II. Finds Reported under the Portable Antiquities Scheme

By JOHN PEARCE and SALLY WORRELL

The Portable Antiquities Scheme (PAS) was established 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 sixteenth annual report summarises the general character and distribution of Roman finds reported in 2018 and publishes significant individual artefacts recorded by Finds Liaison Officers.

OVERVIEW

As in previous reports the summary of Roman period finds reported to the PAS in 2018 begins with a discussion of their distribution. Table 1 documents the numbers of object types recorded on the online-accessible database by county, as before using older administrative boundaries from England and Wales for consistency with previous reports and grouping counties by PAS region. The first three categories comprise coins, brooches and other personal ornaments made of metal, these being the numerically most important categories of Roman period finds. The fourth column reports 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). This follows the same format used for presenting finds from 2016 onwards.[2] As a single record may sometimes document more than one item, for example describing an assemblage of building materials or ceramics or a coin hoard, the total number of Roman objects documented in the year exceeds the total number of records for the year. The number of Roman coins documented in 2018 is therefore considerably greater than the number of Roman period records. Nonetheless the distribution of records serves as a reliable proxy indicator for the distribution of findspots of objects reported to the PAS. 2018 saw many records made for Roman objects found in eastern England, especially in coastal counties from North Yorkshire to Suffolk, in some counties of the south-east Midlands and in central southern and south-western England. In western England and Wales the number of records is much smaller. The documenting of a small number of large hoards partly explains the very many coins documented in Gloucestershire, Wiltshire and Lincolnshire during 2018. Significant examples include a Severan denarius hoard from Norton, Doncaster (SWYOR-4B2BFF), and large third-century hoards from Riby, Lincs. (LIN-E5A12D) and English Bicknell, Glos. (GLO-756722).[3] In general the regional variability in the distribution of PAS records closely follows the pattern established over the last fifteen years. Multiple factors determine this

[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 continue to be used for the ongoing 'Oxford Coin Hoards of the Roman Empire' project (http://chre.ashmus.ox.ac.uk/content/about).

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TABLE 1. NUMBERS OF NON-CERAMIC ARTEFACTS RECORDED BY THE PAS IN 2018 BY COUNTY AND TYPE

	Coins	Brooches	Other personal adornment	All object records (Roman)
Wales				
Denbigh	7	4	2	12
Pembroke	6	3	0	10
Wrexham	84	2	0	5
Carmarthen	50	0	0	51
Monmouth	5	2	1	13
Powys	2	4	0	6
Glamorgan	3	4	0	7
Gwynedd	0	0	0	1
Swansea	1	1	0	2
Flintshire	2	2	0	4
Rhondda Cynon Taf	1	0	0	1
Anglesey	1	2	0	3
Caerphilly	0	1	0	2
Ceredigion	2	0	0	3
Merthyr Tydfil	11	0	0	12
Cardiff	0		0	1
England				
Northumbd	0	1	0	4
Co. Durham	76	7	13	198
N Yorks.	549	88	19	723
E Yorks.	621	100	11	763
S Yorks.	235	18	13	86
W Yorks.	29	11	0	49
N Lincs.	171	37	4	270
NE Lincs.	3	0	2	14
Cumbria	99	7	3	58
Gt. Manchester	1	0	0	1
Lancs.	15	1	0	22
Merseyside	0	0	0	2
Cheshire	21	14	1	39
Notts.	145	50	4	232
Derbys.	271	5	1	43
Herefs.	25	19	2	49
Shrops.	131	43	3	104
Staffs.	39	19	2	60
W Midlands	0	5	1	6
Leics.	105	61	5	191
Lincs.	2320	202	37	1041
Rutland	54	15	0	73
Worcs.	129	71	2	181
Warwicks.	122	47	8	166
Northants.	328	39	15	445
Norfolk	2022	197	82	2239
Suffolk	2405	232	51	2633
Cambs.	1106	28	12	849
Essex	294	21	6	372
Beds.	164	8	6	193
Herts.	546	29	16	487
Bucks.	355	64	18	483
Oxon.	1943	230	47	1406
Gt. London	69	3	8	104

Continued

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Hants.	672	76	14	819
Berks.	93	5	6	110
IOW	147	24	4	186
Surrey	89	2	1	97
W Sussex	114	19	1	138
E Sussex	57	4	0	72
Kent	210	17	8	272
Wilts.	3131	133	32	1487
Glos.	2094	82	11	695
Avon	1	39	1	55
Somerset	659	66	13	455
Dorset	517	71	12	610
Devon	258	9	2	68
Cornwall	113	19	0	58
Total	22723	2263	500	18841

distribution pattern, including variations in the availability of metal objects as well as their use and deposition in antiquity, diverse historic and contemporary farming practice and the uneven intensity of metal-detector use.[4]

With the addition of the coins recorded in 2018 (22,723) more than 279,000 Roman coins have now been recorded by the PAS, as calculated from these annual totals, the result of the continuing 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 2018 can only be compared directly to the 2016 and 2017 data. Nonetheless the outnumbering of brooches by coins at a ratio of more than 10 to 1 continues to indicate that patterns of discovery and documentation approximate to those established from 2003 onwards.[6]

30,425 brooches have been documented by the Scheme since 2003 in these annual reports, including the 2,263 examples recorded in 2018.[7] As before this total includes brooches with date-spans across the late Iron Age–Roman transition as well as those dated to the Roman period proper. The distribution of 2018 brooch finds is very similar to previous years in two principal respects. First, the highest numbers are again documented from North Yorkshire to Suffolk and in some southern English counties. Second, in several counties in a wide zone across northern England, the Midlands and western England the ratio of brooches to coins is much higher than average, from 1:3 (for example West Yorkshire, Cumbria) to 1:2 or greater (for example Herefordshire, Shropshire, Staffordshire, Leicestershire).[8] The same is true of several Welsh counties, though the numbers of finds are much smaller. Among the other personal ornaments finger-rings and bracelets remain the most frequently documented artefacts after brooches, but their numbers are much smaller. The most significant single assemblage of (non-coin) objects found in 2018 is the Wilcot (Wilts.) vessel hoard (WILT-047110), the second late Roman deposit of copper-alloy vessels from the Pewsey area to be documented by

[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. A recently completed University of Nottingham doctoral thesis includes a major regional synthesis of PAS data from northern East Anglia, one of the regions richest in metal-detected finds: N. Harlow, *Belonging and Belongings in the* Civitas *of the Iceni* (2018).

[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] J. Pearce and S. Worrell, 'Roman Britain in 2017. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 49 (2018), 401.

[8] ibid., 401.

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the PAS, the first having been discovered in 2014 (WILT-0F898C). Both hoards are published in this volume.[9]

ARTEFACT DESCRIPTIONS

The following 24 entries publish highlights among the past year's finds recorded by members of the PAS and Treasure Department at the British Museum.[10] They are chosen for 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 individual object records on the PAS website: www.finds.org.uk. Two objects were also treated as Treasure cases and are therefore also designated with their Treasure number in the format of year (20XX) and reference number (TXX).[11]

The metal, bone and ceramic artefacts included in this report were made between the late Iron Age and the fifth century A.D. and belong to various functional categories and artistic traditions. The four figurines include more commonly documented deities and their attributes (Minerva, Fortuna, a cockerel) as well as a fragment from a large statuette of unidentified form; an amulet is recorded this year of unparalleled form combining a phallus and a pecking bird. Objects related to personal ornament and care of the body include a gold ring, an enamelled disc brooch, a late antique lead mirror frame and a cosmetic set. Vessel elements comprise two handles and three mounts with figural elements as well as a zoomorphic spout from a strainer. A sphinx-shaped mount and a bust of the goddess Diana are likely furniture fittings. Other household objects include a figural bone knife-handle, possibly of a gladiator, and a small handle in leopard form, perhaps from a knife or key, as well as a late antique lamp. Amongst objects with a potential connection to the Roman army are a shield boss, two enamelled mounts from harness or baldrics, and a belt-fitting decorated in Quoit Brooch style.

CO. DURHAM

(1) **Gainford area** (DUR-08B7FB) (FIG. 1).[12] A small figurine of a standing Fortuna, largely complete, except for the missing right arm, carefully modelled and well preserved with a patina in which the fine detail remains clear. The statuette is 60 mm high and weighs 72.9 g. Fortuna wears a diadem, of which the upper part is lost to damage. Beneath this the hair is centrally parted and swept back on either side of the head. At the back of her head the hair is plaited and bound in a clubbed braid which extends onto her shoulders. On her face the eyeball and pupils and a short straight mouth are clearly rendered, though much of the nose is lost to damage. She wears a long, pleated tunic, falling in V-shaped folds to her waist, with a belt beneath her breasts. A cloak is draped over the left shoulder, descends diagonally across her back and is gathered across her waist to rest over her left forearm. Beneath the cloak the tunic reaches to her feet, where the figurine has suffered some slight damage. The folds of tunic and cloak are rendered with some sophistication, revealing the contrapposto stance of the body

[9] R. Henry, D. Roberts, M.J. Grant, R. Pelling and P. Marshall, 'A contextual analysis of the late Roman Pewsey and Wilcot vessel hoards, Wiltshire', *Britannia* 50 (2019) https://doi.org/10.1017/S0068113X19000266.

[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 been added.

[11] Our debt to Martin Henig will again be apparent from the footnotes and we once again thank him for his generosity in discussing many of the artefacts published here and others. We also note our gratitude to Michel Feugère for his comments on many objects. Any errors are of course our own responsibility. Finally, we also express our thanks to the Editor, Hella Eckardt for her comments on a draft and observations on individual objects.

[12] Found by J. Alderson. Identified and recorded by S. Lipscombe and B. Westwood.

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beneath. The right arm is missing from below the elbow, it points down towards her right foot where there are traces of the steering oar or rudder she can be assumed to have held. In the crook of her left arm is a cornucopia, its tip resting in her hand, the fruits in its overflowing mouth represented in stylised form by dots within circles.



