

Later Prehistoric Finds Group



Issue 5

July 2015

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Iron Age zoomorphic artefact from Little Laver, Essex (c) Portable Antiquities Scheme/Trustees of the British Museum.

Read more on page 3.

Welcome to the summer edition of the LPFG newsletter.

We present a mystery Iron Age artefact recently discovered in Essex: a vessel attachment, a mirror handle, or something else altogether?

Also featured is the Rudham Dirk, used as a doorstep for over a decade, and saved from private sale by last winter by a grant from the National Heritage Memorial Fund.

Plus: a history of the Bronze Age Index in the British Museum, and an update on recent work to digitise the Index; a preview of the first in our forthcoming series of LPFG datasheets; a look back at Alan Garner's research into archaeology and folklore; and - on pages 16-17 - details of our next event-day and conference: "The Celts: Art and Identity". Early booking is recommended!

Welcome

The Later Prehistoric Finds Group and the Prehistoric Society collaborated in April 2015 to host “Tales the River Tells”, an all-day event which combined a guided walk along the Thames foreshore with artefact handling sessions and lectures. The response from attendees was excellent, and many thanks are due to those who worked so hard to organise it.

Our next event - **The Celts: Art and Identity** - will be on Friday 6th November 2015. The conference is held in collaboration with the Roman Finds Group and the British Museum, and will also include entry to the British Museum’s forthcoming major exhibition “*The Celts*”. A full programme can be found on pages 16-17, while the booking form is included in the newsletter’s e-mail attachment.

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The Later Prehistoric Finds Group was established in 2013, and welcomes anyone with an interest in prehistoric artefacts, especially small finds from the Bronze and Iron Ages. We hold an annual conference and produce two newsletters a year. Membership is currently free; if you would like to join the group, please e-mail LaterPrehistoricFindsGroup@gmail.com.

We are a new group, and we are hoping that more researchers interested in prehistoric artefacts will want to join us. The group has opted for a loose committee structure that is not binding, and a list of those on the steering committee, along with contact details, can be found on our website: <https://sites.google.com/site/laterprehistoricfindsgroup/home>. Anna Booth is the current Chair, and Sophia Adams is Deputy. Elizabeth Foulds is Treasurer.

If you would be interested in helping to run the group, we would love to have you on the steering committee. It is open to anyone who would like to be involved. If you are interested, please e-mail us at the address given above.

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The LPFG newsletter is published twice a year. To submit articles, notes or announcements for inclusion, please e-mail Anna Lewis at lpfgnews@outlook.com (please note the change of address!).

An enigmatic Iron Age object from South Essex

Ben Paites

Discovery

In 2014, an object was found near the village of Little Laver in Essex by a member of the Essex Pastfinders (**Figure 1**). On initial examination, it became clear that the object dated to the Iron Age and was of great significance. The field in which it was found lies roughly half way between Harlow and Chelmsford – two regions of significant activity during the Iron Age.



Figure 1: A Late Iron Age copper alloy object from South Essex (ESS-472ABA).

(c) Portable Antiquities Scheme/Trustees of the British Museum

Function

It is difficult to determine what function this object had due to its incompleteness. On the reverse of the base is a step which would have fitted onto the edge of another object. This object would have been attached by an iron rivet through the perforation at the base, traces of which still remain. There may also have been glass or coral in the recess as decoration. Although many object types have been suggested in the identification of this piece, none provide an exact parallel.

Initial considerations included a brooch, perhaps similar to the “*Navan*” style brooches of Ireland (Jope 2000, pl.197), or a scabbard terminal, like examples found near South Cave, East Yorkshire (Humber Field Archaeology 2003). However, despite both types of object having

similar Y-shaped profiles, the methods of attachment and construction are quite different from this object.

One possible interpretation is that it is a vessel attachment. The stepped terminal may have sat on a flanged rim and curved down to form a handle, or it may have attached to the outside edge of an upright rim and projected upwards. The arms may have then formed a loop through which a further attachment, such as a bail, would have connected. However, the method of attachment is unlike any known Iron Age vessel fitting (**Figure 2**). The closest parallel, stylistically, comes from the flagon found in the Reinheim “princess” burial (Frey 1992, 105, no.18).

