II. Finds Reported under the Portable Antiquities Scheme

By JOHN PEARCE and SALLY WORRELL

2018 marks the twenty-first anniversary of the establishment of the Portable Antiquities Scheme (PAS) in 1997 as an initiative to record archaeological objects found by members of the general public. Initially set up in pilot form, in 2003 it was extended to the whole of England and Wales.[1] Surveys of Roman period finds recorded by the PAS have been published in *Britannia* since 2004. This fifteenth annual report summarises the general character and distribution of Roman finds reported in 2017 and publishes significant individual artefacts recorded by Finds Liaison Officers.

OVERVIEW

The summary of the Roman period finds reported to the PAS in 2017 begins as in previous reports with a discussion of their distribution. Table 1 presents the numbers of object types recorded on the database by county, using older administrative boundaries for consistency with previous reports; counties are as usual grouped by PAS region. The first three categories comprise coins, brooches and other personal ornaments made of metal, the numerically most significant categories of Roman period finds. The fourth column in the table shows the number of records of Roman objects in all materials, including metallic and non-metallic objects (i.e. ceramic, glass and stone objects and building materials), made for each county. This follows the same format used for presenting the 2016 finds.[2] As a single record, for example a description of a ceramic assemblage or coin hoard, may sometimes document more than one item, the total number of Roman objects documented in the year is larger than the number of records. The number of Roman coins documented in 2017 both *in toto* and in some counties is therefore greater than the number of Roman period records. Nonetheless the distribution of records can reasonably be considered as a proxy indicator for the distribution of object findspots. 2017 saw many records made for Roman objects found both in eastern England, in particular in coastal counties from north Yorkshire to Suffolk, and in some central southern English counties, especially Oxfordshire, Hampshire, Wiltshire and Somerset. In western England and Wales the number of records is much smaller. The documenting of a small number of large hoards during 2017 is partly responsible for the very high numbers of coins in some counties. Significant examples include hoards from Angle, Pembs. (NMGW-C6E489), North Rauceby, Lincs. (LIN-F6D516), Warmington, Warwicks. (WMID-7AECFC), Ellingham, Harbridge and Ibsley, Hants. (WILTD0893) and Whitelackington, Somerset (SOM-D31FA2).[3] If these individual

[1] S. Worrell, 'Roman Britain in 2006 II. Finds reported under the Portable Antiquities Scheme', *Britannia* 38 (2007), 303.

[2] J. Pearce and S. Worrell, 'Roman Britain in 2016 II. Finds reported under the Portable Antiquities Scheme', *Britannia* 48 (2017), 427. The quantities of individual finds can be calculated by manipulating the data available on the PAS website (www.finds.org.uk).

[3] Hoards continue to be published in full through the *Coin Hoards of Roman Britain* series, as well as the individual coins being reported on the PAS database. PAS hoard data have been used for the now complete collaborative project on hoarding between the British Museum and the University of Leicester 'Crisis or Continuity. Hoarding in Iron Age and Roman Britain with special reference to the 3rd century AD'

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TABLE 1. NUMBERS OF NON-CERAMIC ARTEFACTS RECORDED BY THE PAS IN 2017 BY COUNTY AND TYPE

	Coins	Brooches	Other personal adornment	All object records (Roman)
Wales				
Denbigh	3	6	0	9
Pembroke	105	0	0	1
Wrexham	0	2	0	2
Carmarthen	0	0	0	2
Monmouth	26	5	0	12
Powys	3	0	1	4
Glamorgan	0	0	0	0
Bridgend	0	0	0	0
Gwynedd	1	1	0	3
Newport	0	0	0	0
Swansea	0	0	0	0
Flintshire	4	10	0	18
Conwy	1	1	0	2
Rhondda Cynon Taf	0	0	0	0
Anglesey	0	1	0	2
England				
Northumbd	1	1	0	4
Tyne & Wear	0	0	0	0
Co. Durham	10	7	5	87
N Yorks.	591	89	8	514
E Yorks.	371	90	7	493
S Yorks.	40	9	1	39
W Yorks.	158	7	1	150
N Lincs.	227	23	8	310
NE Lincs.	0	0	0	14
Cumbria	100	13	5	154
Gt. Manchester	1	0	0	2
Lancs.	29	16	2	84
Merseyside	1	0	0	3
Cheshire	44	15	0	67
Notts.	264	49	1	363
Derbys.	33	11	1	5
Herefs.	50	24	1	66
Shrops.	117	63	0	173
Staffs.	150	44	3	105
W Midlands	8	0	0	10
Leics.	176	83	5	263
Lincs.	4901	198	23	1567
Rutland	106	15	2	127
Worcs.	95	67	4	168
Warwicks.	626	60	8	319
Northants.	576	53	25	738
Norfolk	2291	365	69	2812
Suffolk	2289	283	49	2677
Cambs.	985	48	8	968
Essex	146	28	4	189
Beds.	74	11	6	98
Herts.	278	29	6	316
Bucks.	387	34	4	357
Oxon.	1401	121	49	1470
Gt. London	62	11	2	150

Continued

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Hants.	5452	84	18	752
Berks.	278	15	6	277
IOW	270	31	2	310
Surrey	102	16	2	115
W Sussex	228	12	1	248
E Sussex	86	11	1	90
Kent	488	31	5	569
Wilts.	1933	129	21	1815
Glos.	227	55	7	310
Avon	205	23	4	257
Somerset	754	58	6	469
Dorset	292	75	12	389
Devon	29	8	0	42
Cornwall	134	16	1	86
Total	27209	2457	394	20646

hoards are set aside, the regional variability in the distribution of PAS finds closely follows the pattern established in previous years. As previously noted, this is determined by multiple causes, including the availability of metal objects in antiquity, historic and contemporary farming practice and the intensity of metal-detector use.[4]

With the addition of the coins recorded in 2017 (27, 209) more than 257,000 Roman coins have been recorded by the PAS, as calculated from these annual totals, an outcome of the long-standing emphasis on recording large assemblages of Roman coins *in toto*.[5] The tabulation format this year means that the frequency of coins documented relative to all other metallic objects in 2017 can only be compared directly to the 2016 data. As for 2016 finds, the outnumbering of brooches by coins at a ratio of more than 10 to 1 suggests that patterns of discovery and documentation again approximate to those established from 2003 onwards.[6]

28,162 brooches have been documented by the Scheme since 2003 in these annual reports, including the examples recorded in 2017.[7] As always this number comprises brooches with date-spans across the late Iron Age–Roman transition as well as brooches dated to within the Roman period proper. The distribution of 2017 brooch finds is very similar to previous years in two major respects. First, the highest concentrations are documented in eastern England and in some southern and south-western English counties. Second, in several counties in the west and north-west of the English Midlands, the ratio of brooches to coins is much higher than average, from 1:3 (for example Cheshire or Staffordshire) to 1:2 or greater (e.g. Herefordshire or Shropshire).[8] Other jewellery and dress items (mainly finger-rings and bracelets) are again the most frequently documented metal artefact types after brooches, but their numbers are much smaller. The most significant single assemblage of (non-coin) objects found in 2017 is the hoard from near Gloucester, comprising *c.* 100 sheet bronze fragments probably collected for recycling. As well as statue fragments and a scrap of an inscription from a likely statue base, it

(https://www2.le.ac.uk/departments/archaeology/research/previous-research-projects/hoarding-in-iron-age-and-roman-britain) and the ongoing 'Oxford Coin Hoards of the Roman Empire' project (http://chre.ashmus.ox.ac.uk/content/about).

[4] K. Robbins, 'Balancing the scales: exploring the variable effects of collection bias on data collected by the Portable Antiquities Scheme', *Landscapes* 14 (2013), 54–72.

[5] S. Moorhead and P. Walton, 'Coins recorded with the Portable Antiquities Scheme: a summary', *Britannia* 42 (2011), 432–7; Pearce and Worrell, op. cit. (note 2, 2017), 428–9.

[6] A selection of the most important coins is published annually in the *British Numismatic Journal* by S. Moorhead.

[7] Pearce and Worrell, op. cit. (note 2, 2017), 428–30.

[8] Pearce and Worrell, op. cit. (note 2, 2017), 430.