FIG. 1. Gainford area, Fortuna figurine (No. 1). Scale 1:1. (*Photo: B. Westwood; © Durham County Council*)

The rudder and cornucopia allow the goddess to be identified confidently as Fortuna, documented in several examples from Britain which reproduce the widely employed iconography for the goddess.[13] At least three have now been documented by the PAS, from Urchfont, Wilts. (WILT-0774B1), Kettlebaston, Suffolk (SF-302EF1), and a composite figure of Minerva-Fortuna, from Hinxworth, Herts. (BH-ED9F44).[14] Although several figurines have been documented at nearby Piercebridge (*c*. 3 km to the east), especially from the bed of the Tees, this is the first attestation of Fortuna in the vicinity of the fort.[15]

[13] E. Durham, 'Depicting the gods: metal figurines in Roman Britain', *Internet Archaeology* 31 (2012), 3.25 http://intarch.ac.uk/journal/issue31/durham_index.html; G. Faider-Feytmans, *Les bronzes romains de Belgique* (1979), 87, no. 87, pl. 53; R. Fleischer, *Die römischen Bronzen aus Österreich* (1967), 90–3, nos 108–109a, 112, Taf. 58–9; A. Leibundgut, *Die römischen Bronzen der Schweiz. III Westschweiz Bern und Wallis* (1980), 63–4, nos 56, 58, Taf. 56, 58.

[14] S. Worrell, 'Roman Britain in 2005. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 37 (2006), 444, no. 12; S. Worrell, 'Roman Britain in 2009. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 41 (2010), 430, no. 15.

[15] Copper-alloy figurines from the river include two Cupids (FAPJW-D8ABE4 and NCL-2C40A4) and an eagle (BM-B0E251); pipeclay examples include BM-3E45C9, NCL-14F6E7 and NCL-8C8C21. S. Worrell and J. Pearce, 'Roman Britain in 2012. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 44 (2013), 349–50, no. 2; P.J. Walton, 'What lies beneath? Interpreting the Romano-British assemblage from the river Tees at Piercebridge, County Durham', in J. Lundock and M. Sivilich (eds), *Aspects of Roman Water* (in press).

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NORTH YORKSHIRE

(2) **Hunmanby** (YORYM-8597F3) (FIG. 2).[16] A complete copper-alloy enamelled stud of late Iron Age to early Roman date, well-preserved with a dark brown patina. The object is 13.7 mm in diameter, 2.5 mm thick and weighs 1.6 g. Circular in form, it carries a chequerboard design of nine alternating red and yellow enamel cells within a grid of reserved metal on its upper surface; there is no evidence of attachment on the smooth lower surface. The stud can be closely paralleled in finds from East Yorkshire. A very similar stud was inlaid centrally in the hilt end of an Iron Age sword from Thorpe Hall, Rudston, a likely burial find dated between the second century B.C. and first century A.D. and unusual for a sword fitting in including yellow enamel along with the violence-evoking red.[17] A similar example was documented by the PAS from the Dalton area (DUR-4E3C45). Comparable chequerboard red and yellow enamelling can also be seen on other late Iron Age or early Roman objects, for instance two linchpins recorded by the PAS, one from Hatherton, Staffs. (WMID-947693), and the other from near Market Weighton (YORYM-B3FDA2), another East Yorkshire find. The same enamelling is documented on an unusual button-and-loop fastener, dated a little later (A.D. 50–200), from nearby Holme-on-Spalding Moor (YORYM-83B977).



FIG. 2. Hunmanby, mount (No. 2). Scale 3:1. (*Photo: R. Griffiths; © R. Griffiths and York Museums Trust*)

EAST YORKSHIRE

(3) **Bestwick** (YORYM-700D19) (FIG. 3).[18] A complete copper-alloy zoomorphic vessel mount dated between *c.* 100 B.C. and A.D. 100. It is 35 mm long, 11 mm wide, 25 mm thick and weighs 14 g. The mount comprises a loop with an animal head at one end and a divided attachment terminal at the other. The bovine(?) head is quite fully modelled, with raised ears, deep recesses for eyes, though the setting is lost, a prominent brow and outward-curving muzzle which rests against the junction between its elongated neck, curled in a circle, and the split terminal. Chevrons are incised into the top of the neck, perhaps to indicate hair. On both sides the terminal plates taper slightly and the front plate carries vertical grooves. A worn rivet remains within the holes through which it was driven to attach the terminal to the vessel. Ox head mounts are widely documented as decorative elements on Iron Age and Roman metal vessels.[19]

[16] Found by R. Booth. Identified and recorded by R. Griffiths and S. Worrell.

[17] I.M. Stead, *British Iron Age Swords and Scabbards* (2006), 68, 196; Yorkshire Museums Acc. no. YORYM: 1948.938. M. Giles, *A Forged Glamour: Landscape, Identity and Material Culture in the Iron Age* (2012), 240–1.

[18] Found by N. Goodlass. Identified and recorded by R. Griffiths.

[19] E.M. Jope, *Early Celtic Art in the British Isles* (2000), 108–10; see also Lusby with Wimceby, Lincs. (LIN-40CE20), Worrell, op. cit. (note 14, 2010), 420, no. 5; Newport, Isle of Wight (IOW-341935), S. Worrell and J. Pearce, 'Roman Britain in 2013. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 45 (2014), 426, no. 27.

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Mounts from Norfolk at Quidenham (NMS-1E6986) and (in a hoard) from Shipdham (NMS-E51D37) also have bovine heads on elongated curving necks but differ in their means of attachment to the vessel.



FIG. 3. Bestwick, vessel mount (No. 3). Scale 1:1. (*Photo: R. Griffiths; © R. Griffiths and York Museums Trust*)

NORTH LINCOLNSHIRE

(4) **Roxby cum Risby** (NLM-6B99F4) (FIG. 4).[20] A copper-alloy cockerel figurine with a suspension loop. It is 31.2 mm high, 40 mm long and 15.8 mm wide; the object weighs 22.9 g. The bird, rendered schematically, has a broad bowl-shaped body, high arched tail and short wings slightly separated from the body at their edges, as well as a head tapering to the beak and carrying a short crest or comb. The short legs end in a flat joined terminal, on which the bird balances, though an integrally cast loop rising from the bird's back retains a hook for suspending the figure.



FIG. 4. Roxby cum Risby, cockerel figurine (No. 4). Scale 1:1. (*Photo: M. Foreman; © North Lincolnshire Museum*)

The suspension loop suggests a possible purpose for this figure as a steelyard weight. However, it lacks a lead-alloy core, its weight does not correspond to any common fraction of the Roman pound and steelyard weights in figural form are mainly anthropomorphic. The figure may be better identified as a votive object, perhaps part of a group associated with an image of the god Mercury. Among the many small copper-alloy cockerels documented from Britain, a handful

[20] Found by P. Schmidt. Identified and recorded by M. Foreman and M. Henig.

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have a suspension loop.[21] Found across eastern England, these are of a similar size to the Roxby cum Risby figure, albeit none of them resembles it closely (although three examples from East Yorkshire, Lincolnshire and Cambridgeshire closely resemble one another).[22]

CUMBRIA

(5) **Maryport area** (LANCUM-313319 / 2017T112) (FIG. 5).[23] A complete gold and garnet finger-ring, of likely third-century A.D. date. The hoop measures 17.5 m by 10.6 mm; it is 17 mm deep and 1 mm thick; the ring weighs 6.24 g. The thin octagonal hoop widens at the shoulders to meet the flat, sub-rectangular bezel. In the centre of the latter a raised cell is set with a tear-shaped garnet. This is a ring of a well-known Roman type, i.e. octagonal with raised bezel. Similar rings are documented at Piercebridge (NCL-914391), albeit with applied globules of gold modelled as grape clusters, and at Ropley, Hants. (KENT-5BEBAB/2016T929). At Vindolanda a gold ring of Henig Type IX with an inscribed cornelian gem (*anima mea*) in a hexagonal setting was excavated from a deposit dated to the early third century A.D.[24] A garnet of the same shape but in a gold ring of different form dated to the second or third century comes from a cremation burial at Cologne.[25]



FIG. 5. Maryport area, gold ring (No. 5). Scale 2:1. (*Photo: D. Boughton; © D. Boughton*)

LANCASHIRE

(6) **Over Kellet** (LANCUM-D876DE) (FIG. 6).[26] A copper-alloy hemispherical shield boss, well-preserved with a light green patina, formed from a bowl with a thin flat flange. The boss is 186 mm in diameter, the bowl is 52 mm high (with a diameter of 98 mm) and the flange is 1 mm thick. It weighs 383 g. The flange is perforated with four equally spaced, lozenge-shaped rivet-holes; their flaring edges on the underside suggest that the rivets were driven through from above. Groups of shallow grooves run in parallel around the flange (upper surface) and a

[21] Durham, op. cit. (note 13), 3.35.14. Such images have been reviewed in a recently completed doctoral thesis: M. Feider, *Chickens in the Archaeological Material Culture of Roman Britain, France, and Belgium*, Bournemouth University (2017). We thank Hella Eckardt for a reference to this thesis.

[22] Driffield, E Yorks., YORYM-1D2042 (22.5 g); Haslingfield, Cambs., CAM-3C3F35 (27 g); Bramford, Suffolk, SF2736; Branston and Mere, Lincs., LIN-6056C8; Shouldham, Norfolk, S. Worrell, 'Roman Britain in 2003. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 35 (2004), 326–7, fig. 7.

[23] Found by G. Beckfoot. Identified and recorded by D. Boughton and M. Henig.

[24] B. Birley and E. Greene, *The Roman Jewellery from Vindolanda. Beads, Intaglios, Finger Rings, Bracelets and Earrings*, Research Report NS IV Fascicule V (2006), 123–4, fig. 3.3, SF300.

[25] K. Sas and H. Thoen, *Schone Schijn/Brillance et prestige* (2002), 145, no. 18.

[26] Found by G. Wigham. Identified and recorded by L. Prosser and J. Pearce.