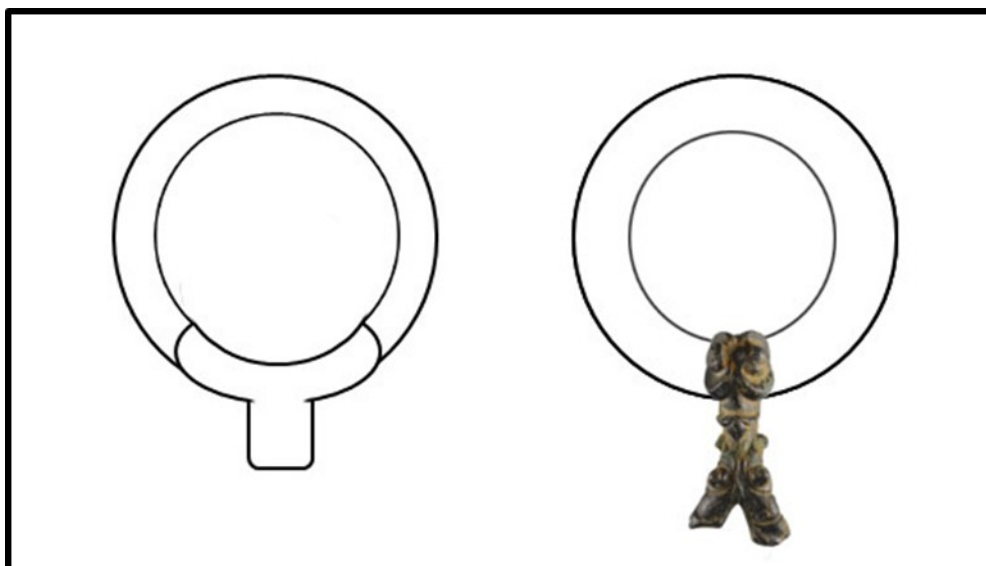


Figure 2: Vessel handle attachment. The most common form of attachment for Iron Age vessel handles (*left*); the form of attachment for ESS-472ABA (*right*). Illustrations by the author. Photograph (c) Portable Antiquities Scheme/Trustees of the British Museum

Another possible interpretation is that the object is the handle from a late Iron Age mirror. Jody Joy (2010) has established a typology of mirror handles, though this object does not directly match any. Much like vessel fittings, Iron Age mirror handles tended to have a flared attachment plate to ensure stability. However, a mirror that was also found in the Reinheim “princess” burial (Jacobsthal 1944, pl.176 no.273) has the head of the figure riveted to the mirror plate, with arms forming stabilising attachments. As the object from Little Laver is incomplete, it is difficult to know if any stabilising appendages were present, but the possibility of this object being a mirror handle has some credence.

Design

On initial examination, the imagery appears to be zoomorphic. Vincent Megaw notes that the object appears to have two heads, one formed on the body and another at the perforated terminal (*pers. comm.*, 17th April 2015). If you note the spiral design on the nodules found below the bifurcation and either side of the perforation, it is possible to identify these as the eyes.

Multi-figurative decoration is a rather common feature of Iron Age ewer and flagon handles. An example from Dürrenberg bei Hallein (Megaw and Megaw 1989, 36, pls.V and VI) and the Reinheim vessel, mentioned above, both have hybrid animal and human features but completely different methods of attachment, and are of very different stylistic traditions. Perhaps what we see in this object is a recurring symbolic tradition being represented in a different format.

The most characteristic feature of this piece is the punched dot decoration (**Figure 3**). This style is believed to have dominated on sheet metalwork (Megaw and Megaw 1989, 79). If this object were attached to a vessel formed of sheet metal, the design may have continued onto any attachments associated with it. Nonetheless, this form of decoration can also be found on several solid cast objects (Jope 2000, pls.154 a-e, 168-169 and 272h). The closest examples in terms of design are a brooch from Birdlip, Gloucestershire, and a fish-headed spout from Poland. Thus, it is difficult to ascribe this form of decoration to a particular geographical context.

Summary

The closest parallels for the function and the design of this object do not seem correlate. Vessel attachments and mirror handles from the continent seem to have similar methods of attachment to this object, but insular metalwork is the closest in terms of style of decoration. Perhaps we are looking at a Late Iron Age object that has the same functionality as its continental predecessors, but is adopting the stylistic tradition of first century BC/AD insular metalwork.