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also includes a complete dog statuette with its anatomical details rendered with a degree of stylisation.[9]

ARTEFACT DESCRIPTIONS

The following 24 entries publish individual highlights among the past year's discoveries recorded by members of the PAS and Treasure Department at the British Museum.[10] They are selected because of their contribution to the study of the visual and material culture of Roman Britain. The reference number associated with each record is the unique identifier which can be used to consult these object records on the PAS website: www.finds.org.uk. One object (the Nether Wallop ring, No. 21) was also treated as a Treasure case and is thus also designated with its Treasure number in the format of year (20XX) and reference number (TXX).[11]

The silver, copper- and lead-alloy artefacts published here belong to diverse 'small find' functional categories, made between the late Iron Age and the fifth century A.D. The forms and decoration of these objects draw on Classical and Iron Age traditions. The ten figurines include both more commonly documented deities (Minerva, Mercury) and less common images, including a highly classicising figurine of Neptune and a stylised rider from a 'horse-and-rider' statuette. Personal ornaments include three brooches of types not previously documented in Britain and a possible hairpin. There are also five leatherwork fittings from harness and baldrics, a likely furniture fitting in the form of a griffin and an anthropomorphic vessel mount, as well as a stylus of late Roman type, a decorated pair of dividers and a large decorated fragment of a lead tank carrying an apotropaic image not previously seen on these possibly Christian objects.

CUMBRIA

(1) **Westward** (LANCUM-678D1 F) (FIG. 1).[12] An incomplete cast copper-alloy figurine, being a well-modelled rendering of a nude male deity but worn and pitted by corrosion and missing its extremities due to old breaks. The lower right arm has broken off but survives. The figurine is 71 mm tall, 30 mm wide and weighs 39.3 g. The god, naked save for a chlamys draped over the left shoulder and arm, stands in contrapposto pose, left leg bent and right straight. His coiffure is visible as a thick clumped fringe encircling his head and as traces of locks in grooves on the otherwise very worn top of his head. On the oval face traces of eyes and nostrils can be seen but the detail is otherwise lost to wear. Traces of musculature, the spinal groove and genitalia are visible on the god's torso; the effectiveness of the modelling of anatomy is best displayed in the buttocks and legs which are broken off at the calves.

[9] Work is currently in progress on documenting the assemblage, with a view to future publication in *Britannia*. A short recent paper provides a summary of the find: K. Adams, M. Henig and J. Pearce, 'A founder's hoard from near Gloucester', *Bulletin of the Association for Roman Archaeology* (2018) 24, 78–84. The inscription is included in Roger Tomlin's survey of inscriptions, see R.S.O. Tomlin, 'Roman Britain in 2017. III. Inscriptions', *Britannia* 49 (2018), No. 2.

[10] The object descriptions present substantially revised versions of PAS database entries by the authors of this report. Further discussion of the form and significance of individual objects has also been added.

[11] Throughout the year staff in the British Museum, in particular Richard Hobbs and Eleanor Ghey, have provided invaluable advice in the identification of individual objects. Our debt to Martin Henig will be apparent from the footnotes and we once again thank him for his generosity in discussing many of the artefacts published here, though any errors are of course our responsibility. Again too we express our thanks to Barry Burnham for reading and commenting on a draft.

[12] Found by L. Ingledow. Recorded by D. Boughton, S. Worrell, M. Henig and J. Pearce.

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FIG. 1. Westward, figurine of Apollo (No. 1). Scale 1:1. (*Photo: D. Boughton; © D. Boughton*)

This figure of a slender male youth can be identified as the god Apollo, one of the less frequently attested male deities from Britain.[13] In this case the worn remnants of the coiffure on top of the head are better interpreted as those of a topknot rather than as the wings of Mercury, although there are no traces of the longer strands of hair which fall to the shoulders on other representations of Apollo.[14] The missing hands may have held more diagnostic attributes of the god, for example the plectrum and lyre. The pose of the deity and the draping of the chlamys across the shoulder are echoed in other figurines of Apollo, for instance in a find from near Oxford (probably Woodeaton) and the more languid classicising statuette with delicately modelled topknot from London.[15] Similar figurines of slender male figures documented by the PAS may also be identified as further examples of Apollo, for instance at Chattisham, Suffolk (SF-902DD3) and Corse, Glos. (GLO-058493).[16]

CHESHIRE

(2) **Capenhurst** (LVPL-1CA02C) (FIG. 2).[17] A small lead-alloy figurine of Minerva, worn and with both forearms lost. It is 52 mm high, 25 mm wide and 10 mm thick; it weighs 26.6 g. The head with a high crested helmet and much worn face (the outsize eyes and mouth may just be distinguished) tilts a little to the right. The somewhat sinuous figure may stand in contrapposto

[13] E. Durham, 'Depicting the gods: metal figurines in Roman Britain', *Internet Archaeology* 31 (2012), http://intarch.ac.uk/journal/issue31/2/3.2.html.

[14] The topknot is much better preserved, for example, on the Apollo figurine found in metal-detecting on the site of the roadside settlement at Hayton, E Yorks.; J. Pearce, 'Leisure: religious items (votive)', in P. Halkon, M. Millett and H. Woodhouse, *Hayton., East Yorkshire. Archaeological Studies of the Iron Age and Roman Landscapes Vol. 1*, Yorkshire Archaeological Reports 6 (2015), 125, RS 72.

[15] M. Henig and J. Munby, 'Three bronze figurines', *Oxoniensia* 38 (1973), 386–7, pl. xxx; M. Henig, *The Art of Roman Britain* (1995), 81–3, fig. 51 for the London figurine.

[16] A further head, possibly from a figurine, from Etchilhampton, Wilts. (WILT-D3244C), may represent an additional recent discovery of a more stylised image of the god with a laurel(?) wreath.

[17] Found by A. Milnes. Identified by E. Durham, recorded by B. Jones.

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pose, but little of it is visible beneath the voluminous short-sleeved chiton. Traces of the modelling of the breasts may be seen on the upper torso. The material is pulled tighter across the abdomen of the figure; the pleating of the chiton on the upper arms and curving folds at the shoulders and where the garment falls to the feet are better preserved.



FIG. 2. Capenhurst, figurine of Minerva (No. 2). Scale 1:1. (*Photo: V. Oakden; © V. Oakden and National Museums Liverpool*)

A small number of Minerva figurines have been documented among PAS finds of statuettes, surprisingly few perhaps in contrast to the general popularity of the goddess among surviving bronze figurines from the province.[18] PAS finds include two very similar examples of this distinctive rendering of Minerva, one also in lead alloy from Cheshire (WMID-B76FD0), the other from Carew, Pembs. A similar example, more finely modelled, is documented by Faider-Feytmans among the 'objets douteux' from the collection at Arlon, Belgium.[19] Although lead alloy is a less common material for figurines, cast images of several different gods are nonetheless documented in this material.[20]

(3) **Alsager** (WMID-924C13) (FIG. 3).[21] A complete copper-alloy fob or dangler of late Iron Age or early Roman date, quite worn with a dark green patina. This example is 28.5 mm long while the disc is 30 mm in diameter and 4.2 mm thick. It weighs 21.5 g. The fob comprises a circular decorated disc from the back of which projects a shank with suspension loop. The disc has a border, separated by a groove from the main body of the decoration, which carries (where it is preserved) repeated circular motifs. Within this border the decoration is divided into three subordinate zones by a triskele-like motif, its legs tapering towards the edge and with a triangular setting at its centre. Each smaller zone includes a circular motif formed by two concentric ridges and grooves, with a circular hollow on either side with a raised dot at its centre. The reverse of the disc is plain and flat. The integrally cast shank is rounder in section nearer the disc but flattens where it expands to accommodate the near circular suspension loop.

[18] Durham, op. cit. (note 13), 3.29. PAS examples are documented from Folkestone (KENT-178176) and Kirton in Lindsey, Lincs. (LVPL-1F8252); S. Worrell and J. Pearce, 'Roman Britain in 2014. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 46 (2015), 365–8, no. 10.

[19] G. Faider-Feytmans, *Les Bronzes romains de Belgique* (1979), 208, no. B11, pl. 193.

[20] Durham, op. cit. (note 13), 2.2.3.

[21] Found by D. Mazur. Recorded by T. Gilmore.