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further pair is visible near the top of the bowl, decoration likely cut while the boss was spun on a lathe. A small circular indentation at the apex of the bowl might also result from contact with the lathe.[27] Bosses of this form in iron and copper alloy are widely attested throughout the Roman period.[28] A similar example in iron was found at Doncaster in association with the remains of a burnt first-century A.D. rectangular shield with rounded ends.[29]

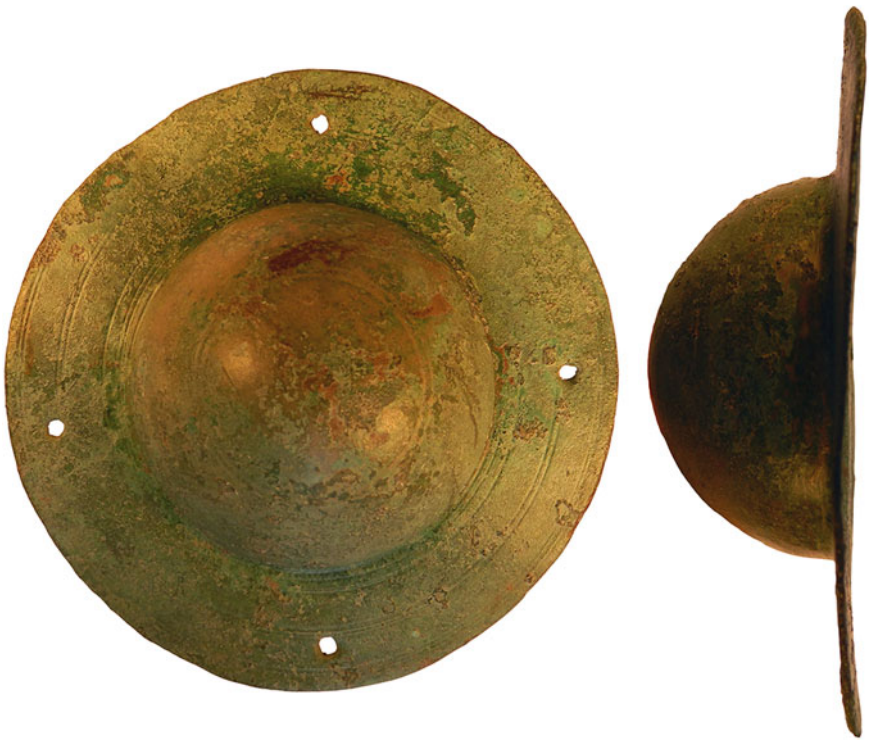


FIG. 6. Over Kellet, shield boss (No. 6). Scale 1:2. (*Photo: L. Prosser; © L. Prosser and Lancashire County Council*)

In many instances hemispherical bosses are associated with Roman military sites, in intra- and extramural contexts, but there is no immediate military association in the case of this discovery.[30] The findspot, just west of Carnforth on the likely route of the Roman road proposed between Lancaster and Watercrook (Margary 70e), is *c*. 11 km from the auxiliary fort at Lancaster to the south, occupied from the early A.D. 70s, and further from those at Watercrook to the north

[27] S. James, *Excavations at Dura-Europos 1928–1937. Final Report VII. The Arms and Armour and other Military Equipment* (2004), 171–3, esp. nos 592–4.

[28] ibid., 160; M. Bishop and J. Coulston, *Roman Military Equipment* (2nd edn, 2006), 91–4, 137–8, 179–81, 216–18; J. Nikolay, *Armed Batavians. Use and Significance of Weaponry and Horse Gear from Non-military Contexts in the Rhine Delta* (2007), 22–4.

[29] P. Buckland, 'A first-century shield from Doncaster, Yorkshire', *Britannia* 9 (1978), 247–69.

[30] ibid., 263–4. A.R. Birley, 'The complexity of intramural and extramural relationships on the northern frontier of Roman Britain – a Vindolanda case study', in S. Hoss and A. Whitmore (eds), *Small Finds and Ancient Social Practices in the Northwest Provinces of the Roman Empire* (2016), 154–5.

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and Burrow to the east. At face value therefore this is a further occurrence of Roman military equipment without an immediate association to a military site, a widely documented phenomenon of which the Crosby Garrett helmet provides a well-known further example in this region.[31] Even amongst this material, however, the discovery of a shield boss is a rare occurrence.[32]

WEST CHESHIRE

(7) **Shrewsbury area** (LVPL-C7CFC9) (FIG. 7).[33] A worn copper-alloy figurine of a sphinx, with winged leonine body and female human head, actively corroding but with some surface detail visible. The object is 77 mm long, 43 mm tall, 22 mm wide and weighs 103 g. The face is schematically rendered with incisions – a triangular nose, lentoid eyes with eyebrows and a short slit for a mouth. Locks of hair fall past the ears while the rest is drawn to the back of the head, the strands being more visible on the right side. The short forelimbs are extended, representing the creature at rest; on the right leg better preservation of the surface shows the delineation of individual claws. Most of the short right wing is preserved, with some schematic detail of feathering visible, especially in fan-like arrangements at the shoulder; only a broken stump remains of the left wing. On the curving body raised haunches are modelled, hatched to indicate where the tail lies on top of them. The object is hollow beneath. A very similar sphinx, slightly smaller, documented at the villa at Couthuin (Braives, Belgium), has been interpreted as a possible 'attache de coffre', an explanation also likely to apply to this piece.[34]



FIG. 7. Shrewsbury area, sphinx furniture fitting (No. 7). Scale 3:4. (*Photo: B. Jones; © B. Jones and National Museums Liverpool*)

[31] D. Breeze, *The Crosby Garrett Helmet*, Cumberland and Westmorland Archaeological and Antiquarian Society Extra Series no. 48 (2018). A study of military equipment from non-military contexts in Britain is currently in progress as a doctoral thesis by Edwin Wood, King's College London.

[32] Nikolay, op. cit. (note 28), 67, n. 4.

[33] Found by M. Quillian. Identified and recorded by B. Jones and S. Worrell.

[34] Faider-Feytmans, op. cit. (note 13), 129, no. 227, pl. 94; Durham, op. cit. (note 13), 3.35.17, for other sphinx figurines from Britain.

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STAFFORDSHIRE

(8) **Eccleshall** (HESH-AA37E9) (FIG. 8).[35] An incomplete cast copper-alloy circular mount inlaid with enamel and complex millefiori decoration, with much of its edge and some of its enamelled surface lost to damage; where better preserved the mid-grey-green metal has a well-formed patina. The diameter is 51.8 mm, the mount is 3.6 mm thick and weighs 27.4 g. The front face comprises a central circular panel enclosed by two concentric bands, all millefiori inlaid, separated by reserved metal borders. The central circle is decorated with enamelled squares of varying size arranged in a chequerboard pattern (up to nine by nine squares). The alternating squares occur in two different types, both inlaid with miniature millefiori chequerboards, a red surround containing larger blue and white squares (three by three), and a blue surround containing smaller squares of the same colours, varying considerably in form and size (six by six). The middle band is inlaid with blue enamel and contains a double ring of rosettes, formed by a white centre within a red circle and white petals. The outer band, partly lost to damage, is inlaid with white enamel and contains an inner ring of the same rosettes, but with blue petals, and an outer ring of foliate motifs in blue enamel. The specific source of the foliate motif is not easily identified; on palm branch motifs or stylised votive feathers/leaves the fronds or veins are set at a tighter angle.[36] From the centre of the reverse extends a short square-sectioned shank, what survives of the stud for fixing this object. A light grey patch around the shank may be traces of a metal solder, but this would not be the normal method for fixing the mount (see below).



FIG. 8. Eccleshall, enamelled mount (No. 8). Scale 1:1. (*Photo: P. Reavill; © P. Reavill and Birmingham City Council*)

This mount is a decorated harness or belt fitting. An almost identical example (49 mm diameter) with an Oxfordshire provenance was acquired by Oxfordshire Museum Service in 2006.[37] Three very similar mounts (also 49 mm diameter) of unknown provenance were also sold in 2008 from a

[35] Found by C. Maudsley. Identified and recorded by P. Reavill and J. Pearce. We are grateful to Peter Reavill for a further reference to the unpublished Wroxeter disc and to Rasa Banytė-Rowell (Lithuanian Institute of History), Edwin Wood and Michel Feugère for discussion and references.

[36] e.g. R. Jackson and G. Burleigh, *Dea Senuna: Treasure, Cult and Ritual at Ashwell, Hertfordshire*, British Museum Research Publication 194 (2018).

[37] C. Anderson, 'Note: an Oxfordshire millefiori disc', *Oxoniensia* 72 (2007), 219–20; Oxfordshire Museums Service Acc. no. OXCMS: 2006.123.

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collection formed in the 1950s to early 1970s.[38] In these latter cases the central chequerboard comprises squares of a single design of alternating blue and white squares within a red surround, within a middle band of blue enamel, inlaid with a single ring of millefiori rosettes (white centre within a red circle and white petals) and an outer band inlaid with white enamel, containing an inner ring of the same rosettes, and an outer ring of the foliate motifs (in one case the outer band repeats the rosettes). Additional mounts very closely resembling these three are documented as a grave find from Tjaereborg, near Esbjerg, Denmark, and in the V & A Collection.[39]

Similar mounts with varying forms of millefiori decoration in chequerboard and rosette motifs have been documented by the PAS across Britain, mainly in the same range of colours. They can be grouped approximately in two size categories, larger examples (*c*. 2.5–6 cm in diameter) and smaller (*c*. 1.5–2.5 cm in diameter). The former include mounts from North Oxfordshire (BERK-555701, 61 mm), Chilton, Oxon. (BERK-D929C2, 35 mm), and Hibaldstow, N Lincs. (NLM-3F9905), all of which also use this foliate motif (much decayed but just about visible in the latter case). Two further large mounts, which closely resemble one another, are from Penrith (LANCUM-5ED187, 50 mm, incomplete) and the Market Rasen area (LIN-225302, 41 mm), while further examples carry varying arrangements of motifs, from West Ilsley, Berks. (BERK-D66574, 46 mm), Thornham, Norfolk (NMS-40A082, 53 mm), Ludford, Lincs. (DENO-FE87A5, 49.6 mm), Anston, E Yorks. (DENO-C6BD17, 28.6 mm), Bolam, Durham (DUR-C60B52, 41.5 mm) and Glanton, Northumbria (NCL-A38DF3, 40.9 mm), the latter representing the best preserved example.[40] Other well-preserved mounts in this size range are documented from a villa at Gestingthorpe, Essex, and two very similar mounts from Chepstow and Usk are respectively in the collections of the British Museum and National Museum of Wales.[41] Smaller mounts or studs with millefiori inlay in a wider variety of pattern and colour include examples from Hutton Buscel, N Yorks. (YORYM-889AFE, 20.2 mm), Boyton, Wilts. (BUC-373A71, 23.6 mm), Nailsea, Somerset (GLO-549164, 20 mm), Wath, S Yorks. (SWYOR-CAE5A5, 17.4 mm), Yapham, E Yorks. (YORYM-ACF902, 18.8 mm), Freckenham, Suffolk (SF-D17023, 23.5 mm) and south Cambridgeshire (LEIC-15DA68, 16 mm).

