generalised text board and no specifics (a trend this reviewer at least feels is one we could well do without). In fact there is a somewhat uneven mix of these and traditional cases with object by object labels and even one completely unlabelled case of, evidently, a mass of 'run of the mill'

detectorists' finds. Also less than a completely happy marriage is the mix of high profile single treasures with their find circumstances highlighted and many more less well known disparately found objects about whose finding nothing is said.

A key concern today about any exhibition of 'treasure' often deriving from metal-detecting is does it promote responsible detecting, reporting and archaeological follow-ups or not. *Buried Treasure* does try to. It distinguishes 'heroes' and 'villains', towards the end of the exhibition contrasting the 'heroes' who report legally made bullion and (refreshingly) lithic finds, for example, with the tragedies at Wanborough and of the Snettisham 'bowl hoard' and the Salisbury hoard (where Ian Stead is rightly praised for his relentless efforts to mitigate the tragedy). There are also explanations of and contact details for the Treasure Act and the Portable Antiquities Recording Scheme. But there is too little on archaeological follow-ups of finds. Several information boards focus on scientific examination of objects but follow-up fieldwork is often just mentioned in passing and context's importance (at the heart of concerns about even responsible detecting) is not focused on enough.

However, along with the child-friendly multiple-choice question boards and tactile replicas familiar from many regional museums, a staffed handling table with replicas and genuine finds deserves to be praised. The chief audience for such an exhibition is those people who have never handled an Iron Age coin or even a Roman châteline replica and if the cash-strapped BM is to reverse the blight of gallery closures perhaps this is the way to draw them in. To nit pick, however, the replica châteline is also in a case and there labelled as a chatelaine brooch like its displayed fellow - but it is a suspended type.

Overall the exhibition tries to do praiseworthy things, showing what objects (not just bullion) have to reveal about the past and how criminal treasure-hunting robs us of them. Understandably perhaps it does not pass judgement on legal metal-detecting (which like it or not is here to stay), but some discordant display strategies do perhaps cloud its message and chances are missed to fully show how excavation provides the missing context to 'buried treasure'.

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'Jelly baby' mounts from Yorkshire

In January 1999 a small cast bronze object in the form of a two-dimensional human figure measuring 36 mm in length was found in a field in the East Riding of Yorkshire and recorded through the North-West Portable Antiquities Scheme (fig 1). The figure has a long neck, a disproportionately large bulbous head with drilled eyes, a flattened nose and

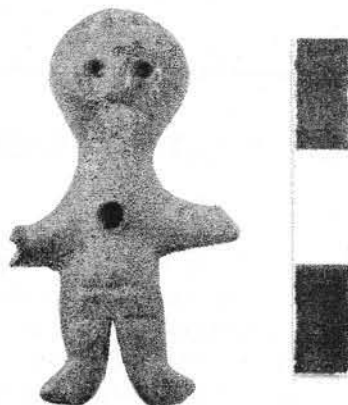


Fig 1. The mount from the East Riding. Shown a little more than life size.

a probable mouth or moustache. The torso is pierced centrally and the arms are outstretched, the hands are missing but a vestige suggests they were pierced. A transverse line defines the waist and the top of the legs. The figure was thought to possibly be Romano-British but no parallels could be found.

In November 2003, a similar but less crude object was reported to Liverpool Museum having been found in a field in the Selby

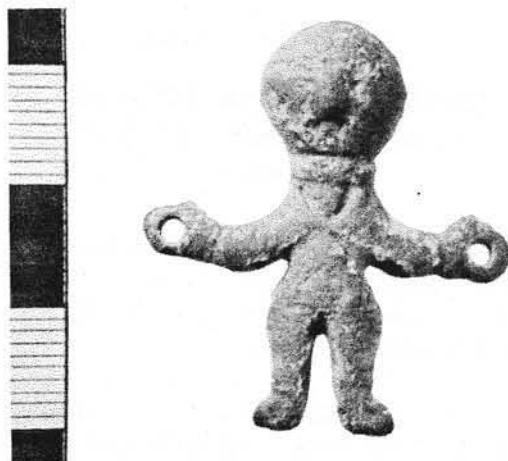


Fig 2. The mount from North Yorkshire. Shown a little more than life size.

area of North Yorkshire (fig 2). The face has a definite mouth or moustache which turns down at the ends, collars at the neck and the wrists, pierced hands and a torso crossed by incised 'straps' from each shoulder. The legs are decorated with transverse lines giving the impression of trousers. The figure is slightly concave.

The British Museum has suggested that these are mounts of Roman date but know of no parallels. Could this be a newly discovered type of mount specific to this part of the country? If anyone knows of any more examples I would be very interested to hear from them.

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Datasheets

For a long time the Committee has considered the idea of producing a series of finds datasheets for members. Concentrating on a particular find type, an industry or ongoing research, they would be of benefit to anyone just entering the world of Roman finds, students, and to those of us who would welcome an introduction to an unfamiliar topic, with the bibliography being a key part of the datasheet.

A number of members have already offered to get the ball rolling and I am currently preparing a style sheet for potential authors. Between us we should be able to produce a valuable resource for all members. If anyone would like to write a datasheet please contact me.

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Spare Newsletters?

We are currently trying to gather together duplicate sets of Newsletters to deposit with the Society of Antiquaries, British Museum, The Roman Society etc. If any members have spare copies of the following issues please could they send them to Angela Wardle: Issue nos 1, 9, 14, 15, 17, 19-25.

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Buried Treasure tour

The British Museum's *Buried Treasure* exhibition, reviewed here by Martin Dearne on p 12, will be on tour for the next two years.

It opens at the National Museum and Gallery of Wales in Cardiff on May 14th 2004, and

will stay there till 5th September, before moving to The Manchester Museum, Manchester, from 7th October 2004 until 15th January 2005.

It will then move to the Hancock Museum, Newcastle-upon-Tyne, for the period 12th February until 26th June 2005, and will finally go to Norwich Castle Museum and Art Gallery, Norwich, from 25th July 2005 until 13th January 2006.

For more information about the exhibition visit
www.thebritishmuseum.ac.uk/buriedtreasure

The British Museum Friends

If you join the British Museum Friends you will not only be supporting this valuable and venerable UK institution but will also be able to enjoy unlimited free and priority entry to *Buried Treasure* and all charging exhibitions.

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More details of the Friends and their rôle in the Museum can be found at www.thebritishmuseum.ac.uk/friends and for more information contact 020 7323 8605.

RFG Spring Meeting 2004

Roman Treasure

18th May 2004

**Augustus & Gwen John Room
National Museum & Gallery,
Cardiff**

Speakers: Richard Reece, Peter Guest, Edward Besly, Ralph Jackson, Richard Brewer, Janet Webster, Evan Chapman, Richard Hobbs.

£3 for RFG members, £4 for non-members. Full details and a booking form can be found on the programme included with this posting.

Book Review

Dreaming the Eagle, by Manda Scott.
Bantam, paperback out February 2004.

This ambitious novel forms the first installment of Amanda Scott's on-going trilogy based around the life of Boudica. Prior to this, Scott has been considered one of Britain's most important crime writers, but *Dreaming the Eagle* signifies an impressive switch of genre to historical fiction. The fiction aspect of the book cannot be over emphasised however; as the author states in her post-script the work is woven from her imaginings, but within a framework of contemporary archaeological evidence.

Seeing beyond the reportage and propaganda of Classical sources and the later embroidery of Victorian romanticism, Scott has tackled (and embellished) the Boudica legend with a fresh and rigorous approach. She has appended an impressive bibliography and tribal maps, pronunciation guides *etc*; her considerable research is demonstrated in a plausible recreation of many aspects of early British culture.

This first volume concerns itself with the formative years of Boudica (called here, prior to warrior status and the application of her victorious appellation, Breaca). It then follows her elevation to principal warrior upon Mon (Anglesey) and her subsequent involvement in British resistance to the Claudian invasion. Concurrently it touches, perhaps inevitably, upon the career of Caratacus, Boudica's contemporary, and in this retelling also, rather implausibly, her lover. Given this linking of two of the very few personages known from ancient Britain, the broad ambition of the book is immediately apparent.

Opening in AD 32, the tribal Britain depicted is one of matriarchal succession, of mysticism, of loyalty and of hierarchical power within loosely related tribes. Though frequently at war, they are bound by religion, trade and a shared history. Of these tribes, the Iceni (Eceni) are depicted as almost paradigmatic in their sense of honour, their adherence to their tradition values and desire to lead an essentially peaceful existence.

To this world, the encroaching Eagles of Rome presage disastrous change: the imposition of alien customs and the ultimate

destruction of their culture. Scott effectively hints at the menace of the soon-to-be occupying power, initially in the form of the Romanised chief Cunobelin, who dominates the background of the narrative, and then in a gradual integration of a Roman plot thread into the overall structure.

In this, Scott demonstrates a skillful weaving of narrative layers; Breaca's development is contrasted with that of her sensitive half-brother Bán, a Dreamer or druid. From early domesticity of their childhoods, the book expands its themes to a wide consideration of the world they inhabit. Through treachery, Bán is separated and eventually ends up a recruit in the army of Rome: an interesting plot device that allows an exploration of the threatening alien culture viewed from within it.

The well written, researched and constructed narrative makes *Dreaming the Eagle* a very enjoyable book but to this recommendation should be attached some small caveats. Generally, Ms Scott's interpretations of archaeological evidence are believable and ingenious, for example, the Warrior's Dance board game, and the fanatical passions it arouses in Amminios. However, some reconstructions of the society are less effective.

In her treatment of Druidism, here depicted as 'dreamers', the druid class are chosen ones who '*spent time alone dreaming and came back to the roundhouse with their eyes fixed on faraway places and the words of the gods on their lips*'. Scott's depiction is adventurous and extremely inventive. However, the sections of the novel that treat this aspect of tribal spirituality are in some respects the least effective. Given our admittedly scant knowledge as to the precise nature of early British religions this invention is understandable, however some of Scott's 'reimagining' seems possibly incongruous, and bordering on a more fantasy-based genre. For example, the use of totemic animals in association with the dreamer characters would appear to bear a closer relation to native American traditions than in European druidic ritual and belief. In this respect, the heavy use of an invented spirituality seemed to sit somewhat uneasily against the more historically-proven aspects of the narrative.

Another minor point of incongruity is the depiction of the Iceni (Eceni) as existing in a type of proud isolation from Roman influence

and custom. Breaca's tribe eschew slavery, are scornful of Trinovantian coinage and of the growing Romanisation of other tribes. Cunobelin's Roman sympathies are reflected in his moral ambiguity, whereas his completely Romanised son Amminios is morally repugnant. Obviously this is one plot device to emphasise the 'purity' of the Iceni way of life, but at times it can resemble an over simplified morality in which British = good, Romans = bad. It also contradicts archaeological and documented evidence.

In mitigation though, elsewhere Scott demonstrates she is too skillful a writer to depend totally upon such a black and white character delineation: a fact substantiated by the inclusion of sympathetic Roman characters later in the book.

However, these are minor quibbles in what otherwise is vivid and well written piece of fiction. Ultimately then, *Dreaming the Eagle*

is a novel of well-realised, luminous scenes, be they the small scale domesticity of tribal life, to battles sequences drawn upon an almost epic canvas. Characterisation is good, with realistic people exhibiting believable emotions and behaviour, and populating a well-wrought world.

Overall then, Ms Scott has effectively blended historical and archaeological sources with an inventive, if at times slightly implausible narrative. At the same time she has avoided the temptation overt romanticism and excesses that the fantasy and fiction genres sometimes create. It is a work resonant in dramatically drawn scenes, both heroic and at times tragic. One to wallow in.

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ROMAN FINDS GROUP MEETING Oxford 17th November 2003

There was a full house for the Autumn meeting held at Rewley House, Oxford and our thanks go to Emma Harrison for organising the day.

Megan Dennis: Early Roman silver from East Anglia

Megan's MA dissertation is looking at late Iron Age and Roman silver in the Iceni territory of East Anglia. A search of the SMR and museum collections revealed a quantity of silver objects - torcs, brooches, vessels and coins. Early Roman silver, however, consisted of objects that were both silver, silver-plated or tin-plated to look like silver - for example, such brooches as Colchester derivative, horse, disc and plate brooches. Silver jewellery of the late 1st to early 2nd century also included snakehead finger rings and bracelets, silver and plated pins and military equipment consisted of silver Hod Hill brooches with contrasting niello, belt mounts, studs and pendants. The distribution of such 'silver' artefacts was concentrated in the central Fens and not around the coastal areas. Megan demonstrated, for example, that there was regional patterning in the use of late Iron-Age silver mirrors. Many objects were broken

before deposition, with objects like spoons bent or folded. As a case study, one site was looked at in detail. In the late Iron Age, groups of objects were deposited beside a river. When a Roman fort was built nearby, no further deposits were made until the fort went out of use in the late 1st/early 2nd century and the custom resumed. Silver hoards, from Roman temple sites, were found away from occupation areas and overlooking low-lying ground. Megan's conclusion was that the use of silver was introduced into East Anglia in the late Iron Age. The Roman invasion caused a destabilisation in the East Anglian community and hence a drop in silver deposits. After the Boudican revolt the military use of silver then spread through to local communities. The use of silver, therefore, is an obvious example of both regional diversity and temporal use.