It is possible that similar items may be found and recorded with the Portable Antiquities Scheme or found in excavations in the future. It is only through examining a complete example that it may be possible to truly understand the function of this object. However, it is finds like this that help us to develop our understanding of the connections between Britain and the Continent during the Late Iron Age.

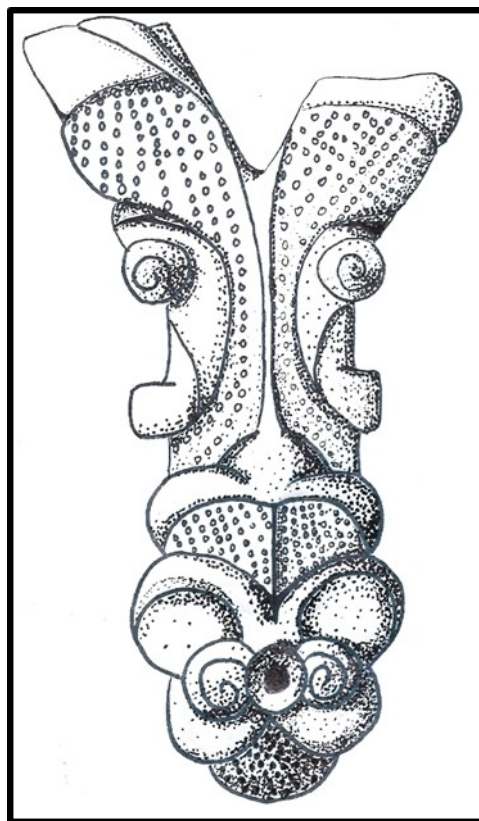


Figure 3: Illustration of ESS-472ABA, by the author

References

Frey, O. 1992. In Cordie-Hachenberg, R. et al. *Hundert Meisterwerke keltischer Kunst: Schmuck und kunsth Handwerk zwischen Rhein und Mosel*. Trier: Rheinisches Landes Museum, 105-107

Humber Field Archaeology, 2003. A late Iron Age Weapons cache from East Yorkshire: Assessment Report. Available at: <http://www.eastriding.gov.uk/culture/museums/collections/detail.php?type=related&kv=256&t=publications>

Jacobsthal, P. 1944. *Early Celtic Art*. Vols. 1 and 2. Oxford: Clarendon Press

Joze, E. M. 2000. *Earliest Celtic Art in the British Isles*. Vols. I and II. Oxford: Oxford University Press

Joy, J. 2010. *Iron Age Mirrors: a biographical approach*. Oxford: British Archaeological Reports no. 518

Megaw, R and Megaw, V. 1989. *Celtic Art: From its beginnings to the book of Kells*. London: Thames and Hudson

Ben Paites is the Portable Antiquities Scheme's Finds Liaison Officer for Essex. If any readers would like to offer comments or suggestions about the artefact discussed here, Ben can be contacted at ben.paites@colchester.gov.uk.

The East Rudham Dirk

Alan West

Introduction

The dirk was discovered during ploughing in about 2002, at a depth no more than 14 inches, in East Rudham, North West Norfolk, TF 84194 27203. The finder, Mr W E A Fox, used it as a door stop and ornament for the next eleven years, before it was identified in 2103. The finder attempted to clean part of the blade tip, but it is otherwise as found. The findspot is just below the 65 metre contour line, near the top of a hill at 69 metres high, and some distance (1500 metres) away from the valley bottom and the River Tat.

The dirk is now in the collection of Norwich Castle Museum, accession number NWHCM : 2014.101 (NHER 58407, PAS No: NMS-C7EEF3).

Description

The dirk has a wide curved butt with no rivet holes or notches. The sides curve in below the butt before forming straight, nearly parallel edges, ending in a blunt tip. There are two, broad, flat-topped ribs that spring from the butt, which converge in a 'V' shape two thirds of the way down the blade. A thin central rib continues down the centre of the blade to the tip. The blunt edges have a bevel. The dirk has a transverse bend halfway down, with a longitudinal twist along the butt half. This damage probably occurred in antiquity.