[38] They were sold along with three further mounts from the same set of fittings by the Royal Athena Galleries, New York, from the collection assembled by B.H.S., St. Petersburg, Florida. The further three mounts comprised an additional circular example, with a similar decoration as well as a projecting copper-alloy element at its centre, and two sub-rectangular plates (60 mm wide). The latter were formed by a central circular panel framed between rectangular panels with curving sides. On the circular panel a ring of blue enamel, inlaid with chequerboards, surrounded a central chequerboard circle resembling those on the circular mounts. The sub-rectangular panels were inlaid with white enamel, studded with rosettes of the same form as those on the circular mounts. Mr Rick Novakovich, associate director at the New York gallery, kindly supplied further information on the objects and their collection history. An enamelled belt plate of similar form was also documented at York, H.E.M. Cool, G. Lloyd-Morgan and A.D. Hooley, *Finds from the Fortress*, The Archaeology of York The Small Finds 17/10 (1995), 1534–5, 1663, no. 6305. See also M. Feugère, Y. Bourrieau, Y. Roca and A. Giraudo, 'Applique de harnais émaillée (Artefacts : APH-4015)', no. 15, http://artefacts.mom.fr/result.php?id=APH-4015 (accessed 12/05/2019).

[39] R. Banytė-Rowell, 'Cultural interactions during the Roman period', in A. Bliujienė (ed.), *Klaipėdos (Memel) kraštas: nuo ištakų iki XVII amžiaus / The Klaipėda (Memel) Region: from Origins to the 17th Century* (2018), 139; P. Pentz, 'Könige der Nordsee, 250–850 n. Chr.', in E. Kramer, I. Stoumann and A. Greg (eds), *Könige der Nordsee, 250-850 n. Chr.* (2000), 13. Victoria and Albert Museum, Acc. no. 4098-1857, 43 mm diameter.

[40] Ludford, Worrell and Pearce, op. cit. (note 19, 2014), 410–11, no. 11; Glanton: S. Worrell and J. Pearce, 'Roman Britain in 2011. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 43 (2012), 361–2, no. 4. Fragments bearing chequerboard motifs from Claverdon, Warwicks. (WAW-D50D57), and Wighill, N Yorks. (SWYOR-0F6696), may derive from similar mounts. A further example from the Wroxeter area is currently being documented (P. Reavill, pers. comm.).

[41] S.A. Butcher, 'Stud', in J. Draper, *Excavations at Hill Farm, Gestingthorpe, Essex*, East Anglia Archaeology Report 25 (1985), 27–9, fig. 8. Anderson, op. cit. (note 37), for references to the Usk and Chepstow examples.

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The precise purpose of these mounts and of other enamel-decorated mounts of the same form is not yet clear.[42] The projecting rivet or prong which would have enabled their fixing to a backing is best preserved in the mounts from Anston and the Victoria and Albert Museum; in other examples it usually survives only as a worn and broken stub. These rivets suggest that the mounts were fitted to leather strapping, perhaps horse harness, supported by the discovery of the example from Gestingthorpe in close association with the bones of a horse's skull,[43] but also potentially to sword belts, as proposed for Tjaereborg where the mount is associated with scabbard fittings in a third- to fourth-century grave, one of several funerary finds from the Baltic of millefiori-decorated mounts.[44] The set of mounts discussed above of circular and quasi-rectangular form and of unknown provenance, as well as similar rectangular mounts, may also be belt plates rather than harness fittings.[45] There is no reason why mounts of this type could not be used to embellish both belt and harness, though the size of the larger circular mounts may make them better suited to the latter use. These and related belt plates are usually dated to the second and third centuries A.D., though few have been found in closely-dated stratified contexts.[46] As the above discussion shows, there are many examples from Britain but the Baltic finds indicate the wide distribution of these mounts across northern Europe, yet to be synthesised.[47] The making of these mounts is likely to be related to that of other objects carrying similar millefiori motifs, such as the disc brooches which carry similar chequerboard designs, for example at Horton cum Peel, Cheshire (LVPL-F1F6CC), Standlake, Oxon. (BERK-9EC5C6), and Longparish, Hants. (SUR-8CEC4C).[48]

WARWICKSHIRE

(9) **Grendon** (WMID-08375F) (FIG. 9).[49] An incomplete decorated copper-alloy vessel handle with a mid- to dark green patina. It is 190 mm long and weighs 360 g. The handle ends in a canine (or lupine) head terminal. Its eyes are set at the junction between the broad grooved cranium and the tapering snout while the ears are flattened. Behind the head are two collars with incised line decoration. The shaft of the handle is fluted on its sides, with wider panels above and below incised with a very stylised plant scroll, more clearly visible above; the handle ends in a collar and a plate which attaches it to the shallow bowl of the vessel. The plate curves with two extensions beneath the base of the bowl.

[42] Artefacts APH-4014 and APH-4015, smaller and larger examples. M. Feugère and A. Gilles, 'Applique de harnais émaillée (Artefacts: APH-4014)', http://artefacts.mom.fr/result.php?id=APH-4014 (accessed 12/05/2019); Feugère *et al*., op. cit. (note 38), APH-4015.

[43] Butcher, op. cit. (note 41), 29. Their proposed use as harness fittings is seen in the reconstruction image of a Roman cavalryman and horse as a cover image for the publication of small finds from the legionary fortress at York: Cool *et al*., op. cit. (note 38).

[44] Pentz, op. cit. (note 39), 154. Banytė-Rowell, op. cit. (note 39), 139; eadem, 'Enamel disc from Aukštakiemis (Oberhof)', *Archaeologia Baltica* 5 (2002), 123–30.

[45] Cool *et al*., op. cit. (note 38), 1534–5.

[46] Butcher, op. cit. (note 41), 29.

[47] Further examples from Germany and France are documented on the Artefacts website (APH-4015), Feugère *et al*. op. cit. (note 38).

[48] S. Worrell and J. Pearce, 'Roman Britain in 2007. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 46 (2015), 363–5, no. 7; Artefacts (FIB-4276) http://artefacts.mom.fr/en/home.php?id=FIB4276.

[49] Found by A. Jones. Identified and recorded by S. Burford and J. Pearce.

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FIG. 9. Grendon, vessel handle (No. 9). Scale 2:3. (*Photo: S. Burford; © S. Burford and Birmingham City Council*)

Handles of this type with fluted or facetted shafts more commonly terminate in ram's heads, especially among examples documented by the PAS.[50] A very similar canine terminal was discovered at Santon Downham (Suffolk).[51] Other examples of canine heads include PAS finds from Newstead, Notts. (LVPL-F535A7), and Middlewich, Cheshire (LVPL1952), as well as vessels from burials in neighbouring provinces, for example at Sint Huibrechts-Hern (Limburg) and Cortil-Noirmont, as well as beyond the Rhine frontier.[52] This handled pan type is widely documented within grave deposits, especially in combination with jugs in the largest burial assemblages of south-east England, northern Gaul and beyond in the first and second centuries A.D.[53] Well-preserved examples, albeit with ram's heads, were documented among the grave goods from richly furnished cremation burials of Claudio-Neronian date from Site D on the A2 road scheme, Kent, and of later second-century date from Turnershall Farm, Wheathampstead (Herts.).[54]

(10) **Grendon** (WMID-09C0C1) (FIG. 10).[55] A copper-alloy pan handle with a mid-green patina. The flat handle is 127 mm long and weighs 99 g. The handle is of waisted form, narrow in the middle and broadening at both ends. It has a straight terminal perforated with a trefoil-shaped suspension hole and has two circular knops where it widens to join the rim of the vessel.

[50] Bishopsbourne, Kent, KENT-4D347B; Ropley, Hants., HAMP D46597; Sevenoaks, Kent, LON B47821; Monkton, Kent, LON-84D457; Lessingham, Norfolk, NMS-80E1B5.

[51] R.A. Smith, 'A hoard of metal found at Santon Downham, Suffolk', *Proceedings of the Cambridge Antiquarian Society* 13.2 (1909), 160, fig. 11.

[52] Faider-Feytmans, op. cit. (note 13), 168, no. 339, pl. 127; 181, no. 372, pl. 149; H.-J. Eggers, *Der römische Import im freien Germanien* (1951), 174, Typen 154-5, Taf. 12, Karte 44.

[53] J. Lundock, *A Study of the Deposition and Distribution of Copper-Alloy Vessels in Roman Britain*, Archaeopress Roman Archaeology 9 (2015), 110–12; J. Pearce, 'A "civilised" death? The interpretation of provincial Roman grave good assemblages', in J. Rasmus Brandt, H. Roland and M. Prusac (eds), *Death and Changing Rituals. Function and Meaning in Ancient Funerary Practices* (2015), 223–48.

[54] T. Allen, M. Donnelly, A. Hardy, C. Hayden and K. Powell, *A Road Through the Past: Archaeological Discoveries on the A2 Pepperhill to Cobham Road-Scheme in Kent* (2012), 335–40, 363–6; S. West, *Life and Death on a Romano-British Estate. Turnershall Farm in Hertfordshire* (2004), http://www.wheathampsteadheritage.org.uk/history-society-sources.asp (accessed 05/04/18).

[55] Found by A. Jones. Identified and recorded by S. Burford and J. Pearce.

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FIG. 10. Grendon, vessel handle (No. 10). Scale 3:4. (*Photo: S. Burford; © S. Burford and Birmingham City Council*)

Flat-handled pans are widely documented in Britain in structured deposits and as single finds.[56] Among these, handles which terminate with a rounded end and with a circular suspension hole are much more common than those like the Grendon handle with its trefoil perforation; rounded end handles include examples from Shiptonthorpe, E Yorks. (SWYOR-8F20A5), and the Kingston Deverill hoard, Wilts. (WILT-92B052).[57] A complete example of a pan with a similar handle was found in the legionary fortress at Usk in a pre-Flavian latrine pit.[58] The handle fits Feugère's type PAT-4014 dated to the first century A.D., with several examples being documented from Gaul and from beyond the Rhine frontier, including a complete pan from a hoard at Izernore, Ain, now in the collection of the British Museum.[59] An example from the Jura region, now in the collection of the Musée des Antiquités Nationales, reveals the origin of the 'knops' on these vessels where the handle meets the bowl as stylised bird's heads, their beaks stretching along the vessel rim.[60]

NORTHAMPTONSHIRE

(11) **Rushden** (NARC-5C0816) (FIG. 11).[61] A complete copper-alloy amulet, in the form of a bird pecking at male genitals, its surface rather corroded but sufficiently well preserved still to show

[56] Lundock, op. cit. (note 53), 110–13, 'handled pan 2'.
[57] Worrell, op. cit. (note 14, 2006), 460–2.
[58] W. Manning, J. Price and P.V. Webster, *Report on the Excavations at Usk 1965–1976. The Roman Small Finds* (1995), 194–6, fig. 52.
[59] M. Feugère, 'Patère (Artefacts : PAT-4014)', http://artefacts.mom.fr/result.php?id=PAT-4014 (accessed 09/04/2019). Izernore, BM Acc. No. 1851, 0813.36; Eggers, op. cit. (note 52), 173, Typ 147, Taf. 7.
[60] S. Tassinari, *La vaisselle de bronze, romaine et provinciale, au Musée des Antiquités Nationales* (1975), 32–3, no. 20, pl. VI.
[61] Found by D. Clarke. Identified and recorded by E. Cox, J. Pearce and S. Worrell. We thank M. Henig and A. Parker for discussing this object and A. Whitmore for making available recent publications.