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FIG. 3. Alsager, fob or 'dangler' (No. 3). Scale 1:1. (*Photo: V. Oakden; © V. Oakden and National Museums Liverpool*)

The purpose of these fobs is not certain. They may have hung from items of equipment, personal apparel or horse harness. Jope and Macgregor documented respectively 17 and 9 triskele-decorated examples from the British Isles but recent synthesis is lacking and the date range for the object type remains broad (*c*. 200 B.C. to A.D. 200) thanks to the dearth of stratified examples.[22] Many more have now been documented by the PAS (78) than in existing corpora. The vast majority are openwork objects, unlike the Alsager fob, but the decoration is almost always configured in the form of a triskele, albeit typically with curving members. Well-preserved examples include fobs from West Hanney, Oxon. (LVPL-720A75), Bampton, Oxon. (BH-33103E), and Woore, Shrops. (LVPL-78F55A). A fob from Brandon and Bretford, Warwicks. (WMID-39EFF8), is one of the few other non-openwork examples, but its decoration, a single circle extending over the whole surface, is much simpler. Ring-and-dot motifs also occur on other examples, the most striking instance being on the swastika-form fob from Streatley, West Berks. (SUR-8328CA), the iconographically most complex instance, where they are distributed along the arms which carry stylised water birds.[23]

EAST YORKSHIRE

(4) **Fulford** (YORYM-0ABE90) (FIG. 4).[24] An incomplete and worn cast copper-alloy bucket mount of late Iron Age or Roman date. The mount is 47.3 mm long, 49.5 mm wide and 6.5 mm thick; it weighs 19.2 g. The central element takes the form of a flat ovoid face with incised features. Traces of eyes and eyebrows survive better than those of nose or mouth. The ridged right side of the face hints at swept-back hair. The back of the central element is slightly concave. Above the face a large circular suspension loop projects from a wide collar with a raised moulding. Arms extend from the sides and base of the central element. Little survives of two of these, while the third terminates in a small broken attachment loop. There are circular transverse mouldings at the beginning of each arm and (in the single surviving case) where they meet the attachment loop. Each arm curves slightly to follow the shape of the vessel to which the mount was attached.

[22] E.M. Jope, *Early Celtic Art in the British Isles* (2000), 285. M. MacGregor, *Early Celtic Art in North Britain* (1976), 37–8. A study of these objects is currently in progress for an MA thesis by Jane Barker, University of Manchester.

[23] K. Adams, D. Boughton, A. Byard, R. Griffiths, M. Phelps, D. Williams, J. Pearce and S. Worrell, 'From figurines to fob-danglers: recent Iron Age and Roman objects documented by the Portable Antiquities Scheme', *Lucerna* 49 (2015), 27.

[24] Found by J. Sheppard. Identified by R. Griffiths.

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FIG. 4. Fulford, bucket mount (No. 4). Scale 1:1. (*Photo: R. Griffiths; © R. Griffiths and York Museum Trust*)

Buckets mounts of this early first-century A.D. type with anthropomorphic rather than zoomorphic decoration are not common. The Fulford mount is paralleled in its general form by a find from Thealby, Lincs.[25] A similar example is documented as a PAS find from West Bergholt, near Colchester, now in Colchester Museum.[26]

NORTH LINCOLNSHIRE

(5) **South Ferriby** (NLM-F24D77) (FIG. 5).[27] A cast copper-alloy possible hairpin, slightly tapering to its point and round in section. It is 57.7 mm long and has a diameter (shaft) of 2.6 mm. The head is 8.7 mm wide and 1.4 mm thick. The object weighs 3 g. The pin has a flat openwork multi-lobed head, the decoration being arranged symmetrically around a central axis, comprising (from top to bottom), opposed comma, crescent and circular perforations. It may not be complete at the top of the head. Where better preserved the surface of the head carries rows of punched motifs, in a short line across the junction between head and shaft, extending along the head's axis, partially enclosing each perforation and running along the edges of the head. As preserved the shaft bends at 90 degrees.

The South Ferriby object belongs to a group of possible hairpins with a resemblance to military standard heads, although unlike some other examples, in this case there is no perforation or 'eye' near the point of the pin.[28] Three examples with flat perforated heads documented in late Neronian or Flavian contexts from the Bloomberg excavations in central London are recent additions to the corpus, one being quite similar in form to the South Ferriby pin but much better preserved, especially with regard to the head, on which a crescent terminal and suspended pendants survive, as well as much clearer punched decoration.[29] Excavated instances are often from mid- to late first-century A.D. contexts on sites with a connection to the Roman army. A few

[25] Jope, op. cit. (note 22), 270, pl. 182i.

[26] ESS-BD8454. P. Wise, 'Recent finds from Essex reported to Colchester Museums 1998–2000', *Essex Archaeology and History* 33 (2002), 385–6, with further references.

[27] Found by W. Carlile. Identified and recorded by M. Foreman, K. Leahy and J. Pearce. With regard to the findspot, it is important to note that this object belongs to the Carlile Collection, accumulated between *c.* 1980 and 2010 during metal-detecting mainly in South Ferriby and also in Barton upon Humber, later acquired for North Lincolnshire Museum. The specific findspots of individual objects in the collection cannot be more closely localised.

[28] H. Cool, 'Roman metal hair pins from southern Britain', *Archaeological Journal* 147 (1990), 172, fig. 13 (Group 27).

[29] We thank Michael Marshall for his information on the examples from the Bloomberg excavation, publication of which is in preparation, along with a review of the evidence for their mooted functions as hair ornaments, textile

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FIG. 5. South Ferriby, hairpin(?) (No. 5). Scale 1:1. (*Photo: M. Foreman; © North Lincolnshire Museum*)

kilometres to the west of South Ferriby a likely first-century A.D. military garrison has been posited at Old Winteringham, controlling the Humber crossing on its southern side.[30]

LINCOLNSHIRE

(6) **Scamblesby** (PUBLIC-88E8E8) (FIG. 6).[31] A cast copper-alloy head from a figurine of Vulcan with a light green patina. The head is 36.4 mm long and 25.4 mm wide; it weighs 56.1 g. Although poorly preserved, enough detail survives to suggest that this was quite finely modelled. Beneath the conical cap emerges a luxuriant fringe of curly hair. This fringe and the full and clumpy beard frame a face in which the individual features remain visible. On either side of a worn nose the eyelids and eyebrows are distinctly rendered. Beneath a thick moustache the open lips of the mouth are visible.



FIG. 6. Scamblesby, head of figurine of Vulcan (No. 6). Scale 1:1. (*Photo: P. King; © P. King*)

implements or votives: M. Marshall and A. Wardle, *Roman Artefacts from the Middle Walbrook Valley: Glass, Small Finds, Coins and Textiles from the Bloomberg Excavations 2010–14* (in prep.), small find nos S220–S222.

[30] Cool, op. cit. (note 28), 172; J. Creighton, 'The Humber frontier in the first century AD', in S. Ellis and D.R. Crowther (eds), *Humber Perspectives. A Region through the Ages* (1990), 182–99.

[31] Found by P. King. Identified by S. Worrell.

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Vulcan is a less common deity among the figurines documented from Britain.[32] The Scamblesby head is closely paralleled in another bronze figurine from Cirencester, identified by Henig as Vulcan, correcting Toynbee's previous identification of it as a representation of Jupiter Dolichenus.[33] A highly classicising figure of the god is also documented at Richborough.[34] Among a small number of other PAS examples are a likely head of Vulcan from Ticehurst, Sussex (SUSS-6F95A6), and a headless torso plausibly attributed to an image of the smith god from Barnetby-le-Wold, North Lincs. (NLM1132).

NOTTINGHAMSHIRE

(7) **Balderton** (DENO-820CDA) and (DENO-8289E9) (FIGS 7a and 7b).[35] Two copper-alloy fragments found in close association, one of a face, the other of an attachment plate or base. The former (a) is 33.9 mm long, 22.1 mm wide and the metal is *c.* 2–3 mm thick; it weighs 15.6 g. The fragment consists of the right eye, eyebrow and cheek of an anthropomorphic figure, portrayed in considerable detail. Above the distinctively modelled eyebrow, with its rope-like texture rendered by angled grooves, are the tips of strands of hair, seemingly swept to the right. Within the shallow eye socket the lower eyelid, iris and pupil are modelled. The latter may have held an inlay as a setting.

The second fragment (b) is roughly triangular in shape, from the corner of a rectangular object (DENO-8289E9). It is 38 mm long and 34.8 mm wide; it weighs 17.9 g. Where preserved at the corner it has short sides up to 8.8 mm high. Along the two intact edges are cable mouldings rendered by diagonal grooves. Little remains of the principal flat surface of the object. In the corner is a rough-edged circular perforation which may have served for attachment.