Length	685 mm
Width	175 mm
Weight	1916 g

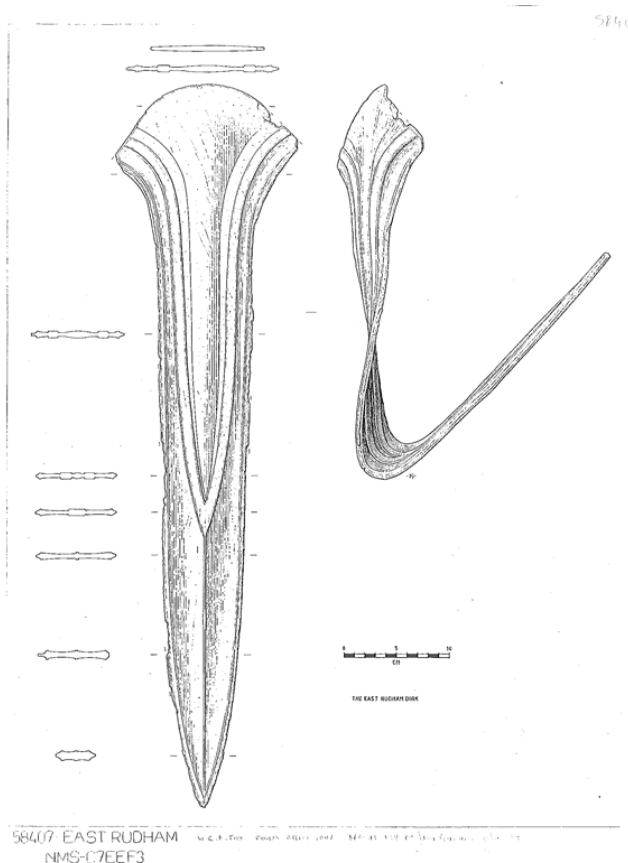


Figure 1: The Rudham Dirk © Norwich Castle Museum and Art Gallery

Discussion

While this object has a length more associated with rapiers, morphologically it is a scaled-up dirk. Its unwieldy size, blunt edges and lack of any mechanism for the attachment of a hilt mean that it probably had a ceremonial function. Others of this form and size have been found from Oxborough (Norfolk, now in the British Museum), Jutphaas (Netherlands, now at the Dutch National Museum of Antiquities), Ommerschans (Netherlands), Plougrescant (Brittany, France) and Beaune (Cote-d'Or, France). The form is known as the Plougrescant-Ommerschans type, which is very similar to the standard size dirk form, Type Kimberly.

The Plougrescant-Ommerschans type is dated by associated finds with the Ommerschans example to 1500-1350 BC (Needham 1990, 246). Analysis of the metal composition (Gorini and Kamermans 2009, 226-228; Needham 1990, 243) shows a great degree of similarity. This, together with the stylistically near identical form of all the dirks, suggests that they were made in the same workshop.



Figure 2: The Rudham Dirk © National Heritage Memorial Fund

Bibliography

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- Butler, J. J. and Sarfatij, H., 1970-1971. Another bronze ceremonial sword by the Plougrescant-Ommerschans smith. *Berichen van Rijksdienst voor Outhedkundig Bodemondersoek* 20-21, 301-309
- Gorini, G. and Kamermans, H., 2009. Neutron-based analysis for cultural heritage research. *14th International Congress 'Cultural Heritage and New Technologies' Vienna, 2009*, 211-233
- Needham, S. 1990. Middle Bronze Age ceremonial weapons: new finds From Oxborough, Norfolk and Essex/Kent. *The Antiquaries Journal* LXX(II), 239-252

Alan West is curator of archaeology at the Norwich Castle Museum

Recommended Reads:

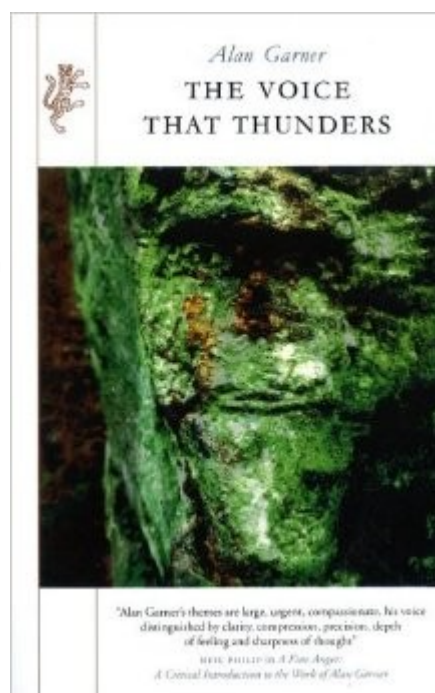
‘Oral history and applied archaeology in East Cheshire’ by Alan Garner