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key detail. It is 29.7 mm long, 11.1 mm wide, 22.5 mm high and weighs 16.2 g. The bird is modelled in stylised and rather schematic form. From a rounded head and broadening and deepening body it tapers to a pointed tail. One eye, a narrow oval, is visible, the other barely if at all. The repeated chevrons on both folded wings mark its plumage. The bird is too stylised to attribute to a species — a corvid (crow, raven etc.) or a bird of prey are possible subjects. The bird's feet grip the centre of the phallus while its tapering beak (opened wide in profile view) tugs at one of the testes which is pulled sharply upwards from the shaft. The glans of the phallus, distinctly modelled, is beneath the bird's tail. On its underside the phallus appears to be partly hollowed-out.



FIG. 11. Rushden, phallic amulet (No. 11). Scale 1:1. (*Photo: E. Cox; © E. Cox*)

The Rushden object is a phallic amulet of so far unparalleled form, though it is not clear how it was intended to be suspended (as a pendant, perhaps, using the loop made where the claws meet the phallus) or attached to the body or object to which it offered protection.[62] As an apotropaic symbol for averting the evil eye the phallus is widely figured on objects from Britain and beyond.[63] Pendants to be worn by humans or animals are both documented and numerous examples have been recorded by the PAS, illustrating the widespread use of this symbol in a rural setting, well beyond the Roman army with which it was previously thought to be associated in the province.[64] As in this case, some other phallic amulets play with incongruous elements to help deflect the malign effects of *Invidia*. As well as the famous *tintinnabulum* from Herculaneum where the phallus, morphing into a dog, turns back to fight the gladiator to whom it 'belongs', the combined phallus and quadruped from Longford, Derbys. (DENO-82D537), the bovine mount which doubles as a horned phallus from Pitton and Farley, Wilts. (HAMP-A02C9E), or several winged phalluses provide further examples documented by the PAS.[65] At first sight the Rushden object might be taken for a genre nature scene, for example like the intaglio from the Bloomberg site in London on which an eagle pecks at a hare's splayed carcass, or one from Kirk Deighton, E Yorks. (SWYOR-D1BF15), where a bird

[62] cf. A Whitmore, 'Fascinating *fascina*: apotropaic magic and how to wear a penis', in M. Cifarelli and L. Gawlinski (eds), *What Shall I Say of Clothes? Theoretical and Methodological Approaches to the Study of Dress in Antiquity* (2017), 47–66.

[63] A. Whitmore, 'Phallic magic: a cross cultural approach to Roman phallic small finds', in A. Parker and S. Mckie (eds), *Material Approaches to Roman Magic: Occult Objects and Supernatural Substances* (2018), 17–31.

[64] J. Plouviez, 'Whose good luck? Roman phallic ornaments from Suffolk', in N. Crummy (ed.), *Image, Craft, and the Classical World* (2005), 157–64; Worrell and Pearce, op. cit. (note 19, 2012), 391–2.

[65] Longford, Worrell, op. cit. (note 1, 2007), 310–11, no. 6; J.R. Clarke, *Looking at Laughter. Humor, Power, and Transgression in Roman Visual Culture, 100 B.C.–A.D. 250* (2007), 69–70. Winged phalluses, Great Bardfield, Essex (ESS-D3F2A3, copper-alloy); Wetheringsett cum Brockford, Suffolk (SF-EE7435, bone).

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holds a pair of cherries in its beak.[66] In the absence of features identifying it to species, it is difficult to know what symbolism the bird itself may carry.[67] However, the double-take prompted by the pairing of bird and phallus has the potential to mislead the ill-intentioned viewer, reinforcing the power of the charm to avert bad fortune.

NORFOLK

(12) **Northrepps** (NMS-C27736) (FIG. 12).[68] A late Iron Age to early Roman copper-alloy zoomorphic spout from a bicarinated strainer bowl. The spout is 42.3 mm long, 65.5 mm at its widest and 20.7 mm wide at the mouth; it weighs 77.4 g. The curving D-shaped plate behind the spout would have attached it to the vessel just below the rim. Its reverse has a slightly raised edge and is described as having traces of the solder which attached it to the vessel. The spout itself projects as a highly stylised animal head. The upper part of the head is modelled in detail, with short pointed and slightly upturned ears, close to the junction with the base plate, between which the hair runs in parallel strands. Small circular eyes stare forward beneath prominently moulded brows, while a broadening muzzle has flaring nostrils with parallel 'wrinkling' on either side. The lower jaw extends beyond the upper to form an oval end to the spout. Where spout and base plate meet, short hatched parallel lines indicate a ruff of fur around the animal's neck.



FIG. 12. Northrepps, vessel spout (No. 12). Scale 2:3. (*Photo: J. Shoemark; © Norfolk County Council*)

The Northrepps spout is paralleled by those from bicarinated strainer bowls documented by the PAS in the Kingston Deverill hoard (WILT-92B052)[69] and at Cranfield, Bucks. (BUC-FBC5A5), as well as in the spout from the bowl excavated from the 'Doctor's burial' at Stanway.[70] The detail of the Northrepps head is less stylised than these and is clearly different from the fish-head spout from Felmersham, Beds.[71] Metal (and ceramic) strainer bowls of the type represented by this spout are documented from the later first century B.C. to the mid-first century A.D. The findspot of this example places it a little further than other instances from the core of the distribution of strainer

[66] MOLA, *Archaeology at Bloomberg* (2017), 13 (https://www.londonmithraeum.com/about/); Kirk Deighton, S. Worrell, 'Roman Britain in 2008. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 40 (2009), 291–2, no. 8.

[67] Martin Henig (pers. comm.) notes the prophetic power attributed to crows, for example concerning the duration of the reign of Domitian (Suetonius, *Dom.* 23.2).

[68] Found by M. O'Driscoll. Identified and recorded by J. Shoemark.

[69] Worrell, op. cit. (note 14, 2006), 460–2, nos 30–1.

[70] P. Crummy, S. Benfield, N. Crummy, V. Rigby and D. Shimmin, *Stanway. An Elite Burial Site at Camulodunum*, Britannia Monograph 24 (2007), 222–3, fig. 113.

[71] D.H. Kennett, 'Felmersham fish-head spout, a suggested reconstruction', *Antiquaries Journal* 50 (1970), 86–7.

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vessels in south-east Britain north of the Thames. Their function is likely to be related to infusing or straining alcoholic or medicinal beverages.[72]

(13) **Shotesham (**NMS-34C43D) (FIG. 13).[73] A finely cast and engraved copper-alloy centre-looped cosmetic set, comprising mortar and pestle probably for grinding powders for cosmetics, dated to the first to third centuries A.D. The mortar is 57 mm long, 26 mm high and 9 mm thick, weighing 20.4 g; the pestle is 37 mm long, 27 mm high and 5.5 mm thick, weighing 6.8 g. The mortar has schematised zoomorphic terminals in the form of bovid heads, and the bow with a U-sectioned groove carries an incised line and continuous hatching with alternating diagonals at the top of both walls. The unusual loop plate takes the form of a perforated trefoil, each of the holes being approximately equal in size. The pestle has a rounded (or D-shaped) keel and is of 'rocking-horse' type, with a high centre-loop for suspension supported by struts. In this characteristic it shares the propensity identified by Jackson of the pestle to resemble the mortar when they are made as a set.[74]

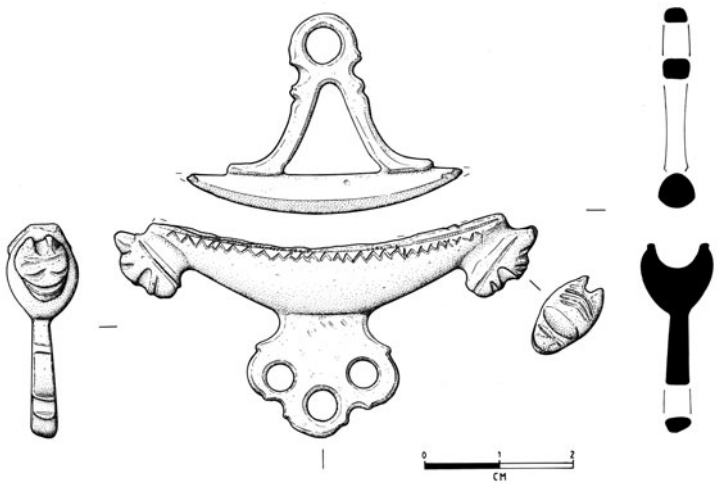


FIG. 13. Shotesham, cosmetic set (No. 13). Scale 1:1. (*Photo: J. Shoemark; © Norfolk County Council*)

At least two other complete cosmetic sets have been documented by the PAS, from Battisford, Suffolk (SF-0DD8B6/SF-0E0233), and Micklefield, W Yorks. (SWYOR-172272/SWYOR-170A20). Individual mortars have been documented much more frequently.[75] The Shotesham pestle is similar to some others of 'rocking-horse' type.[76] The form of the mortar identifies it as an example of Jackson's type E, with a large centre-loop and bovid terminals, though it lacks the 'sinuous struts' identified as an attribute of this type. The findspot is very close to those of other examples of type E in northern East Anglia.[77]

[72] Crummy *et al*., op. cit. (note 70), 323–6; P.R. Sealey, 'Finds from the cauldron pit', in N.R. Brown (ed.), *The Archaeology of Ardleigh, Essex*, East Anglian Archaeology Reports 90 (1999), 117–24.
[73] Found by N. Harrison. Identified and recorded by S. Ashley.
[74] R. Jackson, *Cosmetic Sets of Late Iron Age and Roman Britain*, British Museum Research Report 181 (2010), 6.
[75] S. Worrell, 'Roman Britain in 2007. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 39 (2008), 362–3, no. 12.
[76] Jackson, op. cit., (note 74), 47, fig. 24, nos 42, 433, 502.
[77] Jackson, op. cit., (note 74), 60–1.