Jean Bagnall Smith: Offerings to please the gods in Roman Britain

The conflation of Roman with native gods led to a varied portrayal of Romano-Celtic deities. An obvious pointer on dedicatory inscriptions is the letters VSLM (*votum solvit libens merito*, 'he/she paid the vow freely

and deservedly'). For example, a stone altar from Bath, dedicated by Peregrinus from Trier, fulfilled his vow to Celtic deities Loucetius Mars and Nemetona (*RIB* 140) and a bronze plaque from Colchester was dedicated to Silvanus (*RIB* 194). Bronze capital letters complete with nail holes indicate that metal letters could also have been used for simple inscriptions. Other votive offerings were in the form of votive plaques or small feathers made of gold, silver or bronze. Such caches, as the recent find at Baldock showed (see a recent *Lucerna*) have been found associated with temple sites. A figurine of Mars, found deposited in the Foss Dike, Lincoln had a long inscription about the cost of the figurine and the maker (*RIB* 274). At Uley the head of Mercury indicates that life-size cult statues were set up in the temples. At Woodeaton (*Britannia* 1999) a small silver hand must have come from a clothed figure (see also the marble hand of Mithras from London). At Great Walsingham in Norfolk a possible cult centre to Mercury can be surmised as three figurines and his attributes, a figurine of a goat, sheep and cockerel, were found. There are numerous examples of the three Celtic mother goddesses, brought to Britain from the north-western provinces. Miniatures of ceramic vessels must also have been common votive offerings as were weapons such as the miniature axe or sword from Woodeaton; many had been deliberately damaged before deposition. At the temple site at Lydney, many hairpins, bracelets and brooches had been deposited, while on some temple sites, many brooches seem to have been deliberately chosen, indicating a higher proportion of horseman, dagger and shield brooches. There were also medical votives to heal the sick. There is a bronze plaque from Lydney of a woman clutching her stomach and a pair of golden eyes from Wroxeter. A hand found at Lydney showed that the nails, as depicted, had an iron deficiency, an ailment perhaps also suffered by the petitioner. Other gifts and offerings to the gods must have consisted of food whether it was placed loose or in baskets, glass or ceramic vessels.

Lauren Gilmour: *Roman Antiquities in the Oxfordshire Dew Collection*

The Oxford Museum Service has been in operation since 1970 but has always been dominated by Oxford's University Museums. Archaeology is carried out by units but the County employs conservation staff. The county museum is at Woodstock with such

satellite museums as Banbury and Abingdon, also managed by the county. The County Council funded a large collections store at Stanlake, allowing them to bring together a large number of smaller stores. They hold material from Northlea Roman villa, Oxfordshire pottery kilns and material from Alcester. The Dew Collection is the museum's largest single collection and was collected by a farming family over three generations. Of the objects, 150 are archaeological, the rest, social history items. The archaeological collection primarily from Alcester and Woodeaton had not been reviewed and Lauren took the opportunity to bring items from the collection with her to ask group members for their comments.

Ian Scott: *Metals – Not just a load of old scrap*

Ian has been looking at ironwork assemblages in the area - a shrine at Higham Ferrers, dug by the Oxford Unit where an elaborate iron 'spearhead' was found with votive leaves, bracelets, brooches and rings and at Kingscote I in the Cotswolds, where excavations have been carried out in the centre of an imperial estate. As with many other sites there were not only quantities of ironwork that could be allotted to the Crummy functional categories but also, inevitably, large groups of miscellaneous ironwork remained - small fragments, forged bits of iron, scrap, slag or cinder. In the past much of this material would have been disposed of but there is much potential for its study. For example, at Westhawk Farm there was more evidence for metalworking than of actual iron objects, a point that would have been missed if the working had not been kept. Ian then stressed that all aspects of the finds must be studied rather than concentrating on the best artefacts and that considering the whole assemblage can help the interpretation of the site.

Ruth Shaffrey: *New light on old querns: a review of Roman querns made from Old Red Sandstone*

Ruth was working on her PhD in the late 1990s and is now reworking it for publication as a BAR volume. Red Sandstone is a Devonian rock and Ruth was looking at its origin in the South Wales and Mendip areas: primarily the Forest of Dean and Wye Valley; west of Newport and Cardiff; Bristol and Porteshead; Thornbury and the Mendips. Of those, the Forest of Dean, the Bristol area and the Mendips were exploited in the

manufacture of rotary querns. Old Red Sandstone (ORS) had several uses. The redder stone was used for roofing tiles while the paler, coarser stone, with quartz inclusions, was used for querns and in this instance was not dissimilar to millstone grit. Millstone grit tends to be coarser with less quartz. Ruth has identified 120 sites that had a total of 1200 ORS rotary querns. The area is bordered by Northamptonshire and Cambridgeshire with no examples found in Essex, Kent or south of Silchester. Two specimens have been found on Hadrian's Wall. Most are mainly concentrated around the Severn estuary with large assemblages at Wanborough, Silchester, Stanwick, Ashton Keynes (of the 110 querns, 90% were ORS) and Mantles Green (40-50 ORS querns). The querns were mostly 300-500mm in diameter and 48-80mm thick although there were variations in style. In addition, from the 3rd century onwards, there are 25 sites around the Severn estuary that have evidence for mechanically operated millstones.

Hella Eckardt: Silchester

Unfortunately Mike Fulford was unable to come to the meeting but RFG committee member and Reading University lecturer, Hella, spoke in his place. The current excavations at Silchester (Calleva) revealed a Roman town that was not superseded by a later settlement. The university has been excavating Insula 9 over the last 7 years and have 3 years to go to complete the 10-year training and research excavation. Two streets have been excavated and the relationship of the street grid to domestic and industrial areas recorded. Victorian trench excavations had recorded a series of buildings. Excavations last summer reached the 1st-century levels where the diagonal orientation of some of the buildings indicate their Iron-Age origin - a series of timber structures had the street grid imposed on top. Two large buildings had been replaced by a large diagonal building. Later Roman buildings were orientated to the pre-existing street and post-dated AD 270. There was little later material indicating a significant decline in occupation. The finds have been put on a database, are available on the web and will be useful tool for spatial analysis. One nice find was an ivory folding-knife handle possibly showing mating dogs. A group of rubbish pits and wells containing unusual deposits were also recorded with dog skulls and articulated dog skeletons. Infant burials were found in those pits sited nearer to the buildings. Many of the

complete pots came from the wells or as foundation deposits under the buildings. The excavators hope that the volume on the late Roman Insula 9 will be ready for the publishers in late Spring 2004.

Martin Henig: Roman engraved gems as small finds

Martin produced his BAR, the results of his PhD thesis, in 1974 and the catalogue has been a useful tool, especially for collectors! Gems from Roman Britain can be seen as a gallery of ancient art. For example, the intaglios found in the bath drain at Caerleon give examples of what Roman legionaries were wearing in the finger rings. The jeweller's hoard from Snettisham, published by Catherine Johns, included some blank stones and it appears that there were only two hands were involved in their production. More locally, a ring with intaglio depicting Ceres (for which there is also a parallel in the Snettisham hoard) that must have been worn by a farmer, came from Northlea and a squirrel eating a nut from Woodeaton. Both of these examples will be published in a new book, *Treasures from Oxfordshire*.

When looking at gemstones, the shape, indicated by the side profile, is important for dating purposes. Depictions would have been sketched on before the surface was carved using a bowdrill. At the end of the bronze drill was a small lapwheel set at right angles. The whole process was very skilled and entailed very close work. Corundum mixed with olive oil was used as an abrasive but the paste must have also prevented the gemcutter from seeing what he was doing. The most famous gemcutter was Dioscurides - he carved the signet of Augustus but there are few examples of his work surviving. At Silchester, an intaglio depicting Caracalla as the Genius of the Roman People must have been made for Caracalla to celebrate his work in Roman Britain. Signets, in the form of intaglios set in rings, therefore, were used for signing and sealing documents. On the other hand, cameos were mainly set in brooches. A fine example from Caerleon shows Hercules. There are about 20-25 examples recorded from Roman Britain.

When recording intaglios, a photograph is a better image than a drawing because the drawing can be subjective. If possible, also take a plasticine impression. Various types of stone were mainly chosen for their colour. Red cornelian was a common choice, as was red chalcedony, with a good 3rd-century example shown of a galley found on the

foreshore in London and probably owned by a member of the British Fleet. Red jasper was an opaque stone, resembling the colour of sealing wax. There was yellow jasper and onyx (known by jewellers as nicolo). There are examples of other stones, like a banded onyx from London used to depict the winged horse, Pegasus. Other colours include an example of amethyst from Fishbourne. An iron ring from Great Casterton shows an eagle and standards and the depiction on the gem can be closely paralleled by a glass intaglio. Glass was used for mass-produced, lower quality intaglios. Many were of cast green glass and glass can usually be distinguished from gems because of the pitted surface produced by casting. An example of this is a raven intaglio from Fishbourne. Martin has recently produced a helpful guide to intaglios in the latest ARA Bulletin (August 2003, Issue 15).

Sally Worrell: *What is the potential of the Portable Antiquities Scheme data? Romano-British brooches; a case study*

The Portable Antiquities Scheme (PAS) first began in 1997 with an increase in areas in 1999. The scheme records chance finds and 95% are finds discovered by metal detectors. It originally consisted of 11 pilot projects which was extended in 2003 to cover the whole of the country. Fifteen Finds Liaison Officers were appointed in April with another 8 due to start in December 2003. These posts are co-ordinated by four Finds Advisers and funding will continue until April 2006.

Some 55,000 objects have been recorded and 13,000 images can be viewed on the website: www.finds.org.uk. Of those 55,000 objects, 21,000 items are recorded as Roman and 13,500 of these are Roman coins. Of the non-ferrous metalwork, 4703 count as personal ornaments (including 3237 brooches and 143 bracelets). Types and numbers of brooches vary by region – for example, Suffolk has 700 records but Wales only 50.

As a case study, Sally took bow and fantail brooches as they are unusual site finds. They date to the late 1st to mid 2nd century and have a red or blue enamel Celtic motif on the fantail. The PAS has shown that significant numbers have been found in Marton in Lincolnshire indicating that this type of brooch is centred on the Lincolnshire area. Case studies such as this show the value of the PAS and will enable regional artefact studies in the future.

Jenny Hall, Museum of London

EH Centre for Archaeology Reports

Below are summaries of some reports produced by CfA staff over the last year or so. Copies of the reports are available from CfA, Fort Cumberland, Eastney, Portsmouth PO4 9LD (cfareports@english-heritage.org.uk); there is a small charge to cover costs, with a minimum order value of £1.50.

107/2002: ALLEN'S FARM, PLAXTOL, Kent: Archaeomagnetic Dating Report 2002

Paul Linford

Earth resistance survey has relocated the remains of a Roman bath house first discovered in the mid-C19th but subsequently lost. At the time of the C19th excavation a piece of inscribed tile was found bearing the name of its manufacturer, one Cabriabanus. Since the rediscovery of the site, more tile of the same type has been found, as has the base of a Roman tile furnace thought to be associated with its production. Archaeomagnetic analysis of the furnace thus provides an opportunity to date the activities of Cabriabanus, and the type of relief patterned tile associated with him. The samples taken from the furnace indicate that its northern end had not experienced particularly intense heating. However, those samples taken from its centre provide a precise date for its last firing, in the mid-C2nd AD. [18pp]

35/2003: Roman Crucibles, Hearth Lining and Slag from Usk, Monmouthshire, South Wales **Matthew Nicholas and Helen Bowstead** **Stallybrass**

1.6kg of Roman non-ferrous and ferrous metal working debris from excavations at Usk in South Wales were examined. This included the remains of hearth lining, iron-smithing slag and copper-alloy working crucibles. These were analysed qualitatively by energy dispersive X-ray fluorescence. [7pp]

38/2003: Provenancing Roman Mortaria and Coarsewares from Stanwick, Northamptonshire using ICP Analysis **Sarah Paynter and Lindsay Rollo**

CP analysis was used to determine the origins of 2nd century mortaria recovered from the Roman settlement at Stanwick. The mortaria were thought to have been

produced in either the Upper or Lower Nene valley, in Northamptonshire and Cambridgeshire, or Mancetter / Hartshill, in Warwickshire. Some coarseware fabric types identified amongst the Stanwick assemblage, the majority thought to be Nene valley products, were also analysed. The results showed that the Nene valley mortaria and many of the coarsewares were made using the Upper Estuarine Series (UES) clay. Products of the Upper and Lower Nene valley were therefore compositionally similar but could be distinguished using trace elements. The Mancetter / Hartshill mortaria were made from a mica-rich clay that was compositionally distinct from the Nene valley UES clay products.

Analysis showed that although the mortaria produced at Ecton in the Upper Nene valley were made from the UES clay, a different type of clay was used to make greywares at the same site. Further research is required to determine the origins the C4 coarseware fabric identified at Stanwick, which was

compositionally similar to the Ecton greywares but not identical. The coarseware fabric A2 was probably made from calcareous Oxford Clay. Previous research has shown that this clay was utilised by potters in the Lower Nene valley but it would also be available to potters in the region of Milton Keynes and the distribution of the wares suggests that this is probably where the A2 fabric was produced. [41pp]

68/2003: Analysis of Ingots from Lew Mill, Devon

Sarah Paynter

Three ingots were recovered at Lew Mill, on the edge of Dartmoor, Devon. Samples were taken from two of the ingots for analysis by energy dispersive spectrometry. The ingots were impure tin, containing about 7wt% lead. One of the ingots also contained 0.8wt% copper. The composition of the ingots is most consistent with finds of Roman date, according to the analytical data currently available. [4pp]

BOOK REVIEW

Treasure: finding our past, by Richard Hobbs. British Museum Press, paperback. £9.99.

The blurb on the back of this book describes the word 'treasure' as *evocative*, a word which itself has a romantic feel, but a detectorist (& new RFG member) at a recent Portable Antiquities seminar remarked that he disliked the word because it was *emotive*, it triggered atavistic responses that ranged from greed and acquisitiveness to disgust at greed in others. Richard Hobbs, an Assistant Keeper in the British Museum's Department of Prehistory and Europe, one of the curators of the *Buried Treasure* exhibition, and also the RFG's General Secretary, chooses to ignore the dark side of 'treasure' in his brief exploration of meanings and uses of the word in his introduction to the first chapter of this book, preferring to draw our attention to 'national treasures' such as Dame Judi Dench and David Beckham.

Treasure also has a technical legal meaning that defines particular types of archaeological objects covered by the Treasure Act of 1996. The first chapter in this book describes the ancient law of

Treasure Trove, its fine points and its inadequacies, the rise of metal-detecting as a hobby, the replacement of Treasure Trove by the Treasure Act, the Act's new definition of 'treasure', and the setting-up of the Portable Antiquities Scheme.