Collected in *The Voice that Thunders: Essays and Lectures* by Alan Garner, published by The Harvill Press, 1997. pp. 65-79

Anna Lewis

Most of those who know the work of Alan Garner come to it first in childhood. His novels, which include *The Owl Service*, *Elidor* and *The Weirdstone of Brisingamen*, have been hugely popular with younger readers since the early 1960s, but he is also a captivating essayist. A selection of his essays and lectures are gathered in *The Voice that Thunders* (Harvill, 1997), and I would like to recommend to readers of the LPFG newsletter one of these in particular: ‘Oral history and applied archaeology in East Cheshire’, first delivered as a lecture in Manchester University on 10th December 1977.

As a writer and thinker, Garner seems fundamentally preoccupied with the past, especially with what we might call the “deep past”. His fiction draws heavily on archaeology and mythology, although he appears sometimes unimpressed with archaeologists as a species. In an interview with the *Guardian* from 2012 (<http://www.theguardian.com/books/2012/aug/17/alan-garner-life-in-books-interview>), he remarks that he might like to take up more archaeology or academic research in later life, “but there are other people who can do that”.



Despite this occasional grandness of tone, ‘Oral history and applied archaeology...’ is an illuminating account of how local folklore can be used in the interpretation of archaeological remains and, indeed, how archaeological knowledge can enrich our understanding of folklore. The folktale in question is an Alderley Edge version of the “myth of the sleeping hero”, in which a hapless traveller is led to an underground world in which a king or knight lies sleeping, waiting to wake at the moment at which he is needed to save the country from disaster. This is a familiar story, of which numerous versions exist – even numerous variations on the Alderley Edge version.

As a young man, Garner gathered the local variants together, and realised that certain aspects were always constant: some key thematic aspects, such as the encounter between a mortal and an immortal through an intermediary, and some specific details of place and time. The traveller in the Alderley Legend always begins his journey at Mobberley, at dawn on a day at the end of October, and is going to sell a white horse at Macclesfield fair. Not all of the place-names given in the Legend remain in use, but through lengthy documentary research, Garner was able to

plot the exact route the traveller took from Mobberley to Macclesfield fair. Extraordinarily, he was able to identify the location of a long-fallen, long-concealed boundary stone: the Golden Stone named in the Alderley Legend. This, he excavated and revealed.

The route appeared at first an illogical zigzag, until Garner worked out that – at every point named in the Legend – it connected a series of prehistoric landmarks and settlements. The story seemed, then, to contain the knowledge of an ancient way across Alderley Edge. But there was more. The significance of the story lay also in its motifs: the day at the end of October, the white horse, a pair of iron gates, silver armour. These elements are repeated in other versions of the legend of the sleeping hero across Britain and Europe. I won't give away the conclusions Garner reaches: for those who are interested in the history of place-names, and in ways in which relics of past belief and tradition can be tracked through the landscape, the solution Garner proposes for the mystery of the Alderley Legend presents an exciting denouement.

Garner is not a mystic, or a romantic. He makes it clear that in this essay that he is not interested in the numinous, but in “looking for the factual in a metaphor”. Lore and legends can be seen as narratives on the one hand, but also as metaphors – conscious or unconscious – through which human societies try to understand the world around them, and their place within it. They are a form of social engagement with the material, physical world, and in that sense can certainly be relevant to archaeological interpretation. Not all archaeologists will be convinced by this, just as not all readers will be convinced by every point in Garner's investigation into the Alderley Legend. But the approach taken here is one which reminds us to look beyond the literal and the purely material. Perhaps, when Garner declared in 2012 that archaeological practice and research can be left to “other people”, he was harking back in part to something he says in this lecture of 1977: “I am not an archaeologist, so it does not matter if I make a fool of myself”. It matters more if nobody takes that risk.

Anna Lewis has recently completed a PhD at the University of Leicester in collaboration with National Museum Wales, Cardiff, looking at Iron Age vehicle tracks.