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OXFORDSHIRE

(14) **Aston, Cote, Shifford and Chimney** (BERK-3243DB) (FIG. 14).[78] A small copper-alloy terminal in the form of a leopard head, with an even grey-brown patina. The surviving terminal is 33.5 mm long, 18.4 mm wide and 23.2 mm thick. The feline head emerges from a petalled calyx, below which the object is broken off. It is worn but sufficiently preserved to show the careful modelling of its features. The mouth gapes open, with a lolling tongue, curving downwards between pronounced upper and lower canines. The prominent muzzle widens to flaring nostrils, while the wide-open eyes are deep-set between the gentle curve of the cheeks and temples. The eyes may have been inlaid. The head is flat, with a shallow groove between the supra-orbital ridges, while the ears are flattened against the head. A tufted mane is rendered on either side of the head and beneath the chin. The spotting of the animal's fur is rendered by unevenly distributed recessed dots and dot-and-ring motifs which may contain traces of metal inlay.



FIG. 14. Aston, Cote, Shifford and Chimney, handle(?) terminal (No. 14). Scale 1:1. (*Photo: R. Trevaskus; © A. Byard and R. Trevaskus*)

The function of the object is uncertain. Its small size suggests that it might have been part of a knife or key handle, but the breakage means that both the nature of the object and the method of attachment to any blade or shank remain unclear. It joins the extensive repertoire of feline heads used as handles, mounts and fittings, but is unusual in its careful and detailed modelling of an alert animal.[79]

(15) **Hailey** (OXON-7B00CD / 2018 T449) (FIG. 15).[80] An incomplete copper-alloy figurine of Minerva, surviving in three pieces, the head and lower right arm being detached from the body. The lower left arm and possibly a small section of the base are also missing, but otherwise the figurine is well preserved. As it survives the figurine is 170 mm high and weighs 791.5 g. The goddess, with elongated body, stands in a slightly sinuous contrapposto pose, her left leg bent and right leg straight. On the head, a little small in relation to the body, can be seen the bowl of Minerva's helmet, pushed up from the face, its crest missing from an old break, with some modelling of the facial features on the helmet mask. On either side towards the back are two silver rivets. The hair is parted in waves over the temple. The facial features are heavily worn, the eyes and mouth containing traces of silver inlay. The clothing of the goddess is rendered in unusual detail. She wears a long sleeveless chiton descending to her feet, gathered below the breast, with the aegis bearing the head of Medusa supported on her upper left arm, its curling

[78] Found by N. Reynolds. Identified and recorded by R. Trevaskus.

[79] In the care and detail of execution it is comparable to other provincial examples, for example the key handle from Vionnaz (Valais) in the form of a leopard with animal prey, with similar ring-and-dot motif, described as the most accomplished of a group of similar bronzes from Switzerland, Leibundgut, op. cit. (note 13), 126–7, no. 166, Taf. 156–7.

[80] Identified and recorded by A. Byard and M. Henig.

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FIG. 15. Hailey, figurine (No. 15). Scale 1:2. (*Photo: A. Byard; © A. Byard*)

edges and the spiralling snakes of Medusa's hair carefully modelled. The tunic is fastened at the shoulders by two silver rivets, imitating brooches. A long cloak is (implausibly) suspended from her left arm, some folds falling at the front down her left side, the greater part crossing her back diagonally and rising across her wide hips at the front. The upper part of the cloak is modelled as a thick roll, clearly differentiated from the tunic beneath. At the left arm the folds of the cloak which are drawn across the waist of the goddess join those folds which fall directly from the left hand. At the base the finer folds of the tunic and sandaled toes re-emerge. The missing left hand may have held a shield, while the raised right arm probably held a spear or sceptre. Indentations beneath the figure may indicate points of attachment.

Although Minerva is the most frequently represented of female deities among surviving figurines from Roman Britain, this predominance is not so clear among figurines documented by the PAS.[81] The Hailey statuette is a significant addition to the corpus from the province and differs from most examples in its embellishment with silver, the sophisticated rendering of anatomy and carefully modelled clothing and the placing of the aegis with prominent *gorgoneion* down the left arm. The configuration of the clothing is somewhat unusual. Few representations of the goddess from Britain wear a cloak; on figurines from other provinces where the cloak is more common, it hangs behind from both shoulders (for example at Enns and Carnuntum)[82] or falls diagonally across the back from the shoulder and across the hips in a thick fold (for example Liberchies, Avenches,

[81] Durham, op. cit. (note 13), 2.2.3; Pearce and Worrell, op. cit. (note 7, 2018), 404, 420, with references.
[82] Fleischer, op. cit. (note 13), 21, 21a, 22.

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Wels and Augst).[83] Occasionally the aegis lies 'chlamys-like' on the left arm but in these cases it is usually tied at the right shoulder and lacks the prominent *gorgoneion* seen in this example.[84]

GREATER LONDON

(16) **Bishopsgate** (PUBLIC-599AF8) (FIG. 16).[85] A cast copper-alloy statuette fragment, comprising the greater part of a right foot, namely the toes and middle part of the foot. The fragment is 42.4 mm long, 20.7 mm wide and 13.1 mm thick, and weighs 28.2 g. The musculature is quite carefully modelled, and considerable detail is devoted to the toes, partially separated. Their surface wrinkles at the joints and the nails are clearly delineated. The toes are solid but the foot is hollow from the ball towards the ankle. At the ankle is a jagged old break, with much of the heel missing. The size of the foot suggests that it derived from a statue approximately one fifth or one sixth life-size. This fragment joins a growing corpus of elements of larger statuettes and statues of Roman date documented by the PAS. Among these new discoveries, extremities including fingers, toes and fragments of the head predominate, a consequence both of their likely recognisability and (perhaps) of their curation after the fragmentation of statues.[86]

(17) **Billingsgate, Thames foreshore** (LON-071016) (FIG. 17).[87] This lead-alloy mirror of late antique date, near complete, is 92.7 mm long. The disc containing the glass is 57.5 mm in diameter and the handle is 34.5 mm long. The object weighs 35.3 g. Around the small central recess which once held the glass are concentric zones of decoration, comprising (from the centre outwards): a band with radial divisions; a stylised vine scroll; repeated peltiform shapes of alternating orientation; a beaded band; a mainly plain outer border. There may be traces of a suspension loop on the disc rim opposite the handle. On the back of the mirror the recess for the glass is decorated with a rosette and two concentric rings follow the edge of the disc. On the flat handle three longitudinal ridges run along the front and one on the reverse. At the junction of handle and disc there are openwork scrolls on either side, better preserved on the right. Where the disc joins the handle a mass of pellets renders a stylised bunch of grapes.

Lead-alloy mirror frames are hitherto rare finds in Britain and mirrors of the type to which the Thames find belongs have not, to our knowledge, been previously documented from the province.[88] It fits within Lloyd-Morgan's Group Y mirrors (glass mirrors with lead frames), in particular those with circular frames for small pieces of glass (between 1.5 and 3 cm in diameter), flat handles and sometimes a suspension ring.[89] In particular the Billingsgate mirror shares close affinities in size, form and decorative detail with some Type Y4b mirrors, as

[83] Faider-Feytmans, op. cit. (note 13), 81; Fleischer, op. cit. (note 13), 41–2, no. 23, Taf. 20; A. Leibundgut, *Die römischen Bronzen der Schweiz II. Avenches* (1976), 42–3, no. 23, Taf. 27; A. Kaufmann-Heinimann, *Die römischen Bronzen der Schweiz 1. Augst und das Gebiet der Colonia Augusta Raurica* (1977), 62–4, nos 59–62, Taf. 59–63.

[84] Kaufmann-Heinimann, op. cit. (note 83), 64–5, nos 63–4, Taf. 64–6.

[85] Found by W. Thompson. Identified and recorded by W. Thompson and M. Henig.

[86] P. Coombe, J. Pearce and K. Libby, 'A fragment of a monumental bronze statue, Lincoln', *Britannia* 50 (2019), doi:10.1017/S0068113X19000060; a finger from a gilded statue of life size or greater, Trudoxhill, Somerset (SOM-F5D182). For fragmentation, B. Croxford, 'Iconoclasm in Roman Britain?', *Britannia* 34 (2003), 81–95.

[87] Found by J. Higginbotham. Recorded and identified by E. Wood and J. Pearce. The mirror is considered more fully with other lead-framed mirrors by J. Pearce, E. Wood and S. Worrell, 'New Roman lead-framed mirrors from the Portable Antiquities Scheme' (in prep.).

[88] Other examples include a fragment of a square frame, from north Bedfordshire (BH-584656), with a maker's inscription in Greek, reported by Roger Tomlin, 'Roman Britain in 2018. III. Inscriptions', *Britannia* 50 (2019), No. 3, Pearce *et al*., op. cit. (note 87); a rectangular frame from Therfield, Herts. (BH-589321); a circular frame from Westhorpe, Suffolk (SF-109D27). For further British finds see G. Lloyd-Morgan, *The Typology and Chronology of Roman Mirrors in Italy and the North-Western Provinces, with Special Reference to the Collections in the Netherlands*, PhD thesis, University of Birmingham (1977), 360–6.

[89] G. Lloyd Morgan, *The Mirrors: Including a Description of the Roman Mirrors Found in the Netherlands, in Other Dutch Museums* (1981), 104–6.