Chapter 2, 'Finding our past', deals first with the means whereby objects became buried in the ground, accidental loss, deliberate discard (rubbish), or the various types of deliberate burial, such as grave, ritual deposit, or savings hoard. It goes on to look at the retrieval of treasure by chance find (luck), by deliberate searching, such as that carried out by many 19th-century antiquarian collectors, by metal-detecting or by field-walking, and by rescue archaeology. Research archaeology does not figure here, an odd omission considering the research excavations carried out by the various departments of the British Museum. In the third chapter, 'Treasure tells stories', Hobbs takes just a few examples of finds made over the last 100 years or so by the various

methods outlined in Chapter 2. Many of the finds selected for this chapter figure in the *Buried Treasure* exhibition reviewed on p 12: the Amesbury Archer, the Ringlemere gold cup, the Winchester hoard of gold jewellery, the Hoxne treasure, etc. At this point it truly becomes the book of the exhibition.

The next chapter, 'Small things forgotten' takes a look at the less dramatic finds displayed in *Buried Treasure*, such as the flint tools systematically retrieved by Phil Shepherd of the Forestry Commission in south Wales, the cosmetic grinders studied by Ralph Jackson, pewter toys found on London's waterfront, and finger-rings through the ages.

The concluding chapter reverts back to the Treasure Act. A set of famous case studies of the illicit removal of finds is run through, the Snettisham 'Bowl hoard', the problems at Wanborough temple and the Salisbury hoard, and they are then set against the new backdrop of today's legislation and its spin-offs: the Treasure Act, the Portable Antiquities Scheme, the All Party Parliamentary Archaeology Group, and the recent signing by the UK Government of the 1970 UNESCO Convention to control the trade in art and antiquities.

Inevitably there is an emphasis on 'ooh-aah' pictures of gold and silver objects in the book that makes the brief excursion into lithics and base metal objects smack somewhat of a sop thrown to pacify an unreconstructed archaeological Cerberus.

It would be interesting to know what the ratio is of Treasure items acquired by museums as a result of the 1996 Act to base metal objects that have left Britain for the heritage-hungry United States over the same period; and precisely what the perceived benefit of saving only precious metal items is supposed to be. Base metal objects are, after all, comparatively under-researched and will therefore be the study materials of future generations.

School history used to be all about the doings of Kings, Queens and Prime Ministers, but now it is recognised that these people represented only a tiny percentage of the population of the time. These days children are taught to consider past societies in their entirety, to think how the actions of the rulers affected the ruled, and to be critical of source material generated in the corridors of power.

A valid parallel may be drawn here with the social implications of precious and base metals. The gold and silver items of 'treasure' saved under the 1997 Act are the artefacts of the rulers, the base metals lost to the export market are the artefacts of the ruled, and it is the latter objects, not the former, that reflect the core of ancient societies. The evidence of the daily lives of ordinary people is steadily, and quite legally, trickling down the export plughole. It would be good to know that even now civil servants are desperately searching for a plug.

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And there's more

Two more Minerva-bust wax spatula handles have been reported under the Portable Antiquities Scheme, one from Lincolnshire and one from north Essex.

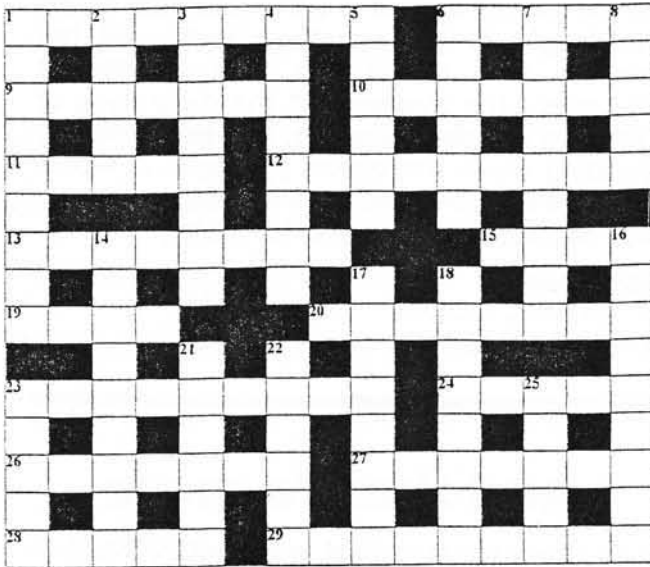


The Essex Minerva-bust wax spatula handle.

Many thanks to the Finds Liaison Officers who sent these in: Adam Daubney from Lincolnshire, and Faye Minter from Suffolk. The Lincolnshire handle is unfortunately too worn to reproduce well here, but, like the Essex one shown above, it is of the comparatively plain type now familiar in Britain (see *Lucerna* 23, 6 and *Lucerna* 25, 13) and both are, of course, again from rural sites of unknown type.

Nina Crummy

Crossword by 'Digger'



3. Poles found in Spain and Portugal? Quite the reverse, in somewhere far colder! (8)
4. Pick odd alloy of gold and silver (8)
5. Beetle sculpted by Egyptian, perhaps (6)
6. Luther's bird? (6)
7. An offering, making cars crash if on a slippery surface (9)
8. A preparation of iron's what you put on a violin bow (5)
14. Before the Bronze Age, one randomly fired bumpkin, we hear (9)
16. The Father of History could show us the door (9)
17. 'E leaves auld crone to be stewed in the archetypal witches pot (8)
18. Part of a meal with a really wicked filling – diabolical! (7)
21. Tigerish, like a sergeant's sleeve? (6)
22. Kicked out, like Caligula? (6)
23. A little fool's gold in the road? It's deceitful (5)
25. The perfect thing for me to say during a card game! (5)

Across

1. Rain starts during an unusual solstice in parts of a monastery (9)
6. I might think about Clio, perhaps, on the river (5)
9. Make a lord measure an old coin (7)
10. The ancient ox has mixed up our cash! (7)
11. Cleaner note in the sound of a cat (5)
12. Rant, idiot, about folklore (9)
13. Zeus's son's case for decanters (8)
15. Hot after an excavation? You need part of an orange! (4)
19. A prophet found in a most unusual place (4)
20. Beware – be patient with this prehistoric beast (4,4)
23. Literary captain brings back contraband – a stone axe, perhaps (5,4)
24. I laid out an old Greek book (5)
26. A non-believer at a robbery (7)
27. Old clothing: an artist clad men in it (7)
28. Half of lock replaced in home improvements – it's not in good condition (5)
29. Need scrappy pits for old flint mines (4-5)

Down

1. Polecat destroyed Ra's queen? No, an asp did (9)
2. One has or holds new patchwork (5)

Answers inside front cover

ATTENTION!

AHRB funding for post-graduate studies on artefacts and materials

The Arts and Humanities Research Board has agreed to provide ring-fenced funding for some doctoral awards in the field of *Ancient and medieval materials and artefacts* in the competitions for 2004, 2005 and 2006. This funding aims to halt the decline in the number of researchers in this field, recognising that it will ultimately lead to the UK having no specialists in this area, to the detriment of university teaching in archaeology and material studies, as well as in museums and the heritage industry in general.

Details can be found on the AHRB's website at www.ahrb.ac.uk, under 'Ring-Fenced Doctoral Awards'.

SEAL BOXES FROM BRITAIN

A morphological review

Seal boxes are small copper-alloy boxes of various shapes with decorated and hinged lids, in size usually no more than 40 mm in length or width. Slots appear on the side walls, and the bottom contains arrangements of one to four holes. They are thought to have been used to seal documents, making them tamper-proof.

The following is a summary of my undergraduate dissertation at Cardiff University on these objects. My initial research goal was to create a dated typological sequence of these boxes. However, it soon became apparent that the diversity in shape, construction and decoration made this too ambitious, and a basic classification system would be needed as a starting point.

The study of seal boxes on the continent is much more advanced than in Britain. Michel Feugère and Pierre Abauzit (1995) have examined circular boxes with zoomorphic motifs, for example, and they continue to research and publish their results regularly, along with many other specialists (eg Feugère & Abauzit 2000; Košćević 2000). The *Instrumentum* bibliography lists many references to continental publications on the subject.

In Britain studies tend to have been concentrated on specific groups or locations. Bateson 1981 examined enamelled seal-boxes, and listed two hundred examples from Britain (Bateson 1981, 48-50, fig 7c), but many more have been found since. Holmes (1995) examined seal boxes from London, and both Bateson and Holmes set up classifications based on shape. Two studies have used examples from all over Britain: Brewer examined circular zoomorphic motif boxes (Brewer 2002, 174/189) and Hattatt's 1989 publication of his private collection of artefacts has a chapter dedicated to seal boxes, some of which are continental. All the above have published studies that focus on small groups of seal boxes in Britain.

My aim was to study seal boxes as a whole across Britain and to include in the dataset both examples found on excavated Roman sites (EF) and non-excavated boxes (NEF) from sources such as Hattatt's catalogue and the Portable Antiquities Scheme database,

thus creating a large sample and catalogue. The excavated catalogue of 257 seal boxes has been linked to a publication list so that boxes can be accessed quickly when cross-referencing. The smaller catalogue of a further unexcavated 58 seal boxes is also matched to a publication list, taking the number of seal boxes to 315. The EF and NEF seal boxes combined are plotted on Map 1, with the catalogue numbers given at the find spot, or approximate find spot in the case of finds logged on the PAS database.

The seal boxes have been divided into five major groups of the basic shapes found in Britain. Within these groups there are large variations in shape and decoration. Each group has a number of common decoration types and variations on a style, while the rest of the decorated examples in a group can be as individual as a fingerprint. I found that this five-group system was the best way to divide the boxes, as it removed the ambiguity of shape definition; one person's pear could be another person's tear or leaf.

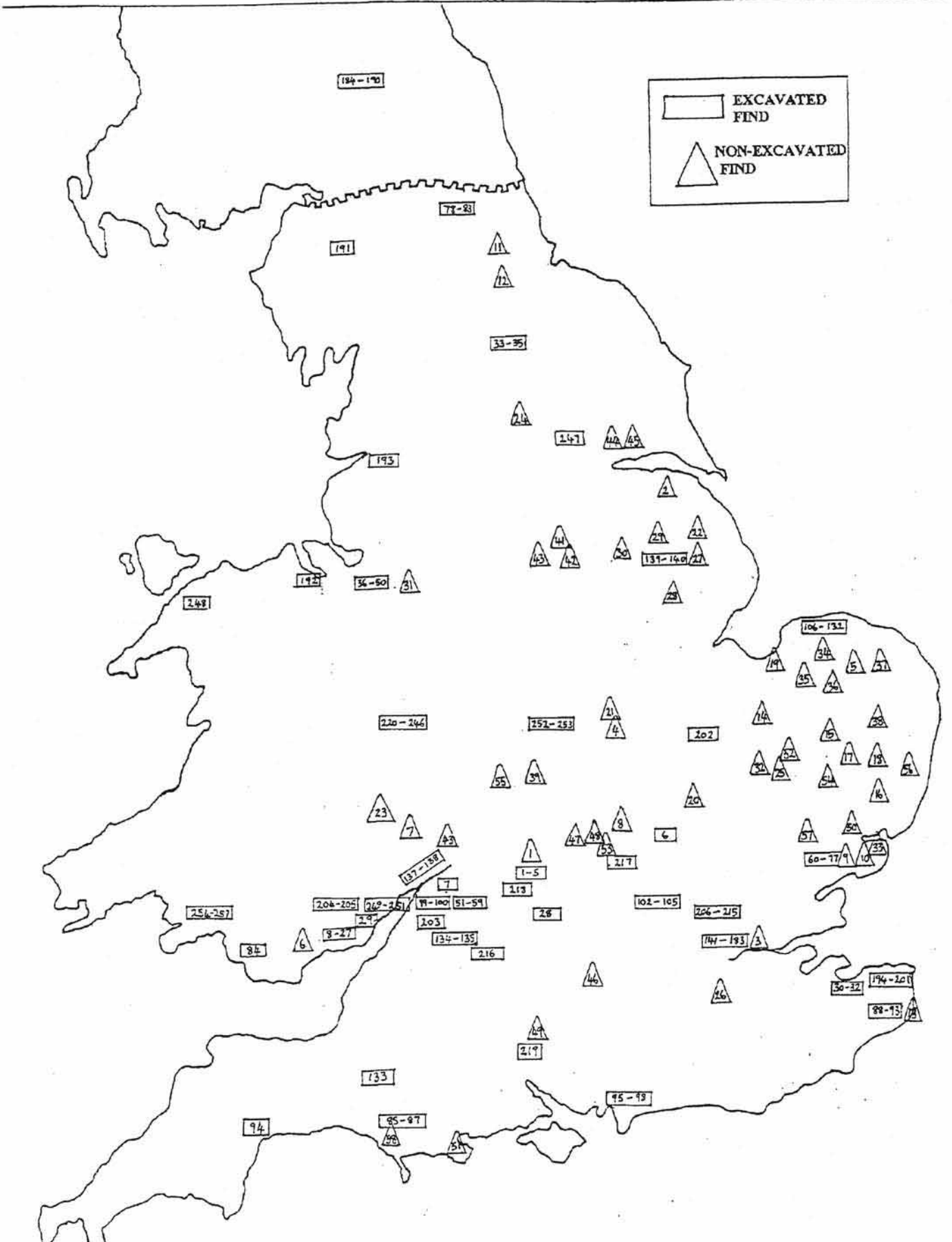
THE GROUPS

The five groups are presented using abbreviations of the general shape. The first is Group N (Natural), inspired by natural forms such as leaves and acorns, and with cast or chased decoration on the lid giving the impression of leaf ribs and veins. The total percentage of finds (hereafter TPF) for Group N was 3 per cent.