If you would like to recommend a book or article which would be of interest to readers of the LPFG newsletter, the editor would like to hear from you. Recommendations and “resurrections” of lesser-known works are especially welcome. Please e-mail Anna Lewis at lpfgnews@outlook.com with any suggestions.

Introducing LPFG datasheets

Sophia Adams

The first Later Prehistoric Finds Group datasheet is now ready and will be published online in July. Inspired by the work of other finds and research groups including the Historical Metallurgy Society and the Roman Finds Group, our datasheet series follows their precedent. Bringing together the latest research on specific later prehistoric artefacts, the series delivers short overviews, informed summaries and brief illustrated guides to the objects.

We have opted for a single double-sided page format to ease reference. 'Datasheet 1: Early and Middle Iron Age Bow Brooches from Britain' can be used for identifying finds, for grouping the brooches into broad chronological and typological categories, or for comparing brooch evidence with other contemporary remains. A short bibliography directs the reader to more detailed information on the topic. The author is more than happy to receive specific questions via e-mail (contact details below). If any group members would like to offer to write a datasheet for their specialist topic, please do get in touch.

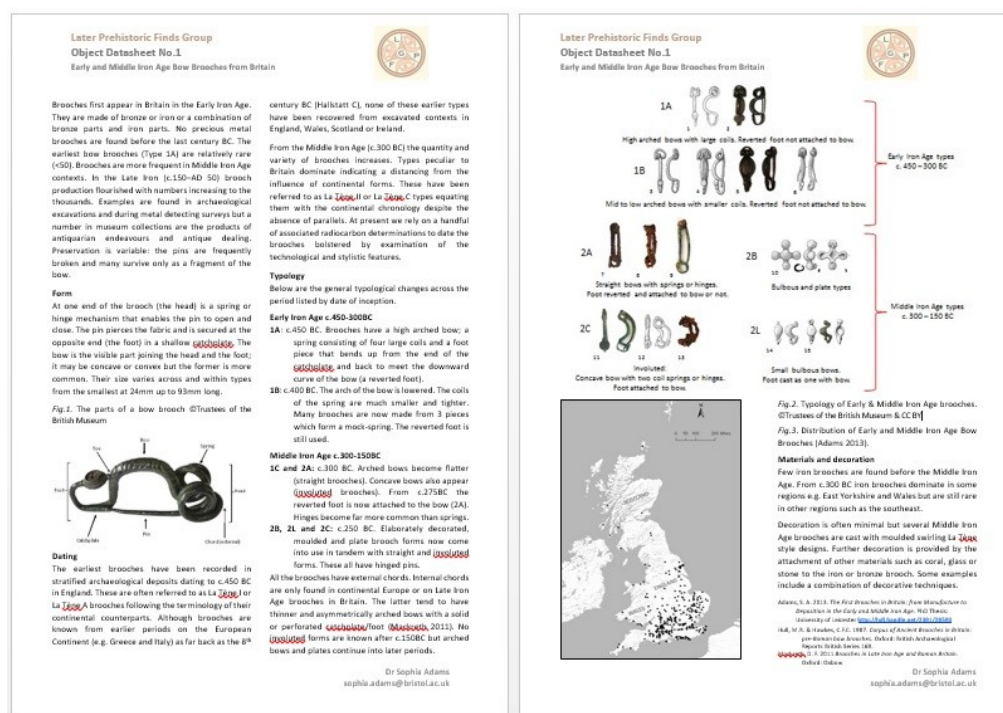


Figure 1: Preview of the first LPFG datasheet (c) Sophia Adams

Sophia Adams (sophia.adams@bristol.ac.uk) is Deputy Chair of the Later Prehistoric Finds Group

Recent work on the Bronze Age Index in the British Museum

Jennifer Wexler, Neil Wilkin, Daniel Pett, Andy Bevan, Chiara Bonacchi, and Adi Keinan-Schoonbaert

Hidden away in the depths of the British Museum's expansive archives (**Figure 1**) is one of the first catalogues to document British (and European) prehistory, the Bronze Age Index. Officially called the National Bronze Implement Index (NBII) or National Bronze Age Index (NBAI), the Index was a major archaeological initiative founded by the British Association Committee on Bronze Implements in 1913 and originally housed at the Society of Antiquaries at Burlington House on Piccadilly. It was moved to the Department of British and Medieval Antiquities at the British Museum in the 1933, though it was sent on loan to the former BM keeper Professor C.F.C Hawkes, as acting Chair of European Archaeology at Oxford University in 1955. It was finally returned to its permanent home at the British Museum in 1966, where it has been kept ever since.