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FIG. 16. Bishopsgate, statuette fragment (No. 16). Scale 1:1. (*Photo: W. Thompson; © W. Thompson and Kent County Council*)



FIG. 17. Billingsgate, mirror (No. 17). Scale 1:1. (*Photo: E. Wood; © E. Wood and Museum of London*)

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grouped by Feugère.[90] Of the five other examples known, three are documented from sixth-century A.D. levels at *Sucidava*-Celei/Corabia (Romania).[91] If this date applies to these mirrors in general, then this is a rare indicator of post-Roman activity in London, where there is little evidence for intramural occupation after A.D. 450.[92] Baratta has argued for a votive purpose for small lead-framed mirrors of this and other types.[93] The findspot on the Thames foreshore, 50 m out from the Roman quay at Custom House, may indicate votive deposition, as has been argued for other complete or near-complete objects from the Thames.[94] However, other explanations for the mirror's presence here, including disturbance of Roman occupation deposits by the river or by later construction, cannot be precluded.

(18) **Billingsgate, Thames foreshore** (LON-88EF5E) (FIG. 18).[95] An incomplete bone folding-knife handle, 59 mm long, in the form of a stylised male figure, perhaps a gladiator, missing the lower legs and iron blade. The groove for accommodating the blade is cut through the side of the head and front of the shield. A shallow longitudinal groove which runs down the figure's back may be an abandoned attempt to house the blade in a more conventional position or may simply indicate the figure's physique.[96] The head, turned left, is disproportionately large and modelled in detail. Beneath the flat and furrowed(?) temple the eye sockets are large, the nose narrow and short, with philtrum, narrow closed mouth and jutting chin clearly rendered. The hair is drawn back on either side in rectangular strips which turn upwards at the back of the head towards the crown. Incisions on the latter suggest some braided arrangement, but they do not resolve into a coherent pattern. The figure is largely naked. On its upper right arm, held by the side, are two armlets, while the right forearm extends across to the oval shield held in the left hand. This shield has transverse bands incised at top and bottom and transverse and diagonal lines cut across the centre. The buttocks and right leg appear to be naked. At the groin a blank triangular zone may indicate a loin cloth, though there is no trace of this at the back. The upper left leg appears bulkier and the diagonal hatching as well as what appears to be a strap beneath the shield may indicate limb padding. The lower legs and feet, where the handle would have pivoted with the blade, are broken away.

This is one of many folding-knife handles documented by the PAS, but unusual in being made of bone rather than copper alloy.[97] The figure calls to mind some of the folding-knife handles in gladiator form of the second and third century A.D. but it is not easily classifiable as such since it lacks key attributes (a weapon or helmet) and does not fit the gladiatorial types into which most knife handles fall.[98] As Marshall suggests, the object may represent a misunderstanding or adaptation of these conventions. The hairstyle is also more reminiscent of a female coiffure than of male figures. The object's findspot south of the Roman waterfront, close to that of the

[90] M. Feugère, 'Miroir en verre, cadre en plomb (Artefacts : MRR-4037)', http://artefacts.mom.fr/result.php?id=MRR-4037 (accessed 08/02/2019).

[91] G. Tudor, 'Miroirs byzantins de verre doublé de plomb trouvés en Roumanie', *Dacia* 11–12 (1948), 243–55.

[92] Pearce *et al*., op. cit. (note 87); J. Gerrard, 'New light on the end of Roman London', *The Archaeological Journal* 168 (2011), 181–94.

[93] G. Baratta, 'Note su un singolare *instrumentum inscriptum*: gli specchietti votiviin piombo', in G. Baratta and S.M. Marengo (eds), *Instrumenta inscripta III. Manufatti iscritti e vita dei santuari in età romana* (2012), 266.

[94] R. Hingley, *Londinium. A Biography* (2018), 85.

[95] Found by P. Connolly. Identified and recorded by S. Wyatt and M. Marshall. The figure is published with extensive discussion by M. Marshall, 'An anthropomorphic clasp-knife handle from the Thames foreshore at London', *Lucerna* 55 (2018), 5–7.

[96] Marshall (ibid.) suggests that this groove might have accommodated some other implement, not otherwise documented for knives of this type but characteristic of some other Roman folding utensils.

[97] A. Fries, 'Figürliche Klappmessergriffe aus Bein im Rheinischen Landesmuseum Trier', *Funde und Ausgrabungen im Bezirk Trier* 40 (2008), 24–36; S.J. Greep, *Objects of Animal Bone, Antler, Ivory and Teeth from Roman Britain*, unpublished PhD thesis, Cardiff University (1983), type C3, for figural knife handles from Britain in bone, antler and ivory.

[98] K. Dunbabin, *Theater and Spectacle in the Art of the Roman Empire* (2016), 222–6.

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FIG. 18. Billingsgate, knife handle (No. 18). Scale 1:1. (*Photo: S. Wyatt; © S. Wyatt and Museum of London*)

mirror documented above (No. 17), may again indicate votive deposition, as is occasionally the case for knife handles.[99] Again, however, accidental disturbance to its original context of deposition cannot be ruled out.

(19) **Billingsgate, Thames foreshore** (LON-94C8E4) (FIG. 19).[100] A complete North African red slip mould-made oil lamp of Hayes Type IIA, dating to the very late fourth or first decades of the fifth century A.D.[101] Although cracked, the lamp survives complete, with white concretions ('Thames race') adhering to its surface and within the cracks. The lamp is 143 mm long, with a body diameter of 87.1 mm; it weighs 184.3 g. It has a wide-open nozzle channel, rounded nozzle and integral wedge-shaped handle. The discus has two holes, one an oil pour-hole, the other an air vent. On the base it has a near-circular foot-ring, within which are two engraved circles. The lamp carries a relief motif, crisply rendered, of a running lion, its hind legs and tail stretching along the channel to the wick, its body, forelimbs and head in profile and facing right on the discus. The lion is exuberantly modelled, with considerable detailing of mane and face and fringes of fur on its fore and hind limbs and belly, as well as a band of circlets around its middle. Around the discus on the shoulder frame are two bands carrying the same sequence of moulded motifs, a spiral within a circle (nearest the wick) followed by alternating leaves and squares.

Running lions are recurring motifs on North African oil lamps: a very similar example from Salona is documented by Bubić in the collection from Split, who argues for a Christian significance for the motif.[102] Lamps of Hayes Type II are extremely rare in Roman Britain, only one example of those in British collections being documented from a stratified archaeological context. As a highly collectable item, whether or not this lamp arrived in Britain

[99] N. Crummy, 'The small finds', in M. Fulford and A. Clarke, *Silchester: City in Transition. The Mid-Roman Occupation of Insula IX c A.D. 125–250/300*, Britannia Monograph 25 (2011), 110–13.

[100] Found by A. Suttie. Identified and recorded by S. Wyatt.

[101] J.W. Hayes, *Late Roman Pottery* (1972), 311–12.

[102] D. Bailey, *A Catalogue of the Lamps in the British Museum. 3. Roman Provincial Lamps* (1988), 66–8; V. Bubić, 'Late antique oil-lamps with early Christian images from the Archaeological Museum in Split', *Vjesnik za arheologiju i povijest dalmatinsku* 104(1) (2011), 236, 271, no. 59, with references to other examples from Mediterranean contexts.

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FIG. 19. Billingsgate, lamp (No. 19). Scale 3:4. (*Photo: S. Wyatt; © S. Wyatt and Museum of London*)

in antiquity cannot be confirmed.[103] However, its foreshore findspot, very close to the London finds discussed in the previous two entries (the mirror and the handle, Nos 17 and 18), and the concretion offer some support to its having been eroded from stratified deposits or deposited in the river in the Roman period. It may thus be another potential indicator of late Roman activity in the city.[104]

KENT

(20) **Mersham** (KENT-04964F) (FIG. 20).[105] A complete copper-alloy vessel mount with a mid-green patina probably dating to the first century A.D. The mount is 44.4 mm high, 32.6 mm wide, 15.2 mm thick and weighs 37.4 g. It takes the form of a female face modelled in some detail, though worn. The eyes are executed in considerable detail, the brows, eyelids and pupils being individually rendered. Although worn almost flat, enough survives to show the differentiated nostrils and the narrow mouth. On the top of the head incisions indicate hair

[103] H. Eckardt, *Illuminating Roman Britain* (2002), 52–5, 220–2.
[104] See No. 17 above.
[105] Found by M. Longman. Identified and recorded by J. Ahmet.

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parted in waves from the centre, ending in exuberant bunches by the ears. A fillet or band runs across the forehead and re-emerges beneath these bunches to fall to the shoulders, framing a thick neck. The reverse is hollow.



FIG. 20. Mersham, vessel mount (No. 20). Scale 1:1. (*Photo: J. Ahmet; © J. Ahmet and Kent County Council*)

Similar mounts are documented on other copper-alloy vessels. This example is paralleled to some extent in the female faces on the escutcheons joining handles to jugs on vessels dated to the period between the late first century B.C. and the reign of Claudius. Two examples were recently documented in Claudio-Neronian graves excavated during the widening of the A2 between Pepperhill and Cobham (Kent), though neither is as well modelled, with hair being more difficult to differentiate from cloth, diadem or other moulding.[106] Tassinari identifies such masks, widely distributed on copper-alloy jugs, as those of Maenads.[107]

(21) **Lyminge** (KENT-198D8D) (FIG. 21).[108] An incomplete and worn copper-alloy openwork buckle-plate, with a bright green patina. The buckle is 31.2 mm long, 25.6 mm wide, 2.9 mm thick and weighs 10 g. The plate, plain on the back, carries two opposed animal heads (with small eyes and swept-back ears clearly rendered) on long necks which abut a possible strap bar, holding it in their flaring jaws. The necks curl outwards from the central circular openwork element of the frame, one side of which is missing, broken off in antiquity. This central element is formed from four peltiform scrolls (or 'palmettes')[109] set back to back within a circular band edged on inside and outside with a beaded border (comprising short, transverse or diagonal grooves between grooved lines). This border is perforated with a hole drilled on one side where the buckle-plate has been adapted for re-use. On the surviving sides of this band are

[106] Allen *et al*., op. cit. (note 54), 342–3, 367–8.

[107] S. Tassinari, 'Au Musée du Louvre, des vases en bronze romains en quête d'origine', *Bulletin Archéologique* 38 (2018), 42.

[108] Found by R. Piper. Identified by J. Ahmet. We are indebted to Barry Ager for his comments on this object and his notes on parallels and further Quoit Brooch style objects documented by the PAS.

[109] S. Suzuki, *The Quoit Brooch Style and Anglo-Saxon Settlement: A Casting and Recasting of Cultural Identity Symbols* (2000).

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small paired rectangular mask-like lugs, one of which abuts the strap bar. The same beaded borders follow both sides of the curving beasts' necks.