FIG. 7. a. Balderton, fragment of face from statue or appliqué (No. 7a). b. Balderton, fragment of statue base or fitting (No. 7b). Scale 1:1. (*Photos: A. Willis; © A. Willis and Derby Museums Trust*)

The objects are not easily categorised. They may represent fragments of a free-standing statue and its base. Similar cable mouldings have been documented on other statue bases, albeit rather

[32] Durham, op. cit. (note 13), 3.20.

[33] M. Henig and J.M. Paddock, 'Metal figurines in the Corinium Museum, Cirencester', *Transactions of the Bristol and Gloucester Archaeological Society* 111 (1993), 87–8, no. 5, fig. 2.

[34] Henig, op. cit. (note 15), 81–2, fig. 50.

[35] Found by S. Joynes. Identified by A. Willis. We are grateful to Martin Henig for discussion of this piece. He prefers to interpret it as a bust attached to furniture rather than as a free-standing image.

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smaller, for example at Therfield, Herts.[36] Numerous other small bronze statue fragments have been documented by the PAS.[37] Alternatively the head is a fragment of a bronze appliqué furniture bust, perhaps like youthful (Bacchic) figures documented at the villas at Littlecote (Bacchus-Antinous) or Tarrant Hinton (satyr), with the rectangular plate also serving as a related fitting.[38] Other examples of such fittings have been identified from PAS finds, for example the busts of Antinous from Market Rasen, Lincs., and Capel St Mary, Suffolk.[39] However the Balderton fragment is larger than any of these comparable pieces.

(8) **Mansfield Woodhouse** (DENO-1271B3) (FIG. 8).[40] A copper-alloy figurine of Cupid holding a vessel. The figurine is 69.3 mm high, 24.6 mm wide at the shoulders and measures 35.2 mm from the front of the vessel to the tip of the wings; it weighs 60 g. The figurine is worn and has lost its patina in places, but otherwise survives complete. The face is very worn, with little of its features visible except for the eyes. Of the hair the topknot has become an abraded peak, while a little more can be made out of the thick clumpy fringe which framed the face and of the herringbone incisions which show the texture of the coiffure on the crown of the head. The detail of the thick-necked godlet's body survives a little better; the pectoral muscles, spinal groove and genitals are clearly modelled as is the musculature of the legs. Two stubby wings sprout from the shoulder blades. The interior of the vessel, a shallow circular dish, bears radial lines which converge on its centre.



FIG. 8. Mansfield Woodhouse, figurine of Cupid (No. 8). Scale 1:1 (*Photo: A. Rohde; © A. Rohde and Derby Museums Trust*)

[36] S. Worrell and J. Pearce, 'Roman Britain in 2010. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 42 (2011), 418–19, no. 14.

[37] S. Worrell and J. Pearce, 'Roman Britain in 2013. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 45 (2014), 404, no. 3. See P. Coombe and J. Pearce, 'A fragment of a monumental bronze statue, Lincoln' (in prep.), for updated references to other fragments.

[38] Henig, op. cit. (note 15), 70–1, figs 39–40.

[39] Market Rasen (LIN-B8FA27); Capel St Mary (ESS-B39770); S. Worrell 'Roman Britain in 2007. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 39 (2008), 363–4, no. 13.

[40] Found by D. Pegg. Identified by M. Henig and A. Rohde. Recorded by A. Rohde.

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Figurines of Cupid are documented widely in Britain, including several PAS finds[41] This may be one figure from a scene of the toilette of Venus, bearing appropriate utensils; an example survives from Augst, with a Cupid placed on either side of Venus on a U-shaped base, one carrying a handle in one hand (the remainder of the object being lost) and the other an oil flask.[42] Other Cupid figurines carrying objects related to washing include one of the Piercebridge Cupids, with vessels in its hands (FAPJW-D8ABE4) or the figure equipped with a mirror from an unknown findspot, now in the Rheinisches Landesmuseum Bonn.[43]

WORCESTERSHIRE

(9) **Longdon** (GLO-082F26) (FIG. 9).[44] An exceptionally well-modelled but incomplete copper-alloy figurine depicting Neptune. The figurine is 113 mm tall and 46 mm wide; it weighs 162 g. The god is rendered as a nude figure, standing on his left leg with his right leg raised and extended, the thigh being perpendicular to the torso. Although broken just below the knee on the right leg, the downward angle of the lower leg indicates that the right foot rested on an object, to judge from other examples perhaps a ship's prow, dolphin or rock.[45] The trident likely held in the left hand has been lost along with most of the arm, of which enough survives to suggest that it extended at a right angle to the body. The right arm extends downwards at an angle, but is also broken just below the shoulder; on better preserved examples the forearm rests on the raised right leg. The head seems to have been quite finely modelled with careful rendering of the long wavy hair down to the shoulders and the thick curly beard, but the detail is very worn. Wear is especially heavy on the facial features; the brow ridge, recesses for the eyes as well as the placing of the nose and mouth are just visible. The trunk of the figure is also precisely modelled, with careful detailing of the muscles of chest, abdomen and back as they move with the turning of the upper limbs. Finer details are also rendered including the navel and genitalia.

The figurine derives ultimately from the fourth-century B.C. statue of Poseidon created by Lysippos, most famously surviving in the heavily restored Lateran sculpture.[46] Small-scale bronze versions are documented from Gaul to India.[47] Other media too show similar representations of the god.[48] Wear notwithstanding, the figurine can be placed among the more classicising small bronzes from Roman Britain.[49] Neptune is not a deity commonly figured in

[41] S. Worrell and J. Pearce, 'Roman Britain in 2012. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 44 (2013), 349–50, no. 2, with further references; Durham, op. cit. (note 13), 3.7, 4.4.1.

[42] A. Kaufmann-Heinimann, *Die römischen Bronzen der Schweiz 1. Augst und das Gebiet der Colonia Augusta Raurica* (1977), 68–9, no. 68, Tafn 69 and 70.

[43] Worrell and Pearce, op. cit. (note 41, 2013), 349–50, no. 2; H. Menzel, *Die römischen Bronzen aus Deutschland III. Bonn* (1986), 19–20, no. 41.

[44] Found by Mr Wai Ming Chan. Identified and recorded by K. Adams and M. Henig. Martin Henig kindly supplied references to further examples.

[45] A. Zadoks-Jitta, 'The Poseidon Isthmios by Lysippos', *Journal of Hellenic Studies* 57.2 (1937), 224–6, pl. viii, discussing a statuette in a Dutch collection said to be from the Adriatic.

[46] ibid.

[47] A. Leibundgut, *Die römischen Bronzen der Schweiz. III. Westschweiz Bern und Wallis* (1980), 18–19, no. 9, Taf. 14, a figurine from Vevey, with discussion of many other examples.

[48] M. Henig, *A Corpus of Roman Engraved Gemstones from British Sites*, BAR British Series 8 (3rd edn, 2007), 94, nos 18–19, pl. I, notes two glass gems with the device, one from Woodeaton. Leibundgut, op. cit. (note 47), notes further examples in diverse materials.

[49] cf. examples collected by M. Henig, *Art of Roman Britain* (1995), 93–7.

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FIG. 9. Longdon, figurine of Neptune (No. 9). Scale 2:3. (*Photo: K. Adams; © K. Adams and Bristol City Council*)

small-scale bronze images from the province, though a slightly larger corpus of marine deities survives in stone.[50] A figure of Neptune might evoke the conquest of a province in the Ocean, but might have had a more local resonance, being 'the god of every river'.[51]

OXFORDSHIRE

(10) **Letcombe Bassett** (SUR-78ACA0) (FIG. 10).[52] A copper-alloy openwork brooch with a white metal surface coating, some detail being lost to wear. It is 41.6 mm wide, 35.1 mm high and 8.1 mm thick (including hinge etc.); it weighs 10.9 g. The brooch takes the form of two opposed dolphins which frame a tripartite central element. From top to bottom the latter comprises a crescent joined to the tips of the dolphins' noses, a recessed disc carrying a worn relief-moulded clean-shaven head (at an angle to the disc), on which the eyes and short hair are visible, and an anchor-like bar connecting both dolphins' tails. The bar, disc and crescent are decorated with rows of punched dots, laid out in a scrolling symmetrical arrangement on the crescent. The texture of the dolphins' skin is rendered as rows of hatched lines. On the dolphin to the right an eye and rows of punched dots around its head and foreparts can be seen. On the back the catchplate and hinge are placed at opposite ends of a tapering raised strip. The pin is lost.