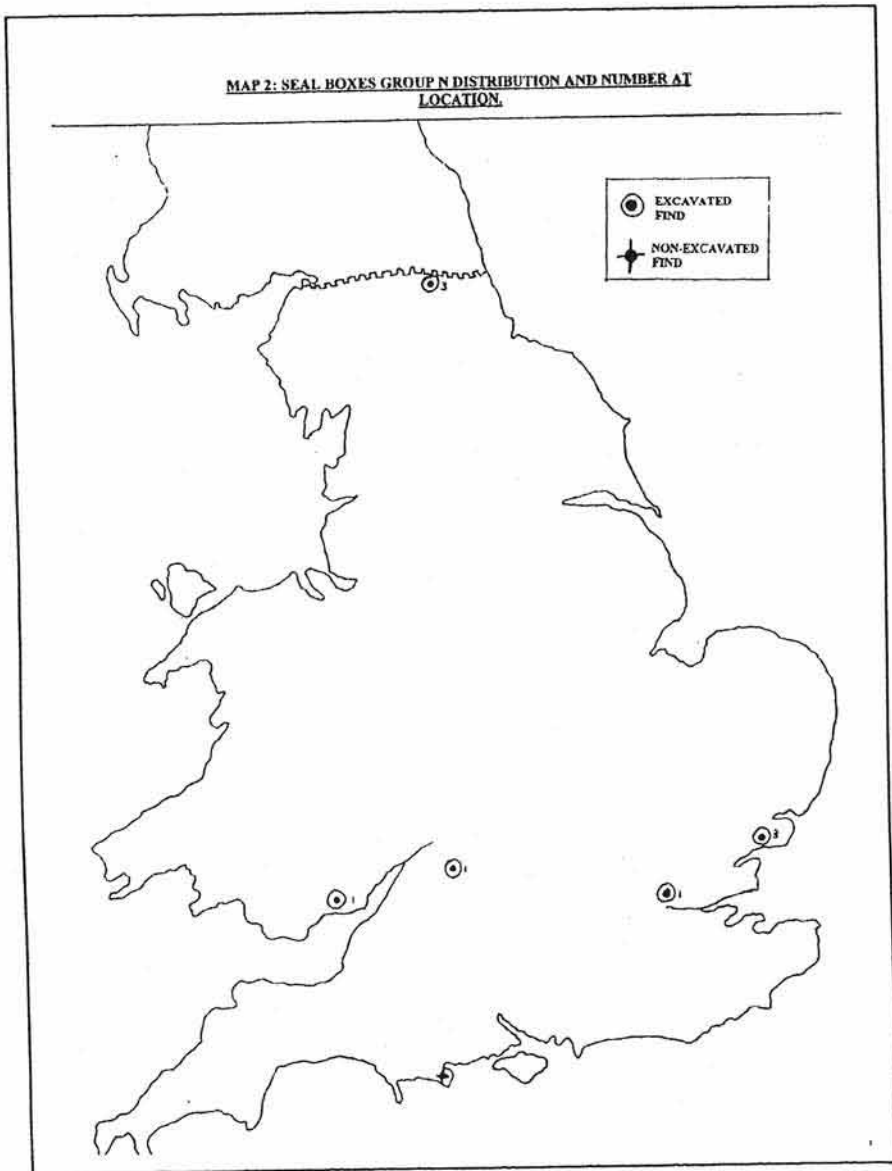
The necessity of subdividing Group C (Circular) into two subgroups became apparent as work progressed, because Group Ci, circular boxes with zoomorphic motifs applied to the lid, are early imports, while the bulk of Group C (Cii) are generally later.

Groups N and Ci are the earliest forms seen in Britain, arriving as imports in the mid to late 1st century AD with the expansion and administration of the Roman Empire. The distribution maps of Group N (Map 2) and Group Ci (Map 3) show that both groups are small in number, with the finds centred on Roman military sites, some of which later developed into larger settlements. Both groups have no dated examples after the end of the 2nd century, and no seal box from Group N has a date past the end of the 1st century.

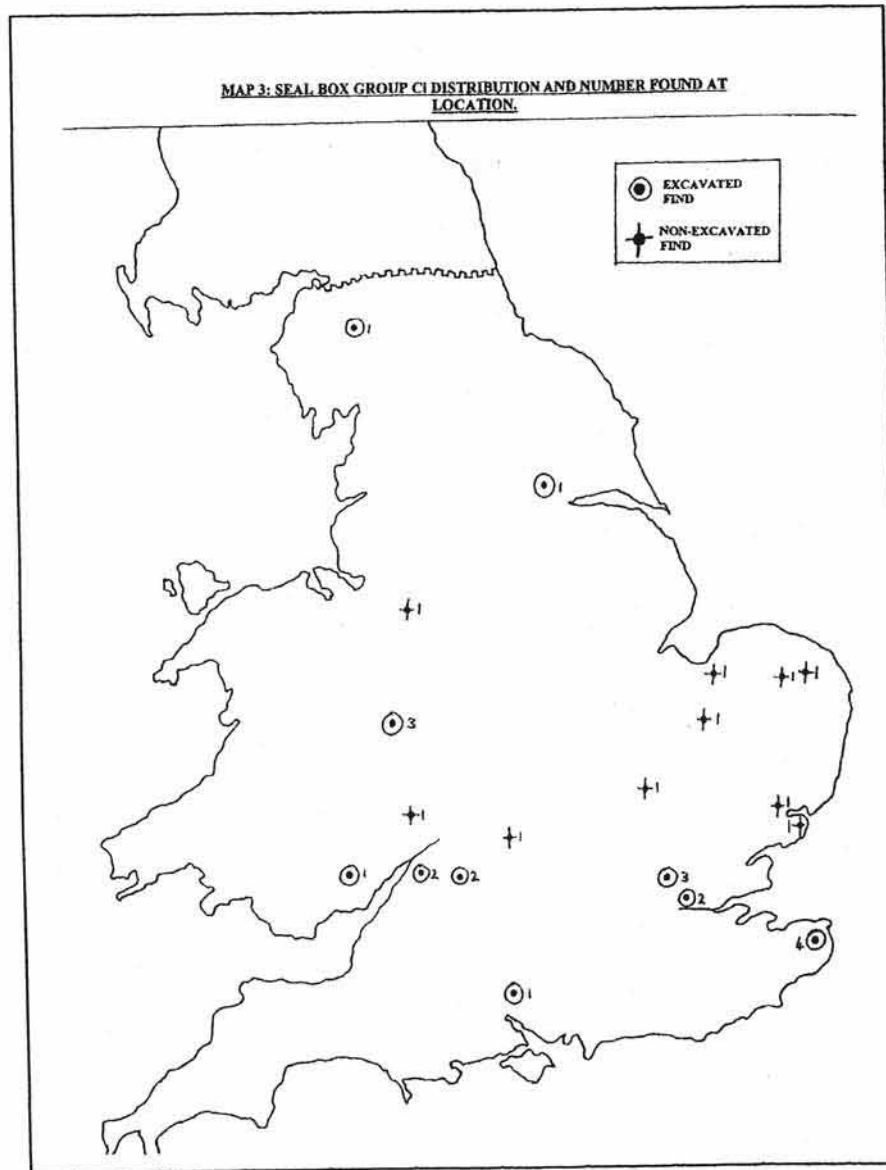
MAP 1: SEAL BOX DISTRIBUTION IN ROMAN BRITAIN SHOWING EXCAVATED AND NON-EXCAVATED FINDS.

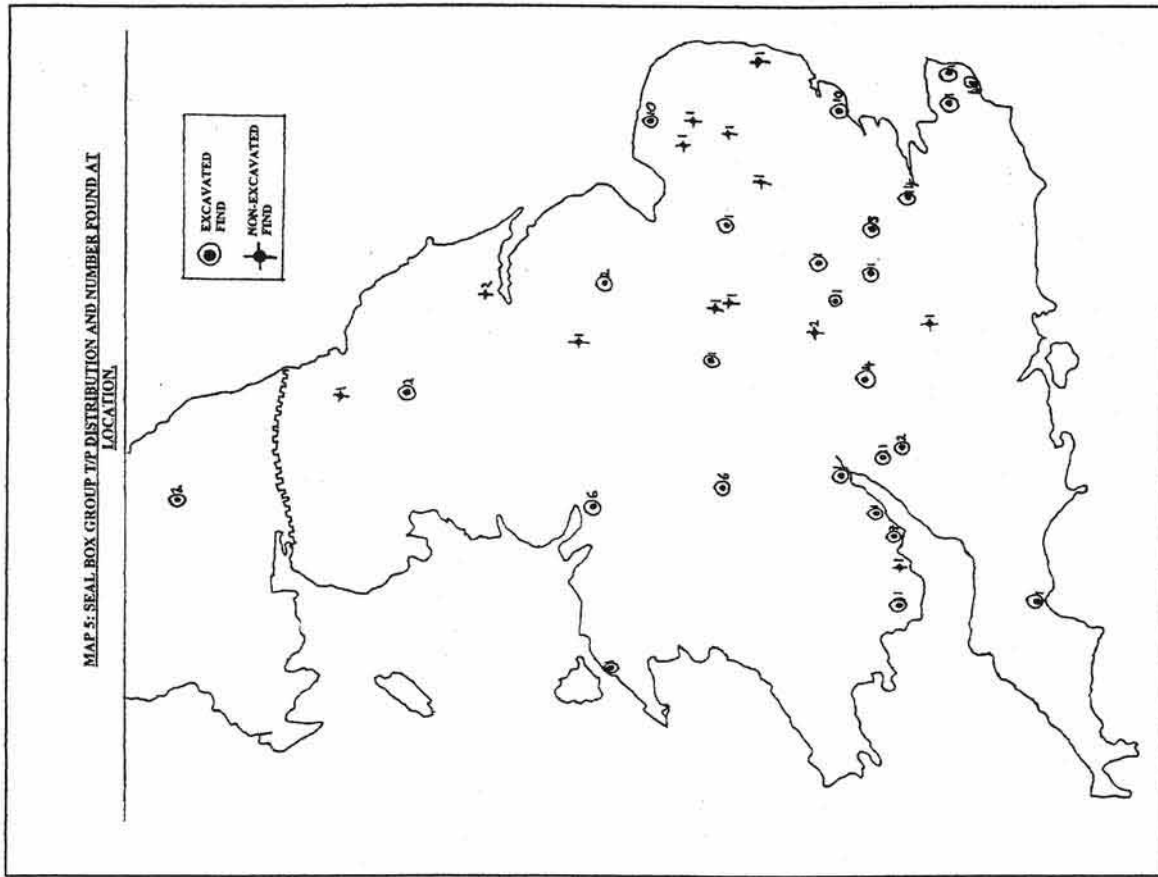
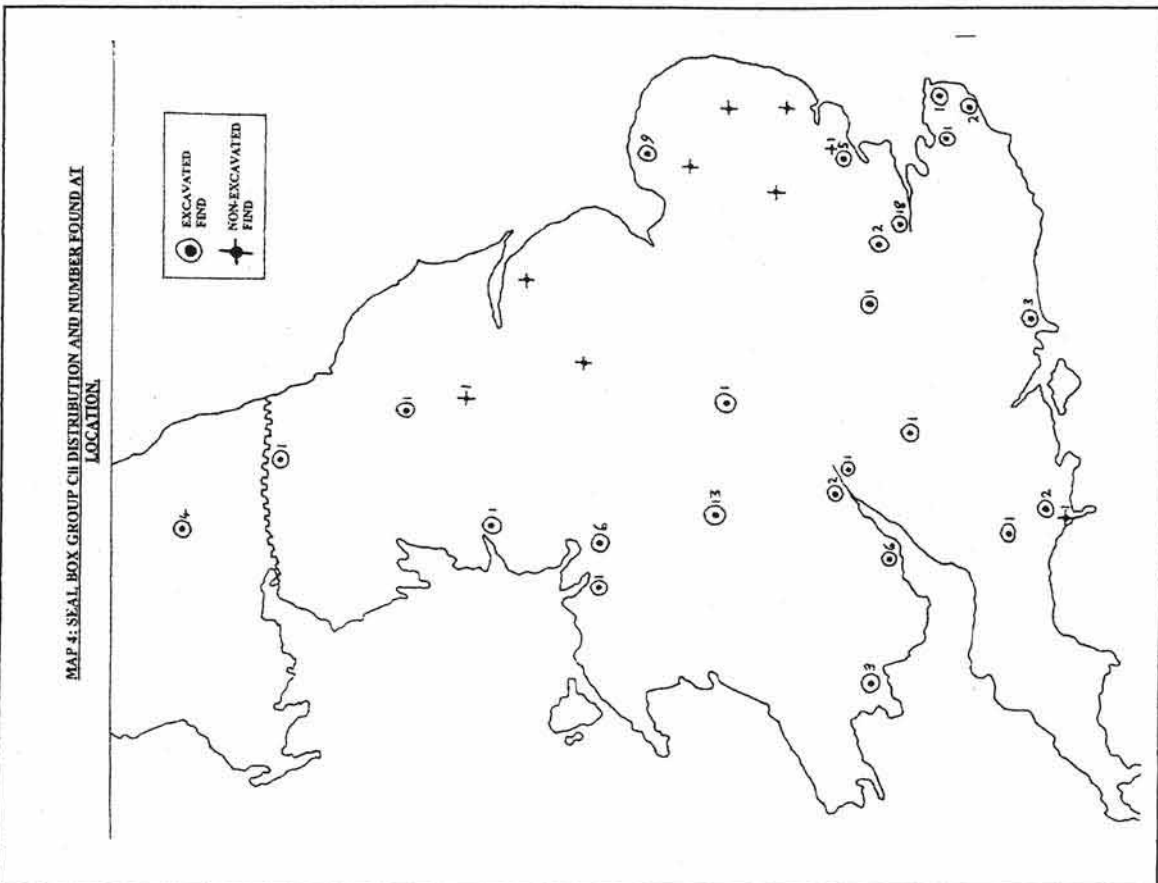


MAP 2: SEAL BOXES GROUP N DISTRIBUTION AND NUMBER AT LOCATION.