Known as the '*principal instrument of research in the British Bronze Age*', the main concept behind the creation of the Index was the idea that by compiling a corpus of all Bronze Age metal objects found in the various museums and collections across the UK, it would be possible for the first time for researchers to study "the movements of peoples and trade through the exhaustive study of the distributions of certain types of implements and weapons used in the period" (Myres 1920). This corpus took the form of an illustrated card catalogue, with each index card detailing object findspots and types and arranged by object type and then by county in drawers in several BM filing cabinets (as seen in **Figure 1**), alongside detailed line drawings and a wide range of further information about the object's context of discovery, as illustrated below. For over 70 years, it represented the highest standards of Bronze Age artefact studies.



Figure 1: Bronze Age Index stored at Orsman Road Stores, British Museum © J. Wexler, CC-BY

British Association Committee on Bronze Implements

Dear Sir,

We wish to draw your attention to a line of research which we think may prove of interest to you. It has long been realised that various events that happened in the Bronze Age, such as movements of peoples and of trade, have had marked effect upon the subsequent history of Europe, and that it is by the study of these problems we may hope to solve many of the obscurities which meet us at the dawn of the Historic Age.

Experience has shown us that many of these difficulties may be cleared up by an exhaustive study of the distributions of certain types of implements and weapons used at this period. It is true that many of such objects have disappeared, while others lying in museums and private collections entirely lack evidence of the site of their discovery; but there are quite a sufficient number of well-authenticated specimens to solve most, if not all of the problems involved.

The specimens are, however, scattered throughout a large number of museums and collections. In many cases no adequate description has been published. It has been felt that if a complete *corpus* could be formed, if only in manuscript, a great difficulty would be removed from the path of students of this period.

This Committee has decided, therefore, to compile such a *corpus* in the form of an illustrated card catalogue of all the "metal objects of the Bronze Age in the Museums and Collections in the British Isles," hoping that perhaps their example will be followed by students of the subject in other countries in Europe.

The Committee was formed at the Birmingham Meeting of the British Association in 1913, but owing to the war little progress could be made until 1919, though about 1,000 cards were completed during that period.

Figure 2: Newspaper clipping from 1920 calling for public assistance in setting up the National Bronze Age Implement Index (NBAI) by the British Association Committee

The original impetus came from the British Association for the Advancement of Science (BAAS), which established a Bronze Implement Committee to compile a catalogue of Bronze Implements (**Figure 2**). The NBAI developed primarily from the 1910s to the early 1990s, when the resource gradually stopped being updated. In this period, approximately 30,000 double sided-cards (for examples, see **Figure 3**) covering Bronze Age 'implements' (primarily weapons, tools and ornaments) were created.

Since late 2013, the digitisation of the entire Index has been undertaken by the MicroPasts project (<http://micropasts.org/>). The MicroPasts project, an AHRC-funded collaboration between the Institute of Archaeology at University College London (UCL) and the British Museum (BM), employs a crowd-sourcing platform in order to solicit help from members of the public and 'citizen archaeologists', to assist us transcribing the important information contained on these cards. Additionally, people are helping us with creating 3D models of artefacts (for examples, see <https://sketchfab.com/models?q=micropasts>). Summaries of the project, its aims, objectives and initial outcomes have been published elsewhere (Bevan et al 2014; Bonacchi et al 2014).

Around 22,000 cards have been scanned and around 70% (20,000) transcribed by over 1000 contributors, and the pace of public participation has surprised us! By undertaking these transcriptions, it will be possible to incorporate the Index's 30,000 records into the Portable Antiquity Scheme (PAS) database. The PAS database (<http://finds.org.uk/>) includes now 1 million objects, which have been collected by the public, usually by metal detectorists. The NBAI data can be compared to, and serve to complement, the more recently discovered Bronze Age metal objects recorded in the PAS database. Although the respective datasets were compiled under

different conditions and at different times – the Index was mainly formed in the 18th and 19th centuries through casual discoveries in agricultural operations, whilst the PAS database has been built over the last two decades, primarily via discoveries made by metal detectorists – detailed comparison may serve to highlight important biases in patterns of collection and survival and to validate other patterns as real reflections of Bronze Age activity.