[50] Durham, op. cit. (note 13), 3.16.
[51] R.S.O. Tomlin, *Britannia Romana. Roman Inscriptions and Roman Britain* (2018), 363.
[52] Found by C. Emmett. Identified by D. Williams and R. Webley. Recorded by M. Broomfield.

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FIG. 10. Letcombe Bassett, openwork brooch (No. 10). Scale 1:1. (*Photo: D. Williams; © D. Williams*)

The brooch, of a form dated to the first and second centuries A.D., thus combines popular motifs for personal ornament (dolphins and crescent) evoking felicity and protection with a facing head, an occasional motif.[53] There appear to be no British parallels but the brooch closely resembles a find from Xanten.[54]

(11) **Lyford** (BERK-8A377C) (FIG. 11).[55] A pair of complete cast copper-alloy dividers of late Roman or early Saxon date. The dividers are 175 mm long and weigh 117.7 g. They take the form of two straight tapering arms, joined by a now corroded iron spindle or rivet which forms a hinge. The ends of the spindle have copper-alloy mounts, one in zoomorphic form and the other a dome. On the stylised head of the former the crest, brow ridges, eyes and beak are defined with incised decoration. These may render an eagle's head, but the crest is more reminiscent of a griffin's, even if ears appropriate to the latter are lacking. The dome on the reverse of the spindle has incised circumferential lines around its widest point. The zoomorphic head is attached to a circular-sectioned rod through which is a slot containing the remains of an iron peg. When the arms were opened to the desired width the peg would have been pushed down to lock them in place.

Crescentic mouldings define the junction of spindle and arms. For half their length the arms are rectangular in section, narrowing into faceted form before tapering to the tip. They are extensively decorated. On the wider, external faces their upper half carries running ring-and-dot motifs. Traces of red enamel survive in several instances. These are framed by a border of crescentic stamps. Where the dividers begin to taper and the arms are faceted are a pair of ring-and-dot motifs and three single instances arranged vertically. The narrow faces of the upper arms are also edged with crescentic stamps. Where the dividers taper below a cluster of four ring-and-dot motifs occurs on these faces too.

Roman dividers, used for laying out texts, portable and monumental, and for craft purposes, are uncommon objects and the majority of known examples are undecorated utilitarian forms with domed heads at both ends of the spindle.[56] A pair quite similar to the Lyford dividers

[53] D. Mackreth, *Brooches in Late Iron Age and Roman Britain* (2001), vol. I, 179, Continental plate brooches unclassified, vol. II, pl. 122. Martin Henig suggests that the juxtaposition of a face reminiscent of Julio-Claudian portraits with marine motifs may have had a more specific contemporary resonance, perhaps a memento of the conquest of Britain in A.D. 43.

[54] U. Boelicke, *Die Fibeln aus dem Areal der Colonia Ulpia Traiana*, Xantener Berichte 10 (2002), 127–8, no. 1110, Taf. 52.

[55] Identified by M. Henig. Recorded by A. Byard.

[56] W. Manning, *Catalogue of the Romano-British Iron Tools, Fittings and Weapons in the British Museum* (1985), 11–12, no. A39, pl. 6, from Colchester, with further references; H. Eckardt, *Writing and Power in the Roman World* (2017), 33–4; R.S.O. Tomlin, 'Writing and communication', in L. Allason-Jones (ed.), *Artefacts in Roman Britain. Their Purpose and Use* (2011), 138.

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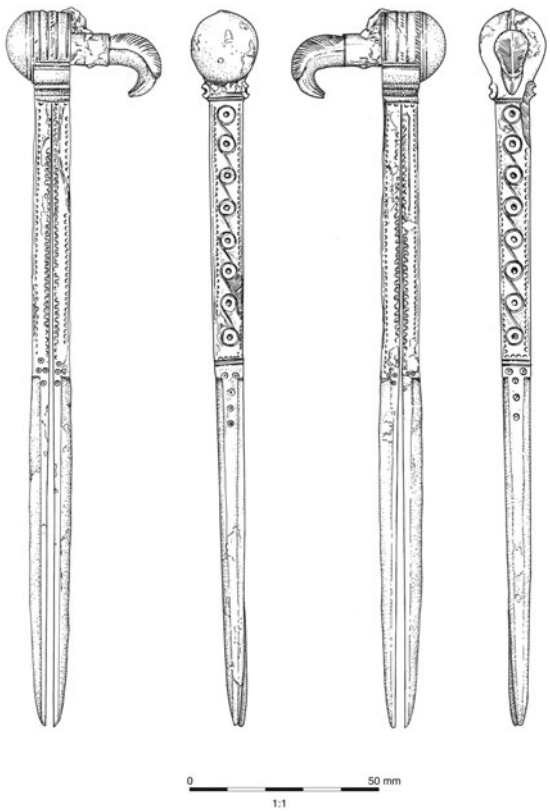


FIG. 11. Lyford, dividers (No. 11). Scale 1:2. (*Photo: A. Byard; © A. Byard*)

with an avian head on the spindle and enamelled decoration is attested at Shouldham, Norfolk, perhaps of first- or second-century A.D. date.[57] In this case, however, the presence of running ring-and-dot motifs like those found on late Roman belt fittings or nail-cleaners may indicate a later date.[58]

(12) **Lewknor** (BERK-41C728) (FIG. 12).[59] A complete, though slightly damaged, cast copper-alloy military phalera of later second- or third-century A.D. date, with a mid-green patina. It is 82.5 mm in diameter, 7.9 mm thick and weighs 134.4 g. The openwork design comprises three paired trumpet spiral (*Trompetenmuster*) motifs arranged as a triskele within an outer border around which run a pair of lightly grooved lines on the inner and outer edges. The fixing hole at the centre of the phalera is quite worn. The reverse is flat and plain. Similar phalerae with

[57] S. Worrell, 'Roman Britain in 2004. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 36 (2005), 463–5, no. 15.

[58] Martin Henig and Paul Booth, pers. comm.; H. Eckardt and N. Crummy, *Styling the Body in Late Iron Age and Roman Britain: A Contextual Approach to Toilet Instruments*, Monographies Instrumentum 36 (2008), 126, fig. 66 (nail-cleaner); S.C. Hawkes and G.C. Dunning, 'Soldiers and settlers in Britain, fourth to fifth century: with a catalogue of animal-ornamented buckles and related belt-fittings', *Medieval Archaeology* 5 (1961), e.g. 24, fig. 8 (strap end), 42, fig. 13g (belt buckle plate).

[59] Found by M. Hodges. Recorded by R. Trevaskus and A. Byard.

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Trompetenmuster decoration are documented in Germany (Dormagen, Zugmantel)[60] and a smaller PAS example from Hanslope, Bucks. (BUC-384F77).[61]



FIG. 12. Lewknor, phalera (No. 12). Scale 1:1. (*Photo: A. Byard; © A. Byard*)

(13) **Crowmarsh** (BERK-7F09EE) (FIG. 13).[62] A worn and incomplete cast copper-alloy figurine of Mercury. The figurine is 100.8 mm tall, 35.9 mm wide and weighs 111.1 g. The slender god stands in contrapposto pose, with left leg straight and right bent. The head is very worn but a thick fringe of hair encircles the face; some details of its swept-back strands and of the emerging wings can be distinguished. On the face traces of eyes, nose and mouth are visible. On the trunk of the figurine little detail seems to be rendered other than the genitals, fringed above by pubic hair. The figure's right arm bends across the chest, an object perhaps held in his outsize 'mitten' hand. The left arm bends across the waist, with a projecting element from the hand indicating some object originally held, although not obviously a caduceus. Apart from the buttocks there is little modelling of leg musculature. The god wears ankle boots, perhaps also intended to be winged. Mercury remains the commonest attested figurine from Roman Britain, as Durham's corpus and the many attested PAS examples show.[63] This is a more schematised rendering than most and the combination of poor preservation and limited modelling obstructs detailed comparison with other examples.

[60] J. Farley and F. Hunter (eds), *Celts*: *Art and Identity* (2015), 160–1, fig. 149; M.C. Bishop and J.C.N. Coulston, *Roman Military Equipment from the Punic Wars to the Fall of Rome* (1993), 191, fig. 124.3.