MAP 3: SEAL BOX GROUP C1 DISTRIBUTION AND NUMBER FOUND AT LOCATION.





Group Cii is the larger sub division of the Group C circular, or close too circular, boxes and has the largest TPF, 41.2 per cent. The lid decoration varies enormously, but the two most popular designs are raised concentric circles and enamelled sunburst designs. The distribution map shows that many have been found in and around the larger towns, and there is a noticeable bias towards coastal sites that may indicate that these are distribution centres, though not all are necessarily ports of entry, as the enamelled sunburst types are British-made, not imported (Map 4).

The second largest group is Group T/P (Tear/Pear) with a TPF of 31.5 per cent. The NEF percentage is very close to that of the NEF boxes in Groups Ci and Cii combined, while a larger number of EF boxes are present. Map 5 shows a broad main sweep of distribution across central England from the Thames to the Severn estuaries in the south and from the Wash to the Wirral in the north, with few outside that band. The most common style of decoration in the group is that of enamel fields that create a central heart. There seem to be three variations, one with a circle in the centre, one with dots used within the heart, circle and outer field, and one with a stylised heart.

Group L (Lozenge/ Diamond) is only half the size of Group T/P. The lids are highly decorated, and the lid seems to fit the base more precisely. A common trait with Group L is having the corners extended into lugs or knobs. Group L has a TPF of 14.5 per cent. By far the most common design is that of a lattice that creates twenty-five enamelled cells, variously coloured to form a pattern. Some lids have millefiori enamel. The distribution map shows that boxes recorded under the PAS scheme form a large part of the examples of this type, with the result that there is a noticeably high number present in rural areas (Map 6).

Finally, the boxes with the most complex designs are found in Group S/R (Square/Rectangle). The TPF for this group is 14.5%, making it of similar size to Group L. The lids are tight-fitting and the hinge is also sturdier, making the boxes very robust so that they are often intact when found. The enamelling is particularly fine. Several boxes have a La Tène 'N' design, others make use of millefiori and champlevé enamel. The distribution map shows surprisingly few in East Anglia compared to other types (Map 7).

DISCUSSION

The find spots of seal boxes are as interesting as their shape and decoration, as they come from villas, shrines, military centres, large and small towns, temple sites and graves. As I have not searched the county and national journals or all published excavation reports there are undoubtedly several hundred more that could be added to the dataset, and they may change the distribution maps considerably, as well as allowing dated sequences to be defined for the groups and any subgroups that may appear. Moreover, new examples found by detectorists are constantly being added to the PAS database, and there are other sources such as museum collections and SMR records. Judith Plouviez has recorded at least 49 on the Suffolk SMR alone (*Portable Antiquities Annual Report 2000-1*, 84; *Lucerna* 22, 21).

Combining the EF & NEF catalogues gives a wider picture of seal box distribution. Many seal boxes have been reported under the PAS scheme, and therefore the online database has been a valuable tool to complement the excavated material, though the find spots are not always secure. The NEF finds do change the nature of the distribution maps and fill in areas that would be void of finds, and in future this may be of use in understanding the cultural use of many Romano-British artefacts.

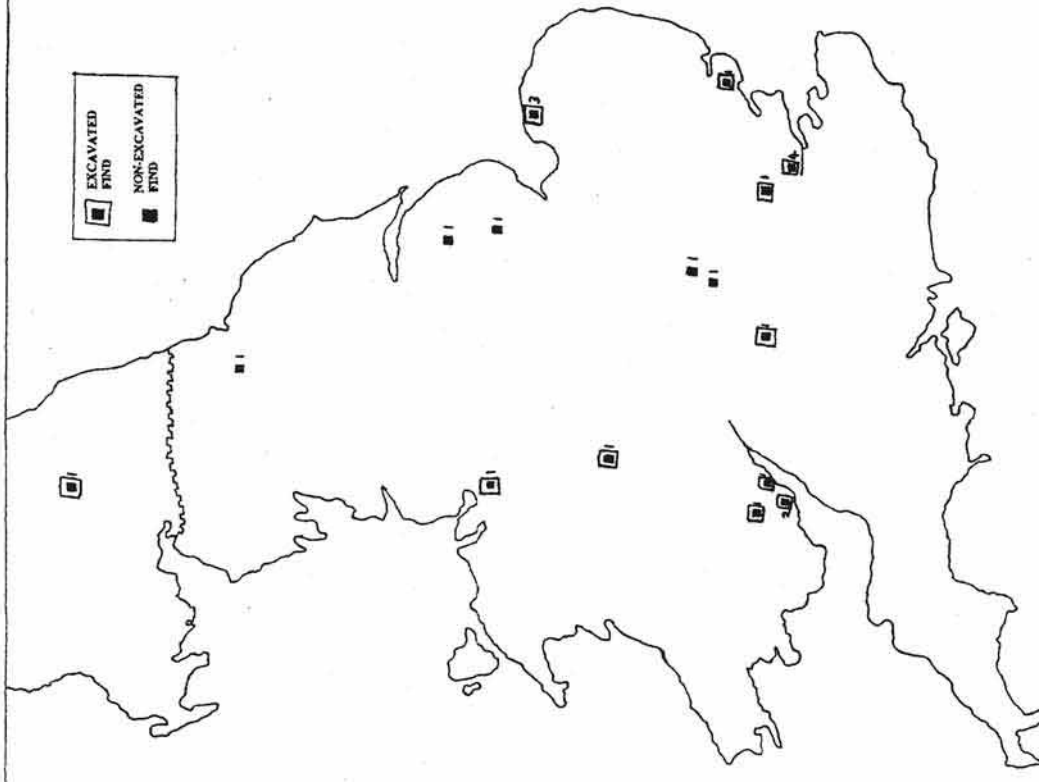
Future research should perhaps concentrate on distinguishing between imports and British-made seal boxes. Comparing the designs on the boxes, particularly the enamelled ones, with other objects such as brooches should allow production centres to be identified and studying the social context should lead to a greater understanding of the rôle these objects played in the everyday life of Romano-British society.

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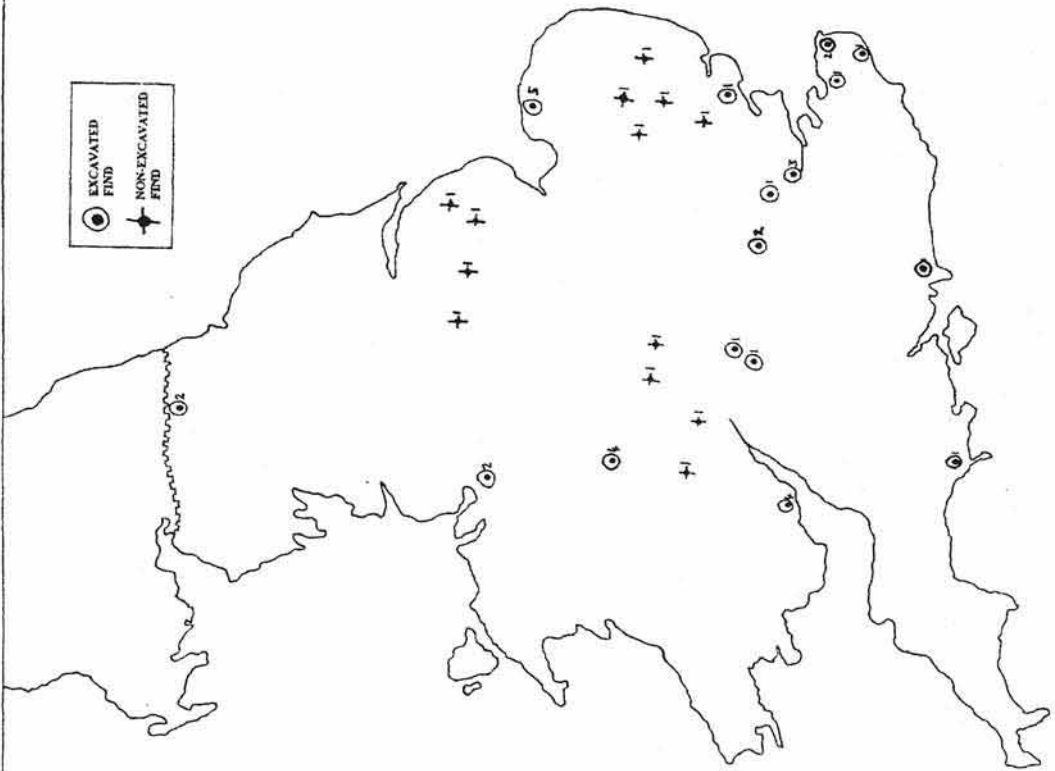
Acknowledgments

I would like to thank the following people for their help in producing my undergraduate dissertation: Peter Guest for his ever-open door and helpful words of advice; Nina Crummy for all the information she gave me and for her encouragement to publish my results; Hilary Cool who set me off on the 'Group' approach; Gill Dunn at Chester for sending information; and finally, and most of all, to Rachel, for her constant support.

MAP 7: SEAL BOX GROUP S/R DISTRIBUTION AND NUMBER FOUND AT LOCATION.



MAP 6: SEAL BOX GROUP L DISTRIBUTION AND NUMBER FOUND AT LOCATION.



The Catalogue

The catalogue is in two sections: first, published finds from archaeological excavations (EF) and second, finds listed on the Portable Antiquities Scheme database (NEF).

The EF catalogue has seven columns. Column 1 is the individual number given to each box for this study. Column 2 is the location or find spot. Column 3 is the shape of the box (see opposite column), and Column 4 gives the site type (see opposite column), and Column 5 the date of the context in which the seal box was found, if given. Column 6 is a brief description, with some abbreviations (see opposite column). Instead of following a conventional system of referencing the EF finds, publications have been given an individual number, which precedes the page and references in Column 7.

The NEF catalogue is similar, but very few of the finds can be given a site-type, and Column 5 is used to give the reference instead of the date.

ABBREVIATIONS

Site type

C	Colonia
C/C	Civitas Capital
D/T	defended town
F	fort
L/F	Legionary fortress
S	Settlement
T	town
T/S	Temple site
V	Villa
-	more than one type of occupation

Shape

C	Circular
L	Lozenge
N	Natural
S/R	Square and rectangle
T/P	Tear and Pear

Date

CON	Context number given in Pub 29
E2nd	Early 2nd century <i>etc</i>
L1st	Late 1st century <i>etc</i>

M1st	Mid 1st century <i>etc</i>
M	Medieval
P/R	Post-Roman
UD	Undated
43-71 AD	

Description

B	Base only
(BH)	Base holes
C	Complete box
E/	Enamel colour
L	Lid only

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No	LOCATION	SITE	SHAPE	DATE	DESCRIPTION	PUBLICATION
1	ALCESTER	D/T	T/P	UD	L: CENTRAL HEART, DOT ABOVE IN OUTER FIELD	1: p191 Fig 89 no 128
2	ALCESTER	D/T	T/P	UD	L: CORRODED	1: p191 Fig 89 no 124
3	ALCESTER	D/T	T/P	UD	B: CORRODED (BH.3)	1: p191 Fig 89 no 129
4	ALCESTER	D/T	T/P	P/R	L: CENTRAL HEART, DOT ABOVE IN OUTER FIELD	2: p236 Fig 155 no 30
5	ALCESTER	D/T	L	P/R	L: CENTRAL CIRCLE, SURROUND 4 CIRCLES AT EACH POINT	2: p236 Fig 155 no 31
6	BALDOCK	G/S	T/P	41-54	C: NO DECORATION, PROBABLY SILVERED (BH.3)	3: p140 Fig 61 no 400
7	BROCKWORTH	S	Cii	43-138	C: CENTRAL RAISED CIRCLE, RAISED OUTER LIP	4: p68 Fig 9 no 10
8	CAERLEON	L/F	Cii	160-230	C: CENTRAL CIRCLE, OUTER ENAMEL DOTS DECAYED	7: p179 Fig 58 no 54
9	CAERLEON	L/F	T/P	200-400	B: (BH.1)	5: p355 no 47
10	CAERLEON	L/F	T/P	160-230	L: RAISED OUTER LIP, E/ BLACK SPECKS ON YELLOW	7: p179 Fig 58 no 55
11	CAERLEON	L/F	T/P	300-400	B: (BH.2)	5: p357 no 48
12	CAERLEON	L/F	Cii	43-160	B: PART OF BASE	8: p157 no 369a
13	CAERLEON	L/F	Cii	300-400	L: CENTRAL CIRCLE E/RED, SURROUND E/BLUE 6 RAISED DOTS	5: p356 Fig 85 no45
14	CAERLEON	L/F	Cii	UD	L: 4 RAISED CONCENTRIC CIRCLES	5: p356 Fig 85 no46
15	CAERLEON	L/F	Cii	117-161	L: 3 RAISED CONCENTRIC CIRCLES, WITH CENTRAL PERFORATIONS	7: p182 Fig 60 no136
16	CAERLEON	L/F	Cii	UD	L: CENTRAL HEART, OUTER RING FROM TOP OF HEART	5: p355 no44
17	CAERLEON	L/F	N	43-100	C: CAST RAISED PALM LEAF, (BH.3)	8: p157 no 369
18	CAERLEON	L/F	L	230-293	L: 25 CELLS DIVISION TO TAKE E/	11: no173
19	CAERLEON	L/F	L	200-300	L: 25 CELLS DIVISION TO TAKE E/LIGHT BLUE	5: p356 Fig 85 no50
20	CAERLEON	L/F	L	100-230	C: CENTRAL CIRCLE E/GREEN, OUTER E/RED, 8 SPOTS YELLOW	7: p184 Fig 61 no154
21	CAERLEON	L/F	L	UD	B: (BH.4)	5: p356 Fig 85 no49
22	CAERLEON	L/F	S/R	UD	C: CELTIC N DECORATION E/GREEN,BLUE, (BH.4)	5: p356 Fig 85 no51
23	CAERLEON	L/F	S/R	100-200	B: (BH.3) HINGE INTEGRAL, LIKE DROP PIN HINGE	6: p110 Fig39 no24
24	CAERLEON	L/F	T/P	UD	L: RAISED CENTRAL BOSS, RING OF E/RED	9: p168 no1
25	CAERLEON	L/F	T/P	130-230	L: CENTRAL CIRCLE E/BLACK, OUTER E/GREEN, 6 SPOTS	11: no174
26	CAERLEON	L/F	T/P	UD	L: CENTRAL HEART, DOT ABOVE IN OUTER FIELD	10: p169 no5
27	CAERLEON	L/F	T/P	UD	L: SILVERED PANTHER/LEOPARD RAISED MOTIF, 3 RAISED CIRCLES	10: p189 no8
28	CALDECOTTE	S	S/R	UD	L: MILLEFIORI AND CHAMPLEVE E/	12: p145 Fig 84 no228
29	CALDICOT	S	S/R	UD	L: CENTRAL CIRCLE, SURROUND BLUE CONTAINING 8 SPOTS	13: p96 Fig 41 no16
30	CANTERBURY	C/C	Cii	300-E5th	L: CENTRAL CIRCLE OF RAISED MOULDINGS, RAISED LIP	14: p1029 Fig 437 no419
31	CANTERBURY	C/C	T/P	1050-1100	L: CENTRAL HEART, DOT ABOVE IN OUTER FIELD	14: p1029 Fig 437 no421
32	CANTERBURY	C/C	L	300-E5th	B: (BH.3) LOCATING PIN, REMAINS OF WIRE IN HOLES	14: p1029 Fig 437 no420
33	CATTERICK	D/S	Cii	L4th-E5th	C: CENTRAL CIRCLE E/GREEN, OUTER 8 SPOTS	15: p130 Fig 293 no39
34	CATTERICK	D/S	T/P	M-L4th	L: RAISED CRESCENT E/ CENTER	15: p136 Fig 295 no16
35	CATTERICK	D/S	T/P	275-350	B: (BH.3)	15: p114 Fig 284 no 59