FIG. 21. Lyminge, buckle-plate (No. 21). Scale 2:1. (*Photo: J. Ahmet; © J. Ahmet and Kent County Council*)

The Lyminge buckle-plate has similarities to those late Roman buckles usually associated with the Roman army, though no direct parallel to its central circular openwork element has been found.[110] Its combination of outer zoomorphic and inner geometric motifs parallels the decoration of belt fittings and brooches in the Quoit Brooch style of the middle decades of the fifth century A.D. and this find too can be classed among these objects and assigned a post-Roman date. Individual motifs can also be paralleled on objects in this style. For example, the cross-like configuration of the 'palmettes' resembles those on a buckle-plate from Mitcham, Greater London, and the similar design on a strap-junction from Shouldham, Norfolk, and a possible pendant from Watchfield, Oxon.[111] The beading is similar to that on the buckles from Bifrons and Highdown, again on the necks of the biting animals, and noted also on the hooked plaques carrying Quoit Brooch style decoration from Graves 145 and 67 at Saint-Marcel 'le Bourg' (Morbihan).[112] This is the fifth object recorded by the PAS in the Quoit Brooch style.[113] Its findspot and those of other objects from Hampshire and the Isle of Wight east to

[110] Worrell and Pearce, op. cit. (note 64, 2012), 388–90, for late Roman buckles documented by the PAS.

[111] Suzuki, op. cit. (note 109), 130–1, pl. 7; D. Gurney, 'Archaeological finds in Norfolk 2000', *Norfolk Archaeology* 43.4 (2001), 700 (fig. 3b); B. Ager, 'Quoit Brooch style pendant', in C. Scull, 'Excavation and survey at Watchfield, Oxfordshire, 1983–92', *Archaeological Journal* 149 (1992), 243–5.

[112] P. Inker, 'Technology as active material culture: the Quoit-Brooch style', *Medieval Archaeology* 44.1 (2000), 43–5; Saint-Marcel, B.M. Ager, 'A note on the objects decorated in the Quoit Brooch style from the burials at Saint-Marcel', in F. Le Boulanger and L. Simon, 'De la ferme antique à la nécropole de l'Antiquité tardive. Étude archéologique du site de Saint-Marcel 'le Bourg' (Morbihan)', *Gallia* 69.1 (2012), 240–2.

[113] Barry Ager (pers. comm.) notes that there are now at least five Quoit Brooch style objects documented on the PAS database. The other examples comprise a scabbard mount from Cheriton, Hants. (SUR-029B13), a bracelet from near Sittingbourne, Kent (KENT-06B559), a strap-end from Horton Kirby and South Darenth, Kent (KENT-EED003), and a buckle from the Isle of Wight (IOW-0CB093). A strap-end from near Rodmell, Sussex, is a likely further example (SUSS-C03C01).

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Kent put them at the centre of the distribution of objects decorated in this style, as now documented on both sides of the English Channel.[114]

DORSET

(22) **Puddletown** (DOR-8A9B68) (FIG. 22).[115] An incomplete cast copper-alloy millefiori enamelled disc brooch, dated to the second to third centuries A.D. The brooch is 44.7 mm at its longest, 8.3 mm deep and weighs 9.9 g. The face of the brooch is decorated with millefiori enamelling in three concentric zones, separated by reserved metal. The enamelling is of chequerboard motifs comprising blue and white squares set on alternating red and turquoise backgrounds. The circular hole at the centre may have accommodated some additional decorative element. Two elements extend from the outer edges opposite one other, a crescent and a recessed projection retaining traces of an enamel or glass inset. Beneath the crescent is a single lug, attached to the brooch perhaps as a repair, and perforated to accommodate the loop of the pin with its short end coiled around to secure it; at the other end beneath the knop is a short catchplate.



FIG. 22. Puddletown, enamelled brooch (No. 22). Scale 1:1. (*Photo: C. Hayward-Trevarthern; © South West Heritage Trust*)

Disc brooches carrying similar concentric zones of millefiori enamelling are widely documented, mainly in continental Europe and dated to the decades around A.D. 200.[116] No specific close parallel to this brooch has been identified, but disc brooches with concentric zones of decoration include an example from Teston, Kent (KENT 0542E1), documented by the PAS.[117]

[114] Ager, op. cit. (note 112), 242.
[115] Found by J. Adams. Identified and recorded by C. Hayward Trevarthen.
[116] J. Bayley and S. Butcher, *Roman Brooches in Britain: A Technological and Typological Study based on the Richborough Collection* (2004), 177–8. E. Riha, *Die römischen Fibeln aus Augst und Kaiseraugst*, FiA 18 (1994), 161–2, typ 7.14, esp. type 4, dated to the second and third centuries A.D.
[117] Worrell and Pearce, op. cit. (note 15, 2013), 379–80, no. 33. Other examples: an unprovenanced umbonate brooch and other disc brooches, M. Feugère, *Les fibules en Gaule méridionale, de la conquête à la fin du Ve siècle ap. J.-C.* (1985), 368–9, type 27c; M. Tache, *Fibules antiques celtiques, romaines, mérovingiennes* (2015), no. 800, planche 89.

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SOMERSET

(23) **Trudoxhill** (SOM-762B9F) (FIG. 23).[118] A copper-alloy anthropomorphic terminal, perhaps representing the goddess Diana, well-preserved with a brown-green patina. The bust is 68.5 mm tall, 43.7 mm wide (at the shoulders), 26.0 mm thick and weighs 157.1 g. The well-modelled figure faces forwards and upwards. Her hair is centrally parted on the forehead, and on either side spiral locks are drawn up into a topknot. The topknot secures in position a cap, beneath which emerge several curls at the nape. The smooth youthful face has a heavy jaw and thick neck beneath. The eyes, nose and full lips are carefully detailed (the pupils and nostrils are visible for example), if worn. The figure wears a short-sleeved tunic, also rendered in detail, with two broad V-shape folds at the neck and rising over the breasts. At the back it is open, showing it to be hollow with a worn copper-alloy stud and perhaps traces of a corroded iron rivet, by which the mount was attached.



FIG. 23. Trudoxhill, furniture fitting (No. 23). Scale 3:4. (*Photo: L. Burnett; © South West Heritage Trust*)

This object is closely paralleled by a terminal from Adderbury, Oxon., and a little less closely by terminals from Cockfield, Suffolk, and North Tarrant Hinton Down, Dorset, the latter dated to the second century A.D. by Toynbee on grounds of style.[119] A rectangular socket extends from the back of the latter, with holes to indicate where it would have been riveted to the wooden piece of furniture which it may have decorated. On a couch fitting of unknown provenance in the British Museum (1905,1103.1) the same coiffure is much more finely rendered. A possible identification with Diana may be suggested by the hairstyle and short tunic, Diana's hair being typically drawn up into topknots formed by spiral strands of hair.[120] In the absence of other attributes, for example the bow or quiver, the identification is uncertain, as it is also for other somewhat similar terminals, for example the near identical pair found very close together at Much Hadham, Herts. (ESS-D51C31 and ESS-C55282), or at Haversham-cum-Little Linford,

[118] Found by S. Mills. Identified and recorded by L. Burnett and M. Henig, with parallels noted by R. Webley.

[119] P.D.C. Brown, 'Two Romano-British bronze terminals in the Ashmolean Museum, Oxford', *Antiquaries Journal* 53 (1973), 264–5, pl. XLVIII (Adderbury, Cockfield); N.H. Field, 'A Romano-British bronze terminal from North Tarrant Hinton Down, Dorset', *Antiquaries Journal* 50 (1970), 337–8 (Tarrant Hinton).

[120] Durham, op. cit. (note 13), 3.22, for instance in examples from Bassingbourn (Cambs.) and Cirencester.

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Bucks. (NARC-062D54). The presence of a quiver disambiguates the finely rendered mount from Lancaster (LANCUM-7780D3).[121]

(24) **Lydeard St Lawrence** (SOM-B6E28A) (FIG. 24).[122] A near-complete though worn copper-alloy vessel mount in the form of a janiform bust, broken across the attachment loop at the base. The mount is 48.3 mm from top to base, 23 mm from front to back between the chins and 32.1 mm wide (bust); it weighs 64.4 g. On the front the head and shoulders survive, while at the back the face ends at the chin. At the top a broad groove separates the two faces both with clumps of hair running in a curve above the temple and both triangular with projecting chins. Facial features are crudely rendered, with large eyes of varied size, slit mouths and broad noses. On the bust a V-neckline is formed by what appear to be two layers of cloth, the hemmed plain fabric on the right shoulder overlapping the patterned fabric on the left shoulder which is decorated with a grid of engraved lines. Beneath the bust is a loop, now broken with a patinated break.



FIG. 24. Lydeard St Lawrence, vessel mount (No. 24). Scale 1:1. (*Photo: L. Burnett; © South West Heritage Trust*)

The slot form of the mount and loop indicate that this was attached to the rim of a vessel and riveted to hold it in place. The Lydeard St Lawrence object fits within a tradition of mask-like mounts on vessels, attested for example on late Iron Age buckets.[123] Partial parallels to this slotted form sitting over the rim are documented elsewhere in south-west England, with examples from Fivehead, Somerset (a female mask; BUC-DFB19A), South Petherton, Somerset (GLO-460D3B),[124] and Kings Langley, Wilts. (NMGW-097C90). In this case it is impossible to identify the gender of the figure. The grid patterning on the fabric on the left shoulder may be one of a handful of representations of a tartan-like patterned textile, the most famous being

[121] Worrell, op. cit. (note 66, 2009), 293–4, no. 11.
[122] Found by F. Campbell. Identified and recorded by L. Burnett.
[123] I.M. Stead, 'The reconstruction of Iron Age buckets from Aylesford and Baldock', *The British Museum Quarterly* 35 (1971), 250–82; Jope, op. cit. (note 19), pl. 144a–f.
[124] Pearce and Worrell, op. cit. (note 2, 2017), 453–4, no. 23.

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on the cloak of the standing figure from the equestrian group on the Arch of Caracalla at Volubilis, on which a barbarian seated beneath a trophy has a chequerboard design rendered in different metals on his trousers.[125]

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[125] C. Boube-Picot, *Les bronzes antiques du Maroc. I. La statuaire* (1969), 95–7, planches 16–17, 19–20, 26, 28–9; S. Piggott, 'An ancient Briton in N. Africa', *Antiquity* 42 (1968), 128–30.

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