[61] J. Pearce and S. Worrell, 'Roman Britain in 2015. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 47 (2016), 375–6, no. 13.

[62] Found by C. Cuddon. Recorded by A. Byard.

[63] Durham, op. cit. (note 13), 3.15, 4.4.1. For PAS examples, Worrell and Pearce, op. cit. (note 41, 2013), 355, no. 8; Worrell and Pearce, op. cit. (note 18, 2015), 369–70, no. 11; Pearce and Worrell, op. cit. (note 61, 2016), 368–9, no. 5, with further references.

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FIG. 13. Crowmarsh, figurine of Mercury (No. 13). Scale 2:3. (*Photo: A. Byard; © A. Byard*)

NORFOLK

(14) **Broome** (SF-477084) (FIG. 14).[64] An incomplete cast copper-alloy socketed zoomorphic mount, rather worn with a dark green pitted patina. The mount is 27.4 mm long, 20.5 mm wide from beak to crest and 4.9 mm thick at its midpoint; it weighs 9.7 g. It takes the form of the head and neck of a griffin, with a curved beak and pointed ears modelled in low relief. A swelling crest runs down the griffin's neck, on which parallel oblique grooves render its feathers. At the base of the mount is a circular moulded socket, broken on one side.



FIG. 14. Broome, zoomorphic mount (No. 14). Scale 1:1. (*Photo: A. Bliss; © Suffolk County Council*)

Although there is no specific parallel to this object, it is one of many copper-alloy figural mounts documented by the PAS, usually of uncertain function, although some were probably attached as terminals to ritual objects.[65] The griffin is one of the various divine and monstrous images which sometimes decorate portable objects.[66]

[64] Found by P. Hammond. Identified by M. Henig and S. Worrell. Recorded by A. Bliss.

[65] Pearce and Worrell, op. cit. (note 61, 2016), 374, no. 11. A. Esposito, *Performing the Ritual. A Study of Religious Performers and their Activities in Roman Britain*, unpub. doctoral thesis, King's College London (2017).

[66] For further examples of griffins: Pearce and Worrell, op. cit. (note 2, 2017), 432–3, no. 3, Thwing, E. Yorks; S. Worrell, 'Roman Britain in 2008. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 40 (2009), 298, no. 15, Orston, Notts. (DENO-CD8FB3), a possible vessel mount, with further references.

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(15) **Guestwick** (NMS-F70707) (FIG. 15).[67] An incomplete enamelled copper-alloy zoomorphic strap fitting in the form of a boar, facing right. The strap fitting is 28 mm long and 8.4 mm thick (excluding rivets); it weighs 5.9 g. The head is modelled in some detail, with one ear moulded in higher relief. The recessed eye is inlaid with black enamel. The mouth is rendered by a transverse groove just below the stubby snout. The head is incised with fine grooves, perhaps indicating bristles. The animal appears to wear a collar, indicated by a line of punched circles. The body is rendered by a recessed cell filled with blue champlevé enamel and three spots of white enamel (shoulder, top of foreleg and flank). The larger spot on the flank carries a central recess with traces of a red substance within; the finder noted the presence of a dark-coloured enamel filling when discovered, now lost. In the centre of the enamelled field is a circular perforation. This would have held a loop for a pivoting copper-alloy ring. Both legs terminate in cloven trotters. There are traces of a tail. The reverse carries two T-shaped attachment rivets, one damaged in antiquity.



FIG. 15. Guestwick, enamelled strap fitting (No. 15). Scale 1:1. (*Photo: J. Shoemark; © Norfolk County Council*)

The boar is a common motif for zoomorphic enamelled brooches but the rivets clearly indicate that the Guestwick object is not a brooch. Instead it belongs to a group of small enamelled strap fittings, widely documented across northern Europe and of uncertain function. This example fits Boucher's C2 type, though it differs in detail from the other example of this form (of unknown provenance). Further fittings in this object group have been documented as PAS finds from across southern Britain, mostly geometric in form, commonly circular.[68] A recently reported example from Royston, Herts. (BH-B0D00E), of possible canine form is not attested among forms documented by Boucher. The object type is tentatively dated to the period between the late first and mid-third centuries A.D.

(16) **Long Stratton** (NMS-74185A) (FIG. 16).[69] A circular copper-alloy openwork baldric fitting with an integral D-shaped loop on the reverse, dated to *c.* A.D. 120–300. A small part of the rim is missing. It is 52.5 mm in diameter and 1.8 mm thick (18 mm with loop) and weighs 21.8 g. Symmetrically arranged S-shaped and trumpet-like motifs surround a cantharos above a triangular aperture. The cantharos is narrow-necked with a pedestal base and its body is engraved with vertical lines. As well as decoration in the form of text or geometric motifs, other openwork baldric fittings also carry central images including avian and human figures,

[67] Found by J. Greaves. Recorded by J. Shoemark.

[68] T. Boucher, 'Un nouveau type d'attaches romaines: les appliques à anneau pivotant et tenons en "T"', *Bulletin Instrumentum* 28 (2008), 21–7. PAS examples include objects from Heacham, Norfolk (NMS-811895), Binham, Norfolk (NMS-410B73), Clothall, Herts. (BH-F9B471), Winterborne St Martin, Dorset (SUR-67CFC7), Kington St Michael, Wilts. (WILT-B03D73), and Radwinter, Essex (ESS-7E7BB6).

[69] Found by P. Thrower. Identified and recorded by A. Rogerson.

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but no direct parallel has been found for this example.[70] The felicitous spirit of the central motif may be paralleled in the vine scroll decoration of an unprovenanced silver fitting.[71]



FIG. 16. Long Stratton, baldric fitting (No. 16). Scale 1:1. (*Photo: G. Crace; © Norfolk County Council*)

SUFFOLK

(17) **Exning** (SF-3146B9) (FIG. 17).[72] An incomplete and rather poorly preserved copper-alloy continental plate brooch with an uneven brownish patina. The brooch is 30 mm long, 19.2 mm at its widest and 1.4 mm thick (9.4 mm with catchplate); it weighs 4.8 g. The brooch takes a highly stylised anthropomorphic form, the body being formed by two opposed crescents or peltae, giving four very worn projecting 'limbs'. At the centre is a raised circular boss, while a human head projects from the body of the brooch, separated from it by a transverse collar. On the reverse of the brooch the remains of a catchplate and of a double-lugged pin hinge survive (the pin is lost).



FIG. 17. Exning, plate brooch (No. 17). Scale 1:1. (*Photo: A. Bliss; © Suffolk County Council*)

[70] S. James, *Excavations at Dura-Europos, Final Report VII, the Arms and Armour, and other Military Equipment* (2004), 52, 62 and 72–5, cat. nos 17–29; J. Oldenstein, 'Zur Ausrüstung römischer Auxiliareinheiten', *Berichten des Römisch-Germanischen Kommision des Deutschen Archäologischen Instituts* 57 (1976), 234–9, Tafn 87, 89–90; Bishop and Coulston, op. cit. (note 60), 159, fig. 100.

[71] Bishop and Coulston, op. cit. (note 60), pl. 3

[72] Found by M. Yates, recorded and identified by A. Bliss.

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To our knowledge the Exning brooch is the first example of this brooch type to be reported from Britain. Feugère notes two instances of the same brooch, one unprovenanced and the other from Ouhans (Doubs, France) and dates the type to *c.* A.D. 50–125.[73]

ESSEX

(18) **Hatfield Heath** (ESS-C4F7C7) (FIG. 18).[74] A copper-alloy figurine of Cupid in flight. The statuette is 66.2 mm tall, 24.3 mm wide and weighs 49.6 g. On the figurine's full face the eyes are carefully modelled though nose and mouth are heavily worn. Although the head is worn, the topknot and strands of the thick clump of hair which frames the face can be seen. The left arm is outstretched (hand missing) while the right is bent and broken just below the elbow. The left leg is bent and raised, while the right is straight (the foot is lost). The large surviving right wing sprouts from the shoulder blade; on its inner face careful detailing of the plumage survives, including longer wing tip feathers. Along with the figurine from the river deposit at Piercebridge (NCL-2C40A4), this provides a further example from Britain of Cupid taking flight.[75]



FIG. 18. Hatfield Heath, figurine of Cupid (No. 18). Scale 1:1. (*Photo: S. Flynn; © Colchester and Ipswich Museum Service*)

(19) **Birch** (ESS-691516) (FIG. 19)[76] A copper-alloy brooch in the form of a half-figure mounted on a leopard. It is 29.6 mm long from hind quarters to neck and the body is 5.1 mm wide at is centre, thicker at head and haunch. The brooch is 25.7 mm high (including lug and catchplate) and weighs 10.7 g. Both rider and feline are schematically rendered. From the bar-like body of the animal extend its more fully modelled head and neck, turned to the right, and the short

[73] M. Feugère, 'Figuratives: nouvelles formes de fibules skeuomorphes, anthropomorphes et zoomorphes d'époque romaine'. *Bulletin Instrumentum* 30 (2009), 34–7. Artefacts, FiB 4513 http://artefacts.mom.fr/result.php?id=FIB-4513 (Accessed 18.04.18).