36	CHESTER	L/F	Cii	UD	C: CENTRAL CIRCLE E/RED, OUTER RED AND WHITE, (BH.5)	16: p30 no1
37	CHESTER	L/F	Cii	UD	L: CENTRAL CIRCLE E/RED, SURROUND E/BBLUE	16: p30 no2
38	CHESTER	L/F	Cii	UD	B: (BH.4) CORRODED	16: p30 no3
39	CHESTER	L/F	Cii	69-79	B: (BH.3) HINGE ALMOST INTACT	16: p30 no4
40	CHESTER	L/F	Cii	UD	B: (BH.4) CORRODED	16: p30 no5
41	CHESTER	L/F	Cii	UD	B: (BH.4)	UN PUB
42	CHESTER	L/F	T/P	UD	L:CENTRAL CIRCLE E/RED, SURROUND PANELS E/RED,WHITE,BLUE	16: p30 no6
43	CHESTER	L/F	T/P	UD	L: RAISED BOSS, SURROUND TRIANGLES OF E/WHITE,MISSING	16: p31 no7
44	CHESTER	L/F	T/P	UD	L: CENTRAL HEART, SURROUND E/ BLUE	16: p31 no8
45	CHESTER	L/F	T/P	UD	C: LAMP STYLE, (BH.3)	17: p79 Fig 44 no368
46	CHESTER	L/F	T/P	UD	C: LAMP STYLE, (BH.3)	Unpublished
47	CHESTER	L/F	T/P	UD	L: FIELD E/BBLUE, SEVEN SPOTS OF E/YELLOW,WHITE	Unpublished
48	CHESTER	L/F	L	UD	L: 2 CENTRAL CIRCLE E/GREEN,ORANGE,SURROUND E/BBLUE,WHITE	16: p31 no9
49	CHESTER	L/F	L	UD	B: (BH.3) INCOMPLETE AND CORRODED	16: p31 no10
50	CHESTER	L/F	S/R	UD	C: (BH.4)	16: p31 no11
51	CIRENCESTER	F-C/C	Ci	50-75	L: RAISED OUTER LIP, CENTRAL EAGLE MOTIF,POSSIBLE SILVERED	18: p94 Fig 26 no28
52	CIRENCESTER	F-C/C	Ci	UD	L: RAISED OUTER LIP, CENTRAL EAGLE MOTIF,POSSIBLE SILVERED	19: p304
53	CIRENCESTER	F-C/C	N	UD	C: LIFTED FEATHER DECORATION, STAMPED OUTER LIP	19: p320 Fig 194 no58
54	CIRENCESTER	F-C/C		UD	L: ENAMELED LID NO DESCRIPTION	19: p304
55	CIRENCESTER	F-C/C		UD	B: NO DESCRIPTION	19: p304
56	CIRENCESTER	F-C/C		UD	B: NO DESCRIPTION	19: p304
57	CIRENCESTER	F-C/C		UD	B: NO DESCRIPTION	19: p304
58	CIRENCESTER	F-C/C		UD	B: NO DESCRIPTION	19: p304
59	CIRENCESTER	F-C/C		UD	B: NO DESCRIPTION	19: p304
60	COLCHESTER	L/F-C/C	N	44-60	C: LEAF SHAPE PROBABLY SILVERED, (BH.3)	20: p222 Fig 6.19
61	COLCHESTER	L/F-C/C	Cii	P/R	B: MICROFILM	20: p222 no179
62	COLCHESTER	L/F-C/C	L	44-60	B: MICROFILM	20: p169 no979
63	COLCHESTER	L/F-C/C	N	61-75	B: ACORN SHAPED BASE	21: p103 Fig 106 no2516
64	COLCHESTER	L/F-C/C	N	P/R	C: RAISED RELIEF AND PUNCHED DECORATION	21: p103 Fig 106 no2517
65	COLCHESTER	L/F-C/C	Cii	150-250	C: CENTRAL CIRCLE E/GREEN, SURROUND E/BBLUE, 8 SPOTS	21: p103 Fig 106 no2521
66	COLCHESTER	L/F-C/C	Cii	UD	L: NO DESCRIPTION	21: p103 Fig 106 no2520
67	COLCHESTER	L/F-C/C	Cii	UD	L: NO DESCRIPTION	21: p103 Fig 106 no2519
68	COLCHESTER	L/F-C/C	Cii	UD	L: PLAIN	21: p103 Fig 106 no2518
69	COLCHESTER	L/F-C/C	S/R	250-300	C: BANDS OF ENAMEL WITH CIRCLES IN THE BANDS, (BH.4)	21: p103 Fig 106 no2522
70	COLCHESTER	L/F-C/C	T/P	L/R	L: CENTRAL HEART DOT IN CENTRE, DOT ABOVE IN OUTER FIELD	21: p103 Fig 106 no2523
71	COLCHESTER	L/F-C/C	T/P	C/M	L: CENTRAL HEART, DOT ABOVE IN OUTER FIELD	21: p103 Fig 106 no2525

72	COLCHESTER	L/F-C/C	T/P	UD	NO DESCRIPTION	21: p104 no2524
73	COLCHESTER	L/F-C/C	T/P	UD	NO DESCRIPTION	21: p104 no2528
74	COLCHESTER	L/F-C/C	T/P	60-80	L: CENTRAL HEART, CORRODED	21: p103 Fig 106 no2527
75	COLCHESTER	L/F-C/C	T/P	12th-15th	C: THREE HOLES COULD HAVE CONTAINED E/, (BH.3)	21: p103 Fig 106 no2529
76	COLCHESTER	L/F-C/C	T/P	M	L: HEART WITH LONG DIVIDING TONGUE	21: p103 Fig 106 no2530
77	COLCHESTER	L/F-C/C	T/P	M/GRAVE	C: LAMP STYLE, ENAMELED FIELD, 12 E/SQUARES, (BH.3)	21: p103 Fig 106 no2531
78	CORBRIDGE	F-S	N	UD	L: ACORN SHAPED, TRANSVERSE RIB OVER CONVEX LID	22: p164 Fig 78 no64
79	CORBRIDGE	F-S	N	UD	L: CENTRAL MOTIF MISSING PHALLUS SHAPE E/BLUE, OUTER E/RED	22: p164 Fig 78 no65
80	CORBRIDGE	F-S	L	UD	B: (BH.4)	22: p164 Fig 78 no66
81	CORBRIDGE	F-S	L	UD	C: RAISED CENTRAL LOZENGE E/BLUE 5 SPOTS E/ORANGE, (BH.3)	22: p164 Fig 78 no67
82	CORBRIDGE	F-S	Cii	UD	L: CENTRAL CIRCLE E/GREEN/WHITE, OUTER FIELD MILLEFIORI	22: p164 Fig 78 no68
83	CORBRIDGE	F-S	N	UD	B: LIKE THE BASE OF ABOVE ACORN SHAPED	22: p164 Fig 78 no69
84	COWBRIDGE	S	T/P	UD	L: TIP ONLY REMAINS	23: p184 Fig 55 no16
85	DORCHESTER	C/C	Cii	UD	L: CENTRAL CIRCLE E/BLUE, 8 SPOTS OF E/BLUE/WHITE	24: p128 Fig 68 no88
86	DORCHESTER	C/C	Cii	200-300	L: CENTRAL HEART E/YELLOW, OUTER RING FROM TOP OF HEART	24: p128 Fig 68 no89
87	DORCHESTER	C/C	L	200-300	L: 25 CELLS HOLDING ALTERNATE E/GREEN/BLUE	24: p128 Fig 68 no90
88	DOVER	F	L	UD	C: 25 CELLS HOLDING ALTERNATE E/NO COLOURS	25: p161 Fig 38 no171
89	DOVER	F	T/P	UD	L: CENTRAL HEART, DOT ABOVE IN OUTER FIELD	25: p161 Fig 38 no172
90	DOVER	F	T/P	UD	L: CENTRAL HEART DOT IN CENTRE, DOT ABOVE IN OUTER FIELD	25: p161 Fig 38 no173
91	DOVER	F	T/P	UD	L: CENTRAL CIRCLE SPECKLED E/WHITE/BLUE, DIVIDED MILLEFIORI	25: p161 Fig 38 no174
92	DOVER	F	Cii	163-180	L: CONCENTRIC CIRCLES OF E/BLUE/GREEN/YELLOW	25: p161 Fig 38 no175
93	DOVER	F	Cii	200-270	L: RAISED CONCENTRIC CIRCLES 4, CENTRAL PERFORATION	25: p161 Fig 38 no176
94	EXETER	L/F-C/C	T/P	UD	L: CENTRAL HEART, DOT ABOVE IN OUTER FIELD	60: p255 Fig 115 no94
95	FISHBOURNE	V	Cii	100-280	C: CENTRAL RAISED BOSS, (BH.4)	55: p119 Fig 49 no129
96	FISHBOURNE	V	Cii	L-3rd	L: CENTRAL CIRCLE, SURROUND SERRATION, AND RAISED CIRCLE	55: p119 Fig 49 no130
97	FISHBOURNE	V	Cii	43-75	B: (BH.4)	55: p119 Fig 49 no131
98	FISHBOURNE	V	L	43-75	B: (BH.3)	55: p119 Fig 49 no132
99	FROCESTER	V	Ci	200-300	L: CENTRAL MOTIF LEOPARD, RAISED CABLED BORDER	26: p56 Fig 2.13 no329
100	FROCESTER	V	Ci	200-300	B: BASE OF THE ABOVE (BH.4)	26: p56 Fig 2.13 no330
101	GATCOMBE	V	Cii	50-375	L: CENTRAL CIRCLE, SURROUND WEDGE DIVISION E/BLUE/RED	27: p123 Fig 27 no580
102	GORHAMBURY	V	L	UD	L: STYLIZED FLOWER E/RED/GREEN, LOBES AT TERMINAL POINTS	28: p128 Fig 126 no202
103	GORHAMBURY	V	L	175-250	C: CENTRAL CONCENTRIC CIRCLES E/BLUE, OUTER E/YELLOW, (BH.3)	28: p128 Fig 126 no203
104	GORHAMBURY	V	Cii	UD	B: (BH.4)	28: p128 Fig 126 no204
105	GORHAMBURY	V	T/P	300-350	L: CENTRAL HEART E/BLUE, DOT ABOVE IN OUTER FIELD E/RED	28: p128 Fig 126 no205
106	GREAT WALSINGHAM	T/S	T/P	CON 407	L: CENTRAL HEART E/RED DOT IN CENTRE, DOT ABOVE OUTER E/BLUE	29: p40 Fig 4 no45
107	GREAT WALSINGHAM	T/S	T/P	CON 469	L: CENTRAL HEART E/RED, LONG DROPLET ABOVE	29: p40 Fig 4 no46