[74] Found by J. Mendes. Recorded by C. Morgan.

[75] See No. 8 above, figurine from Mansfield Woodhouse (DENO-1271B3).

[76] Found by B. Purpura, identified and recorded by K. Marsden and S. Worrell.

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surviving part of a right back leg from the rounded haunch. A tail may once have been present but survives only as a slight projection. The swellings on the body indicate the leopard's female sex. At the junction between neck and body are raised mouldings with parallel incisions, perhaps a mane. Otherwise little detail of the head survives. The spots are rendered by thirteen circular recesses on the animal's back, five arranged in a quincunx on the haunch. Three of these contain off-white material, probably the decayed remnants of enamelling. Below the animal's body are the remains of a catchplate (shoulder) and lug (haunch); the pin is missing. The figure of the seated rider (only the torso and arms were rendered) is poorly preserved. Both of the arms are broken away, though more of the right survives. On the outsize head some limited modelling of facial features can be seen, including traces of eyes and mouth and some curving incisions on the back of the head to render the hair. More visible are the incised arcs on the front and back of torso, perhaps to render clothing or an animal skin.



FIG. 19. Birch, leopard-and-rider brooch (No. 19). Scale 1:1. (*Photo: B. Paites; © Colchester and Ipswich Museum Service*)

The most plausible interpretation of this image is as Bacchus riding a leopard, a small format translation of a common image. As a brooch it has a possible votive purpose or apotropaic force if the god is rightly identified. Two examples of very similar brooches are known (Augst and Rottweil) and the type is dated to the first half of the second century A.D., based on the stratigraphic context of the Rottweil brooch.[77] Similar brooches featuring the female panther only without a (surviving) rider are more common, among which are three examples from Britain documented by the PAS (Chilton, Oxon. (SUR-1460B5); Little Waltham, Essex (CAM-925392); Bradfield Combust with Stanningfield, Suffolk (SF 93 84)), sharing the same configurations of enamelled decoration and modelling of the head and haunch.[78]

HERTFORDSHIRE

(20) **Redbourn** (BH-FBEE8C) (FIG. 20).[79] A cast copper-alloy figurine representing a standing Minerva on a flat quasi-circular base. The figurine is 47 mm high, 22 mm wide from arm to

[77] E. Riha, *Die römischen Fibeln aus Augst und Kaiseraugst*, Forschungen in Augst 3 (1979), 207, no. 1728, Taf. 67; Artefacts, FIB-4624: Fibule zoomorphe, groupe: homme sur panthère (http://artefacts.mom.fr/result.php?id=FIB-4624) (Accessed 20/04/2018).

[78] M. Feugère, *Les Fibules en Gaule Meridionale* (1985), 386, fig. 58, nos 6a and 6b. For colour images of unprovenanced examples, see M. Tache, *Fibules antiques celtiques, romaines, mérovingiennes* (2015), 48, Planche MTF 126; Artefacts, FIB-4173 (http://artefacts.mom.fr/result.php?id=FIB-4173) (Accessed 10/05/2018).

[79] Found by R. Potter. Identified and recorded by P. Walton.

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arm and 9 mm wide on the body; it weighs 17.5 g. The deity's head is inclined slightly to the left and wears a helmet with a curved crest. Her facial features are barely rendered, although a moulding representing the nose is just visible. The raised right arm may once have held a spear but the forearm is broken just below the elbow. The left arm, missing the hand, is held slightly away from the body. The goddess wears a short-sleeved chiton which hangs to the feet, over which a cloak falls diagonally across the body and is tied at the back below the left shoulder. A circular area on her chest may represent the aegis. Under the grooves which render the folds of cloak and chiton her contrapposto stance is visible, with left leg bent.



FIG. 20. Redbourn, figurine of Minerva (No. 20). Scale 1:1. (*Photo: P. Walton*)

As noted above (No. 2), Minerva is the most frequently documented goddess in figurine form in Britain. This type, i.e. in which she wears a cloak over a chiton (Type Ia amongst the figurines documented at Augst), is one of the commonest attested variants in Britain and beyond.[80]

DORSET

(21) **Winfrith Newburgh** (DOR-A0F03A) (FIG. 21).[81] An incomplete, bent copper-alloy stylus. It is 70.1 mm long and weighs 6.7 g. The shaft of the stylus, circular in cross section, tapers at one end towards a spatula-like terminal. The spatula is offset from the shaft by distinctive sloping shoulders and has an elongated trapezoidal outline with concave or waisted sides. At the other end the shaft thickens towards the short surviving stub of the stylus point which is offset from the shaft with a marked step.

This is a third- to fourth-century form, 'Formgruppe V91' in Schaltenbrand-Obrecht's recent typology, with examples documented on continental European and British sites, the latter including Baldock, Bancroft, Richborough and Shakenoak Farm, as well as unprovenanced examples in museum collections. The Winfrith Newburgh stylus is closely paralleled in several examples from Augst.[82] Two similar styli have been recorded in neighbouring Wiltshire from Salisbury (WILT-C9D9E3) and Lacock (WILT-5DB766). These are among more than 100 Roman iron and

[80] Durham, op. cit. (note 13), 3.29; Kaufmann-Heinemann, op. cit. (note 42), 60–2, no. 59, Taf. 59; A. Leibundgut, *Die römischen Bronzen der Schweiz II. Avenches* (1976), 42–3, nos 23–4, Tafn 26–9; Faider-Feytmans, op. cit. (note 19), 84–5, no. 81, pl. 51, Liberchies; Menzel, op. cit. (note 43), 37, nos 78–9, Taf. 44, Cologne and Zülpich.

[81] Found by G. Potter. Recorded by C. Haywood Trevarthen, R. Henry and J. Pearce.

[82] V. Schaltenbrand-Obrecht, *Stilus. Kulturhistorische, typologisch-chronologische und technologische Untersuchungen an römischen Schreibgriffeln von Augusta Raurica und weitere Fundorten*, Forschungen in Augst 45 (2012), Band 1, 186–7, Band 2, 473–4, nos AR 922–925, Taf. 62; Manning, op. cit. (note 56), 85, fig. 24.

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FIG. 21. Winfrith Newburgh, stylus (No. 21). Scale 1:1. (*Photo: C. Hayward Trevarthen; © Somerset County Council*)

copper-alloy styli recorded to date by the PAS. Together with excavated examples they provide important evidence for writing in a rural milieu, otherwise poorly attested in surviving inscriptions.[83]

HAMPSHIRE

(22) **Nether Wallop** (WILT-17E7E6; Treasure no.: 2017T431) (FIG. 22).[84] A complete silver finger-ring, measuring 26.4 mm in diameter, with a maximum thickness of 2.1 mm, and weighing 8.3 g. The hoop widens slightly where it joins the rectangular bezel (10 by 8.4 mm). The bezel is flat on its inner face and slightly convex on its outer. The decoration on the latter comprises a spiral formed by repeated chevrons, smaller in the centre and larger towards the edges. This can be read as a zoomorphic motif, a sea-dragon perhaps (in Gerard and Henig's words, a 'wyrm-like creature') curled twice around its tail and widening towards a broad flat head, with the chevrons evoking scales.[85] At the end of the spiral is a possible quadruped which it pursues. At three corners of the bezel an X motif is engraved. The ring is one of 54 known examples of the Brancaster type dated by Gerard and Henig to the late fourth and fifth centuries A.D. Of these almost half (24) have been documented by the PAS. With its box form and square bezel this is an example of their most common type (IA1).[86] Although the specific decoration on the Nether Wallop ring is unparalleled, other rings also carry fantastic or mythological beasts as well as busts, Christograms, avian imagery and mottoes.