108	GREAT WALSINGHAM	T/S	T/P	CON 30	L: CENTRAL HEART WITH EXTENDED TIP AND CENTER E/BROWNISH	29: p42 Fig 4 no47
109	GREAT WALSINGHAM	T/S	T/P	UD	L: CENTRAL CIRCLE E/RED, SURROUND E/BLUE/RED 8 SPOTS	29: p42 Fig 4 no49
110	GREAT WALSINGHAM	T/S	T/P	CON 30	C: PUNCHED DECORATION ON LID, (BH.3)	29: p42 Fig 4 no48
111	GREAT WALSINGHAM	T/S	L	CON 410	C: STYLIZED FLOWER E/RED/BLUE,LOBES TERMINAL POINTS,(BH.4)	29: p43 Fig 4 no51
112	GREAT WALSINGHAM	T/S	L	CON 454	L: 25 CELLS HOLDING ALTERNATE E/RED MOSTLY MISSING	29: p42 Fig 4 no50
113	GREAT WALSINGHAM	T/S	L	CON 651	L: 2 HEARTS AT OPPOSING ENDS E/RED/BLUE/BROWN	29: p42 Fig 4 no52
114	GREAT WALSINGHAM	T/S	S/R	CON 603	L: 4 PETALS E/BLUE	29: p42 Fig 4 no53
115	GREAT WALSINGHAM	T/S	S/R	CON 453	C: CELTIC N DECORATION E/DARK, (BH.4)	29: p42 Fig 4 no54
116	GREAT WALSINGHAM	T/S	S/R	CON 409	C: CENTRAL CIRCLE E/BLUE CENTER DOT,SURROUND 8 SPOTS(BH.4)	29: p42 Fig 4 no55
117	GREAT WALSINGHAM	T/S	Cii	CON 470	L: CENTRAL WHEEL DIVIDED,SURROUND E/RED	29: p42 Fig 4 no56
118	GREAT WALSINGHAM	T/S	Cii	CON 652	L: 4 CONCENTRIC CIRCLES IN CENTER,SURROUND DIAMONDS E/RED	29: p42 Fig 4 no57
119	GREAT WALSINGHAM	T/S	Cii	CON 456	L: CENTRAL CIRCLE E/RED CENTRAL SQUARE E/YELLOW	29: p42 Fig 4 no58
120	GREAT WALSINGHAM	T/S	Cii	CON 455	L: SMALL CENTRAL CIRCLE E/BLUE, 4 RAISED CONCENTRIC CIRCLES	29: p42 Fig 4 no59
121	GREAT WALSINGHAM	T/S	Cii	CON 408	L: 4 CONCENTRIC CIRCLES IN CENTER, WITH CENTRAL PERFORATION	29: p42 Fig 4 no60
122	GREAT WALSINGHAM	T/S	T/P	CON 495	B: (BH.3)	29: p42 Fig 4 no61
123	GREAT WALSINGHAM	T/S	T/P	UD	B: (BH.3)	29: p42 Fig 4 no62
124	GREAT WALSINGHAM	T/S	T/P	CON 495	B: (BH.3)	29: p42 Fig 4 no63
125	GREAT WALSINGHAM	T/S	T/P	UD	B: (BH.3)	29: p42 Fig 4 no64
126	GREAT WALSINGHAM	T/S	T/P	CON 495	B: (BH.3)	29: p42 Fig 4 no65
127	GREAT WALSINGHAM	T/S	L	408-544	B: (BH.4)	29: p42 Fig 4 no66
128	GREAT WALSINGHAM	T/S	L	408-545	B: (BH.4)	29: p42 Fig 4 no67
129	GREAT WALSINGHAM	T/S	Cii	CON 661	B: (BH.3)	29: p42 Fig 4 no68
130	GREAT WALSINGHAM	T/S	Cii	CON 662	B: (BH.3)	29: p42 Fig 4 no69
131	GREAT WALSINGHAM	T/S	Cii	UD	B: (BH.1)	29: p42 Fig 4 no70
132	GREAT WALSINGHAM	T/S	Cii	CON 495	B: (BH.3)	29: p42 Fig 4 no71
133	ILCHESTER	F/DS	Cii	UD	L: RAISED BOSS, SURROUND TRIANGLES ENAMELED	30: p252 Fig119 no78
134	KINGSCOTE	S	T/P	43-130/40	L: CENTRAL PHALLUS MOTIF, SURROUND ENAMELED	31: p185 Fig 89 no7.22
135	KINGSCOTE	S	T/P	UD	B: (BH.3)	31: p185 Fig 89 no7.23
136	KINGSHOLM	S	T/P	P/R	B: (BH.3) NO SLOTTED SIDES	59: p33 Fig12 no 39
137	KINGSHOLM	S	Cii	P/R	B: (BH.3)	59: p33 Fig12 no 37
138	KINGSHOLM	S	Cii	P/R	B: (BH.3)	59: p33 Fig12 no 38
139	LINCOLN	L/F-C	T/P	L4th	L: LAMP STYLE, CENTRAL ALTER MOTIF,SURROUND DECORATION	32: p150 Fig64 no28
140	LINCOLN	L/F-C	T/P	L3rd-L4th	L: TIP ONLY REMAINS	32: p150 Fig64 no29
141	LONDON	F-C	N	60-90	L: NO DECORATION SILVERING REMAINS	33: p394 Table 2
142	LONDON	F-C	T/P	50-120	L: CENTRAL MOTIF BUST, SILVERING REMAINS	33: p394 Table 2
143	LONDON	F-C	T/P	50-120	L: CENTRAL MOTIF BUST, SILVERING REMAINS	33: p394 Table 2

144	LONDON	F-C	T/P	50-120	L: CENTRAL MOTIF BUST, SILVERING REMAINS	33: p394 Table 2
145	LONDON	F-C	T/P	50-120	L: CENTRAL MOTIF BUST, SILVERING REMAINS	33: p394 Table 2
146	LONDON	F-C	T/P	100-300	L: CENTRAL CIRCLE ENAMELED, SURROUND DIVIDED MILLEFIORI	33: p394 Table 2
147	LONDON	F-C	T/P	175+	L: CONCENTRIC CIRCLES IN CENTRE, SURROUND DIVIDED MILLEFIORI	33: p394 Table 2
148	LONDON	F-C	T/P	175+	L: NO DESCRIPTION	33: p394 Table 2
149	LONDON	F-C	T/P	UD	L: NO DESCRIPTION	33: p394 Table 2
150	LONDON	F-C	T/P	UD	L ALTERNATE COLOURED CELLS	33: p394 Table 2
151	LONDON	F-C	T/P	UD	L: STAR OR SUN	33: p394 Table 2
152	LONDON	F-C	T/P	UD	B: NO DESCRIPTION	33: p394 Table 2
153	LONDON	F-C	T/P	UD	L: CENTRAL HEART DOT IN CENTRE, DOT ABOVE IN OUTER FIELD	33: p394 Table 2
154	LONDON	F-C	T/P	400+	B: NO DESCRIPTION	33: p394 Table 2
155	LONDON	F-C	T/P	UD	L: ENAMELED LID WITH STYLIZED FLOWER AND PALM	33: p394 Table 2
156	LONDON	F-C	Cii	45-150	L: CONCENTRIC CIRCLES RAISED	33: p394 Table 2
157	LONDON	F-C	Cii	45-150	L: CONCENTRIC CIRCLES RAISED	33: p394 Table 2
158	LONDON	F-C	Cii	45-150	L: CONCENTRIC CIRCLES RAISED	33: p394 Table 2
159	LONDON	F-C	Ci	70-130	L: CENTRAL MOTIF EAGLE SILVERED	33: p394 Table 2
160	LONDON	F-C	Ci	70-130	L: CENTRAL MOTIF EAGLE SILVERED	33: p394 Table 2
161	LONDON	F-C	Cii	UD	L: NO DECORATION SILVERING REMAINS	33: p394 Table 2
162	LONDON	F-C	Cii	UD	L: NO DECORATION SILVERING REMAINS	33: p394 Table 2
163	LONDON	F-C	Cii	UD	B: NO DESCRIPTION	33: p394 Table 2
164	LONDON	F-C	Cii	UD	B: NO DESCRIPTION	33: p394 Table 2
165	LONDON	F-C	Cii	UD	L: CONCENTRIC CIRCLES OF ENAMEL	33: p394 Table 2
166	LONDON	F-C	Cii	UD	L: CENTRAL CIRCLE, SURROUND MILLEFIORI	33: p394 Table 2
167	LONDON	F-C	Cii	UD	L: CENTRAL CIRCLE, SURROUND MILLEFIORI	33: p394 Table 2
168	LONDON	F-C	Cii	140-220	L: CENTRAL HEART, OUTER RING FROM TOP OF HEART	33: p394 Table 2
169	LONDON	F-C	Cii	140-220	L: CENTRAL HEART, OUTER RING FROM TOP OF HEART	33: p394 Table 2
170	LONDON	F-C	Cii	UD	L: SEVEN ELLIPTICAL CELLS	33: p394 Table 2
171	LONDON	F-C	Cii	125+	B: NO DESCRIPTION	33: p394 Table 2
172	LONDON	F-C	Cii	125+	B: NO DESCRIPTION	33: p394 Table 2
173	LONDON	F-C	Cii	125+	B: NO DESCRIPTION	33: p394 Table 2
174	LONDON	F-C	Cii	125+	B: NO DESCRIPTION	33: p394 Table 2
175	LONDON	F-C	Cii	125+	B: NO DESCRIPTION	33: p394 Table 2
176	LONDON	F-C	Cii	UD	L: ENAMELED WITH LOBES	33: p394 Table 2
177	LONDON	F-C	L	UD	L: 2 HEARTS AT OPPOSING ENDS	33: p394 Table 2
178	LONDON	F-C	L	120-165	L: 25 CELL DIVISION TO TAKE ENAMEL	33: p394 Table 2
179	LONDON	F-C	L	UD	L: CENTRAL CIRCLE, SURROUND ENAMELED	33: p394 Table 2

180	LONDON	F-C	S/R	130-200	L: NO DESCRIPTION	33: p394 Table 2
181	LONDON	F-C	S/R	130-200	L: NO DESCRIPTION	33: p394 Table 2
182	LONDON	F-C	S/R	UD	L: 16 CELL DIVISION SILVERING REMAINS	33: p394 Table 2
183	LONDON	F-C	S/R	UD	L: CELTIC N DECORATION	33: p394 Table 2
184	NEWSTEAD	F	T/P	UD	L: CENTRAL MOTIF PHALLUS	34: p332/3 pl LXXXXIX
185	NEWSTEAD	F	T/P	UD	L: CENTRAL CIRCLE, SURROUND ENAMELED 8 SPOTS	34: p332/3 pl LXXXXIX
186	NEWSTEAD	F	Cii	UD	L: CENTRAL HEART ENAMELED, OUTER RING FROM TOP OF HEART	34: p332/3 pl LXXXXIX
187	NEWSTEAD	F	S/R	UD	L: 16 CELL DIVISION TO TAKE ENAMEL	34: p308 pl LXXXI
188	NEWSTEAD	F	Cii	UD	L: CONCAVE LID WITH RAISED LIP, CENTRAL PERFORATION	34: p308 pl LXXXI
189	NEWSTEAD	F	Cii	UD	B: (BH.3)	34: p308 pl LXXXI
190	NEWSTEAD	F	Cii	UD	B: (BH.4)	34: p308 pl LXXXI
191	OLD PENRITH	F/VICUS	Ci	UD	C: CENTRAL MOTIF EAGLE WITH MOULDED BORDER	63: p184 no11
192	PENTRE FARM	S	Cii	P/R	L: CENTRAL FLOWER WITH 6 POINTS	35: p65 Fig21 no5
193	RIBCHESTER	F-S	Cii	150-220	L: CENTRAL CIRCLE ENAMELED, SURROUND ENAMELED 8 SPOTS	36: p257 Fig 64 no192
194	RICHBOROUGH	L/F	Ci	UD	C: CENTRAL MOTIF ANIMAL CROUCHING, MOULDED BORDER(BH.3)	37: p81 pl XII
195	RICHBOROUGH	L/F	Cii	UD	C: CONCENTRIC CIRCLES OF E/BLUE/GREEN/YELLOW, (BH.3)	add bf 49 p124 pl XXXIV
196	RICHBOROUGH	L/F	Ci	UD	L: CENTRAL MOTIF STYLIZED EAGLE, OUTER CONCENTRIC MOULDING	38: p101 pl XLIV
197	RICHBOROUGH	L/F	Ci	UD	L: CENTRAL MOTIF FROG, OUTER INCISED MOULDING	38: p101 pl XLIV
198	RICHBOROUGH	L/F	Ci	UD	L: CENTRAL MOTIF HARE, OUTER BORDER CABLED	38: p101 pl XLIV
199	RICHBOROUGH	L/F	T/P	UD	C: CENTRAL HEART E/YELLOW, DOT ABOVE IN OUTER FIELD	add bf 49 p124 pl XXXIV
200	RICHBOROUGH	L/F	L	43-300	C: CENTRAL CIRCLE, OUTER DIVIDED BY L/SHAPE ENAMELED	add bf 49 p124 pl XXXIV
201	RICHBOROUGH	L/F	L	UD	L: FOUR CORNERS HOLD STYLIZED LEAF SHAPES ENAMELED	add bf 49 p124 pl XXXIV
202	STONEA	S	T/P	200-300	L: CENTRAL HEART DOT IN CENTRE, DOT ABOVE IN OUT FIELD E/BLUE	39: Fig 110 no74
203	ULEY	T/S	T/P	P/R	L: CENTRAL HEART, DOT ABOVE IN OUTER FIELD E/BLUE	40: p210 Fig 156 no1
204	USK	L/F	Ci	43-69	L: CENTRAL MOTIF BOAR, RAISED DECORATION AROUND BOAR	41: p136/7 Fig 41 no8
205	USK	L/F	S/R	UD	B: (BH.3) FLANGE AROUND EDGE	41: p136/7 Fig 41 no9
206	VERULAMIUM	F-C/C	Ci	140-50	C: CENTRAL MOTIF FROG, OUTER BORDER CABLED (BH.3)	46: p122 Fig 34 no65
207	VERULAMIUM	F-C/C	Ci	105-115	C: LID INTENDED TO TAKE MOTIF, RAISED OUTER BORDER	46: p122 Fig 34 no66
208	VERULAMIUM	F-C/C	Ci	UD	C: LID INTENDED TO TAKE MOTIF, RAISED OUTER BORDER	45: p36 Fig 13 no99
209	VERULAMIUM	F-C/C	Cii	350-375	L: CONCENTRIC CIRCLES CENTER E/RED NEXT BAND E/BLUE	45: p36 Fig 13 no100
210	VERULAMIUM	F-C/C	Cii	UD	B: (BH.3)	44: p26 Fig 16 no137
211	VERULAMIUM	F-C/C	T/P	250-350	L: CENTRAL HEART, NO ENAMEL	43: p201 Fig67 no23
212	VERULAMIUM	F-C/C	T/P	375-400	L: CENTRAL HEART E/RED, OUTER FIELD E/BLUE	45: p36 Fig 13 no101
213	VERULAMIUM	F-C/C	T/P	250-270	B: (BH.3) THE HOLES ARE RECESSED, TIP REMAINS ONLY	45: p36 Fig 13 no102
214	VERULAMIUM	F-C/C	S/R	375-380	C: STYLIZED FLOWER OR CELTIC N E/BLUE, (BH.4) LID FITS OVER BASE	45: p36 Fig 13 no98
215	VERULAMIUM	F-C/C	L	130-50	C: CENTRAL CIRCLE DIVIDED WITH 4 SPOTS, (BH.3)	46: p122 Fig 34 no67

216	WANBOROUGH	S	Cii	UD	B: (BH.4)	47: p79 Fig 30 no17
217	WAVEDON GATE	S	T/P	250-400	L: CENTRAL HEART E/RED, DOT ABOVE IN OUTER FIELD E/BLUE	48: p109 Fig 60 no40
218	WILCOTE	V	L	200-250	C: LID DIVIDED DOWN CENTRE, DECORATION CORRODED,(BH.2)	49: p109 Fig 46 no63
219	WINCHESTER	C/C	Ci	69-96	L: CENTRAL MOTIF ANIMAL CROUCHING	63: p185 no21
220	WROXETER	L/F-C/C	T/P	UD	NO DESCRIPTION	54: p252 B1/5
221	WROXETER	L/F-C/C	T/P	UD	NO DESCRIPTION	54: p252 B1/5
222	WROXETER	L/F-C/C	T/P	UD	NO DESCRIPTION	54: p252 B1/5
223	WROXETER	L/F-C/C	T/P	UD	NO DESCRIPTION	54: p252 B1/5
224	WROXETER	L/F-C/C	T/P	UD	NO DESCRIPTION	54: p252 B1/5
225	WROXETER	L/F-C/C	T/P	UD	B: (BH.3) CORRODED	50: p211 pl 51 noA341
226	WROXETER	L/F-C/C	Ci	L1st-E2nd	C: CENTRAL MOTIF ANIMAL CROUCHING, MOULDED BORDER,(BH.4)	50: p211 pl 51 noA308
227	WROXETER	L/F-C/C	Ci	43-150	C: CENTRAL MOTIF ANIMAL CROUCHING, MOULDED BORDER	51: p28 pl XIX
228	WROXETER	L/F-C/C	Cii	43-150	C: CONCENTRIC RAISED CIRCLES, (BH.4)	51: p27 pl XVIII
229	WROXETER	L/F-C/C	Cii	UD	L: CONCENTRIC RAISED CIRCLES	52: Fig 4.13 no149
230	WROXETER	L/F-C/C	Cii	UD	L: CONCENTRIC RAISED CIRCLES, CENTRAL CIRCLE CABLED	52: Fig 4.13 no150
231	WROXETER	L/F-C/C	Cii	UD	L: CENTRAL CIRCLE, SURROUND DIVIDED BY TRIANGLES	52: Fig 4.13 no151
232	WROXETER	L/F-C/C	Cii	UD	B: (BH.1) SLOTTED SIDES	52: Fig 4.13 no152
233	WROXETER	L/F-C/C	Cii	UD	NO DESCRIPTION	54: p252 B2
234	WROXETER	L/F-C/C	L	UD	L: 25 CELLS DIVISION E/YELLOW, E/GREEN AROUND CENTRAL CELL	50: p211 pl 51 noA314
235	WROXETER	L/F-C/C	L	43-160	L: BASE ONLY	50: p211
236	WROXETER	L/F-C/C	L	UD	C: 25 CELLS HOLDING E/RED/BLUE/YELLOW, (BH.4)	51: p27 pl XVIII
237	WROXETER	L/F-C/C	L	UD	NO DESCRIPTION	54: p252
238	WROXETER	L/F-C/C	S/R	L4th	C: CELTIC N DECORATION, (BH.4)	54: p197 Fig 299 no2
239	WROXETER	L/F-C/C	Cii	UD	NO DESCRIPTION	51: p29
240	WROXETER	L/F-C/C	Cii	UD	NO DESCRIPTION	51: p29
241	WROXETER	L/F-C/C	Cii	UD	NO DESCRIPTION	51: p29
242	WROXETER	L/F-C/C	Cii	UD	NO DESCRIPTION	51: p29
243	WROXETER	L/F-C/C	Cii	43-150	NO DESCRIPTION	51: p29
244	WROXETER	L/F-C/C	Cii	43-150	NO DESCRIPTION	51: p29
245	WROXETER	L/F	Ci	57-90	L:CENTRAL REPOUSSE DECORATION,SILVERED,MOTIF HOLE REMAINS	53: p120 Fig 4.17 no151
246	WROXETER	L/F	Cii	57-90	C: PLAIN LID,(BH 3), NO SILVERING REMAINS	53: p120 Fig 4.17 no150
247	YORK	L/F-C	Ci	43-96	L: CENTRAL MOTIF STYLIZED EAGLE, OUTER CONCENTRIC MOULDINGS	63: p185 no24
248	CAERNARFON	F/S	T/P	43-230	L: CENTRAL HEART EXTENDED, OUTER FIELD E/GREEN	57: p141 fig 6 no 18
249	CAERWENT	C/C	T/P	UD	L: LID E/YELLOW ONTO WHICH SMALL SPECKS E/BLACK	unpublished
250	CAERWENT	C/C		UD	NO DESCRIPTION	unpublished
251	CAERWENT	C/C		UD	NO DESCRIPTION	unpublished

252	LEICESTER	C/C	T/P	UD	L: LAMP STYLE, CENTRAL CIRCLE OUTER FIELD E/RED	58: p255 fig 84 no 10
253	LEICESTER	C/C	Cii	UD	L: CENTRAL HEART E/RED, OUTER RING FROM TOP OF HEART E/BBLUE	58: p255 fig 84 no 9
254	LOUGHOR	F	Cii	UD	L: 3 CONCENTRIC CIRCLES, CORRODED	56: p254 fig 96 no 78
255	LOUGHOR	F	Cii	UD	B: (BH 3)	56: p255 fig 96 no 77
256	LOUGHOR	F	Cii	UD	L: 3 CONCENTRIC CIRCLES, CORRODED	56: p255 fig 96 no 76
257	LOUGHOR	F		UD	FRAGMENT	56: p255 fig 96 no 79
No	LOCATION	SITE	SHAPE	PUB	DESCRIPTION	
1	ALCHESTER	S	Ci	BREWER	C:CENTRAL FROG MOTIF, OUTER INCISED MOULDING	
2	BAUNTON		Cii	62: 21/30	L: CORRODED TOP, UNDER SIDE SILVERED	
3	BILLINGSGATE		S/R	61: no142	L: CELTIC N DECORATION E/BBLUE, OUTER FIELD E/GREEN	
4	BRINGHURST		T/P	62: 1/10	L: CORRODED TOP, TRACES OF E/ BLUE AND WHITE	
5	CAISTOR-BY-NORWHICH	C/C	Ci	63: no5	C: CENTRAL COCK OR HEN MOTIF,(BH 4)	
6	CAERPHILLY		T/P	62: 1/10	L: FIVE CELLS CONTAINING E/WHITE,RED,ORANGE	
7	CHURCHILL		Ci	62: 11/20	C: CENTRAL EAGLE MOTIF, CABLED BORDER, RAISED OUTER EDGE	
8	CLIFTON REYNES		S/R	62: 1/10	L: STYLIZED PETAL,2 CENTRAL CIRCLES E/RED, OUTER PETAL E/BBLUE	
9	COLCHESTER	L/F-C/C	T/P	61: no138	L: CENTRAL HEART EXTENDED DIVISION, DOT ABOVE IN OUTER FIELD	
10	COLCHESTER	L/F-C/C	Cii	61: no145	C: 2 CONCENTRIC CIRCLES E/GREEN,WHITE, 8 DOTS IN OUTER FIELD	
11	COUNTY DURHAM		T/P	61: no150	C: LAMP STYLE,CENTRAL PHALLUS MOTIF,SILVERED, (BH,3)	
12	COUNTY DURHAM		S/R	61: no167	C: MULTI LOZENGE CELLS E/BBLUE,YELLOW, (BH 4)	
13	DOVER	F	T/P	61: no148	C: PUNCHED DECORATION BIRD, OUTER LID EDGE PUNCHED,(BH 3)	
14	EAST ANGLIA		Ci	61: no153	C: CENTRAL EAGLE MOTIF, CABLED BORDER, SILVERED,	
15	EAST ANGLIA		L	61: no159	L: 25 CELLS HOLDING E/RED,GREEN	
16	EAST ANGLIA		Cii	61: no147	L: CENTRAL HEART, OUTER DIVISION FROM THE TOP OF HEART	
17	EAST ANGLIA		T/P	61: no163	L: CENTRAL HEART DOT IN CENTER, DOT ABOVE IN OUTER FIELD	
18	EAST ANGLIA		L	61: no167	L: 2 STYLIZED HEARTS AT OPPOSING ENDS E/BBLUE	
19	GODDERSTONE		Ci	63: no7	L: CENTRAL PANTHER MOTIF,PLAIN MOULDING	
20	GREAT CHESTERFORD		Ci	63: no8	L: CENTRAL CROUCHING ANIMAL, OUT SIDE CABLED MOULDING	
21	GREAT EASTON		T/P	62: 1/10	L: CENTRAL HEART E/RED	
22	HATCLIFFE		L	62: 21/30	L: 25 CELLS	

23	HEREFORD/WORCS		L	62: 1/10	L: 25 CELLS HOLDING E/DISCOLOURED
24	KNARESBOROUGH		Cii	62: 11/20	L: CONCENTRIC CENTRAL CIRCLES E/RED,CHAMPLEVE E/, GOLDING
25	LACKFORD		Cii	62: 11/20	L: CORRODED, CENTRE CUT OUT,REMAINS OF ORANGE ENAMEL
26	LIMPSFIELD		L	62: 21/30	L: CENTRAL BIRD MOTIF LOOKING BACK, SILVERED
27	LINCOLN		L	61: no143	L: 2 STYLIZED HEARTS AT OPPOSING ENDS
28	LINCOLNSHIRE		S/R	61: no158	L: 16 CELL DIVISION, TRACES E/RED,GREEN
29	LINCOLNSHIRE/NORTH		S/R	62: 11/20	C: CELTIC N DECORATION E/BLUE,RED
30	LINCOLNSHIRE		L	61: no165	L: ELONGATED, RAISED BOSS GILDED,2 DOTS E/BLUE,GREEN
31	MIDDLEWICH		Ci	62: 11/20	L: CENTRAL BUST FACING RIGHT
32	MILDENHALL		T/P	62: 1/10	L: TIP REMAINS, CENTRAL HEART E/BLUE,YELLOW
33	NEAR HARWICH		Ci	63: no9	L: CENTRAL COCK OR HEN MOTIF.
34	NORFOLK		T/P	61: no157	L: CENTRAL PHALLUS MOTIF, OUTER FIELD E/GREEN
35	NORFOLK		Cii	61: no146	L: CENTRAL HEART, OUTER DIVISION FROM THE TOP OF HEART
36	NORFOLK		T/P	61: no149	L: CENTRAL CRESCENT E/GREEN, OUTFIELD SILVERED
37	NORFOLK		Ci	61: no164	C: CENTRAL HAIR/BIRD, OUTER FIELD DIVIDED BY 12 TRIANGLES
38	NORFOLK		Cii	61: no167	L: 2 CONCENTRIC CIRCLES,OUTER FIELD ALTERNATE E/BLUE,WHITE
39	NORTON/ NORTHHAMP		L	62: 1/10	C: HEART SHAPE AT OPPOSING ENDS,CENTRAL BAND SQ E/RED
40	NOTTINGHAMSHIRE/ N		L	62: 21/30	L: 25 CELLS E/BLUE,BROWN
41	NOTTINGHAMSHIRE/ N		T/P	62: 21/30	B: NO DESCRIPTION
42	NOTTINGHAMSHIRE/ N		Cii	62: 21/30	L: SIX SIDED TRACES E/BLUE
43	PERSHORE		L	62: 11/20	L: 25 CELLS E/RED,BLUE, 3 CORNER KNOBS
44	POCKLINGTON		T/P	62: 11/20	C: 3 CONCENTRIC CIRCLES E/RED,ORANGE, (BH 3)
45	POCKLINGTON		T/P	62: 11/20	C: 3 CONCENTRIC CIRCLES E/BLUE,ALTERNATING E/BLUE,RED
46	SILCHESTER		T/P	61: no139	L: CENTRAL HEART FLORAL MILLEFIORI, BORDER E/YELLOW,BROWN
47	SILVERSTONE		T/P	62: 21/30	L: 3CONCENTRIC CIRCLES E/BLUE,RED,GREEN,TRACES OF SILVERING
48	SILVERSTONE		T/P	62: 21/30	L: CENTRAL HEART DOT CENTER E/RED,DOT ABOVE OUTER E/GREEN
49	SOUTHWONSTON		T/P	62: 21/30	L:CENTRAL HEART DOT IN CENTER E/RED,DOT ABOVE IN OUTER FIELD
50	STOUR VALLEY		Ci	63: no17	C: CENTRAL FROG MOTIF,BORDER BEADED
51	STUDLAND/DORSET		N	61: no152	C: PUNCHED DECORATION DIVIDING LID INTO 4 ,(BH 3)
52	THETFORD		L	61: no144	L: CENTRAL CELTIC N E/RED,BLUE, BORDER OPPOSED TRIANGLES
53	TOWCESTER		S/R	62: 1/10	L: CORRODED, DIVIDED CELLS E/RED
54	WALSHAM LE WILLOWS		L	62: 1/10	B: (BH 4)
55	WAPPENBURY		L	62: 1/10	L: 25 CELLS, 2 CORNERS HAVE KNOBS
56	WENHASTON/ SUFFOLK		T/P	62: 11/20	L: CENTRAL HEART DOT IN CENTER, DOT ABOVE IN OUTER FIELD
57	WEST LINDSEY		L	62: 21/30	B: (BH 4)
58	WEYMOUTH		Cii	61: no166	L: CENTRAL STAR, OUTER SIX ELLIPTICAL CELLS

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