[83] A. Mullen, 'Sociolinguistics', in M. Millett, L. Revell and A. Moore (eds), *The Oxford Handbook of Roman Britain* (2016), 579–80; J. Pearce, 'Archaeology, writing tablets and literacy in Roman Britain', *Gallia* 61 (2004), 43–51.

[84] Found by G. Bates. Identified by M. Henig. Recorded by R. Henry.

[85] J. Gerrard and M. Henig, 'Brancaster type signet rings. A study in the material culture of sealing documents in late antique Britain', *Bonner Jahrbücher* 216 (2016), 78.

[86] An example from Chedworth has also been published in this journal: Worrell and Pearce, op. cit. (note 37, 2014), 427–8, no. 29.

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FIG. 22. Nether Wallop, 'Brancaster' type ring (No. 22). Scale approx. 2:1. (*Photo: R. Henry; © R. Henry and Salisbury and South Wiltshire Museum*)

WEST BERKSHIRE

(23) **Brightwalton** (WAW-E2E847) (FIG. 23).[87] A small and incomplete copper-alloy figurine of 'horse-and-rider' type, with a dark brown and heavily pitted patina. It is 40 mm tall, 25.5 mm wide and 12.1 mm thick; it weighs 17.8 g. The worn figure, missing its lower legs, most of its left arm and part of its right, is highly stylised. On the outsize sub-spherical head traces of the lentoid eyes and nose are visible; slight traces of the moustache, beard and mouth can be discerned. Parallel lines render the sweeping of the hair from the high forehead to the back of the head. The torso is slender, swelling a little at the buttocks, with the left arm (seemingly) extending outwards from angular shoulders, while the right arm extends forward with an upward-reaching forearm. The torso is covered with long rows of short parallel incisions; these can also be observed down the right-hand side of the figure's back, a possible indication of dress or armour. From the abdomen projects a broad tapering penis. The detailing of the buttocks is mostly lost to corrosion; the parted legs break off below the thighs.



FIG. 23. Brightwalton, figurine of horse and rider type (No. 23). Scale 1:1. (*Photo: A. Bolton; © A. Bolton and Birmingham City Council*)

The pose and raised right arm of the figure assimilate it to the spear-armed horse-and-rider type documented across the province. Its findspot is at the southern margin of the distribution of these

[87] Found by D. Clarke. Recorded by A. Bolton.

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figurines as identified by Durham, which vary significantly in iconography, style and size. [88] Some other PAS examples are also nude or partly nude.[89]

WILTSHIRE

(24) **Preshute** (WILT-95F01A) (FIG. 24).[90] Three large cast sheet lead fragments bearing relief decoration, including a phallic motif, from the side panels of a circular lead tank. When discovered the fragments were rolled and folded and have been partly unfolded by the finder. Fragment A, the largest (500 mm long by 300 mm high), carries the remains of four decorative panels, one being still partly folded over. The joining Fragments B (150 mm long by 283 mm high) and C (300 mm long by 290 mm high) carry parts of two decorated panels. Some of the top and bottom of the panels has been lost; on the upper edge are some indications of pleating.

The main decorative element comprises raised straps, all decorated with continuous chevrons. Vertical dividers separate individual rectangular panels and extend above the upper horizontal border of those panels. Too little of the base of the panels is preserved to determine whether a lower horizontal border was also present. Each panel is subdivided into six triangular sections by horizontal and diagonal straps. In small details there is some variation between panels, for example where the straps overlap or in the apparent sequence in which they were impressed in the mould. In the upper part of the right-hand panel of Fragment C an additional motif can be identified, namely a phallus formed by the arrangement of six raised spherical motifs, two larger for the testicles, four overlapping smaller circles for the penis. On Fragment A a further vertical lead strip marks the seam on the front of the tank where two lead sheets have been joined, coinciding with the border between two panels. Several perforations relate to likely deliberate damage, especially on Fragment C near the phallic motif.

The dimensions and iconography indicate that this is part of a late Roman lead tank, the fourth and largest fragment of such tanks to be documented by the PAS, others being from Lincoln (LIN-9C11F6), Ludford, Lincs. (LIN-E8F806), and Thompson, Cheshire (NMS-4CEB66).[91] The Preshute example lies on the southern margins of the distribution of the 31 lead tanks now documented from Britain, which are dated mainly to the fourth century A.D. and possibly later.[92] They are typically circular with two separate sheets for the sides welded onto a separate base. The dimensions in this case suggest that the Preshute tank was of a similar size to others, most being between 0.5 and 1 m in diameter and having sides of 0.2 to 0.6 m in height. The decoration fits the common preference for panels enclosed by raised straps, though the chevron or herringbone patterning on this example is not as common as cable or lattice.[93] No single example directly parallels the arrangement of straps in this case, although there are some similarities with the decoration of the Icklingham tank discovered in 1939, in particular the use

[88] Durham, op. cit. (note 13), 3.12, 4.4.1.; L. Pitts, *Roman Bronze Figurines from the Civitates of the Catuvellauni and Trinovantes*, BAR British Series 60 (1979), 79–80.

[89] Worrell and Pearce, op. cit. (note 41, 2013), 359, no. 12 and Worrell and Pearce, op. cit. (note 37, 2014), 420, no. 21, with references to further PAS examples.

[90] Found by M. Rae. Identified and recorded by N. Derks and J. Pearce. The tank has been donated to the Wiltshire Museum (Acc. No. DZSWS:2018.1).

[91] Worrell and Pearce, op. cit. (note 37, 2014), 420–1, no. 22.

[92] B. Crerar, 'Contextualising Romano-British lead tanks: a study in design, destruction and deposition', *Britannia* 43 (2012), 135–66; C.J. Guy, 'Circular lead tanks in Britain', *Britannia* 12 (1981), 271–6. (28 tabulated by Crerar, 3 additional finds documented by the PAS.)

[93] Crerar, op. cit. (note 92), 136; Guy, op. cit. (note 92), 273; S. Malone, 'A group of Romano-British lead tanks from Lincolnshire and Nottinghamshire', in S. Malone and M. Williams (eds), *Rumours of Roman Finds: Recent Work on Roman Lincolnshire* (2010), 138–42.

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FIG. 24. Preshute, fragment of decorated lead tank (No. 24). Scale 1:5. (*Photo: R. Henry; © R. Henry and Salisbury and South Wiltshire Museum*)

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of chevron strapping and raised discs.[94] However, this is the first documented occurrence of a phallic motif on a lead tank. As an apotropaic device its presence may be a defensive counterpart to the *utere felix* motto on other examples.[95] Formerly thought to be associated with baptism from the frequent presence of the Christogram, a wider range of ritual uses for these tanks, not exclusively Christian, has been championed by Crerar. This possibility of non-Christian or secular purposes, associated with bathing, is further supported by examples from Pannonia and Germany which bear hunting scenes and, in one case (Szabadbattyán, 30 km east of Lake Balaton, Hungary), images of pagan gods, namely Jupiter and an unidentified female deity.[96] Like the Preshute tank, many others from Britain bear evidence of deliberate destruction, though religious or mundane motives for this are not easily differentiated.[97] In this case the focus of damage near the phallic motif may not be coincidental.

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[94] On the better preserved Icklingham tank (330 mm high) the rim is a few centimetres above this projecting vertical strap (British Museum acc. no. 1946, 0204.1). If the Preshute decoration was similarly arranged then the rim of the vessel was a few centimetres higher than the top of these vertical straps and is not preserved here.

[95] *RIB* II.2.2416.8, East Stoke, Notts.; R.S.O. Tomlin and M.W.C. Hassall, 'Roman Britain in 1999. II. Inscriptions', *Britannia* 31 (2000), 442–3, no. 42, Flawborough, Lincs.

[96] M. Nagy, 'A lead tank from late Roman Pannonia', in C. Franek, S. Lamm, T. Neuhauser, B. Porod and K Zöhrere (eds), *Thiasos. Festschrift für Erwin Pochmarski zum 65. Geburtstag* (2008), 677–83; H. Merten, 'Drei römische Bleiplatten mit Jagdfries im rheinischen Landesmuseum Trier', *Trierer Zeitschrift* 50 (1987), 255–67.

[97] Crerar, op. cit. (note 92), 150–2; Martin Henig suggests that the frequent damage may have been to prevent polluting re-use of fonts.

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