The prospect of combining datasets raises the possibility of working towards a 'total' dataset of metalwork finds that is open and searchable. This aspiration is far from new, but the feasibility of exhaustive recording is now much greater, we would argue, and would enhance our ability to identify some of the fundamental patterns and trends in metalwork deposition, the type of social and cultural insights that the NBAI was originally established to address. It is arguably only now, with the assistance of the crowd and the availability of the internet, that this can be achieved.

This project is very exciting for us, as it shows how the interplay between reassessing archaeological archives and the employment of new technologies, such as crowd-sourcing, can open up new avenues of research and public engagement.

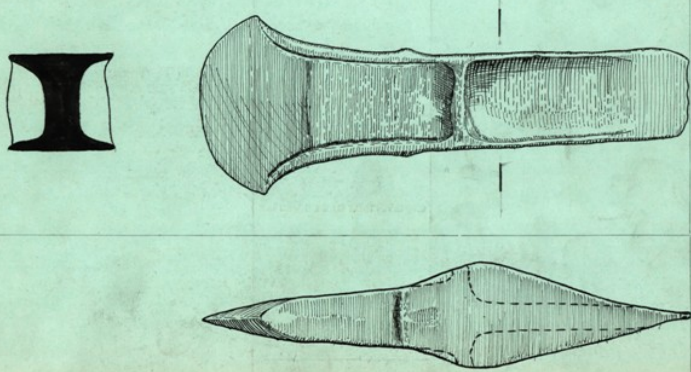
PALSTAVE		Collection
Site WALES, SOUTH		Cardiff - National Museum of Wales 37.419
AC, 1940 H. 844	REFERENCES TO PUBLICATIONS	Purchased from M. Criddle, Antique Dealer, of Cardiff & Gloucester.
Length 141.5 mm. Width Blade; 51 mm. butt; 26 mm.	DESCRIPTION	Thickness on stop-ridges 35 mm. Weight 444.03 gm.
Composition Bronze;	Developed stop-ridge; blade decorated on both sides with an incised line parallel to each edge; cutting edge blunted; slight raised rib on each side surface, just below line of stop-ridges	
Surface Smooth green patina between wings but largely disappeared on blade & butt-end, leaving rougher greenish-brown surface; horizontal cut on blade near cutting edge (side not illustrated)	ASSOCIATIONS	REMARKS
		

Figure 3 (this page and opposite): Examples of Index card records
© Trustees of the British Museum, CC-BY

References

Bevan, A., Bonacchi, C., Pett, D., Keinan-Schoonbaert, A., Wexler, J. and Wilkin, N. 2014. Citizen archaeologists. Online collaborative research about the human past. *Human Computation* 1.2, 183-197

Bonacchi, C., Bevan, A., Pett, D., Keinan-Schoonbaert, A., Sparks, R., Wexler, J. and Wilkin, N. 2014. Crowd-sourced archaeological research: the MicroPasts project. *Archaeology International* 17, 61-68

Myres, J.L. 1920. A catalogue of bronze implements. *The Spectator*, 18 December, 12. Available online at: <http://archive.spectator.co.uk/article/18th-december-1920/12/a-catalogue-of-bronze-implements>

England		Dagger Gival.		Collection	
R. Thomas		Trump's 'Misc.'		British Museum presented 1882	
<p>REFERENCES TO PUBLICATIONS</p> <p>B.A.V. Trump. P.P.S. 1962 No 6. p.98. No. 207</p>					
<p>DESCRIPTION</p> <p>Length 342 Width hilt 68. 70. blade 36 Thickness blade 7 Weight 474.86gms</p>					
<p>Composition</p> <p>Ornamented with incised lines & dots. Dome shaped rivet & 2 small rivet holes. Point broken. Central thickening in blade & hollowed edges. Surface slightly encrusted. Patina dark brown, with patches of golden bronze.</p>					
<p>ASSOCIATIONS</p>					
<p>REMARKS</p> <p>See drawing. Xrays available - see documents file</p>					

Figure 3 (this page and opposite): Examples of Index card records
© Trustees of the British Museum, CC-BY

Note: The MicroPasts project is still looking for volunteers. Anyone who is interested or has any questions can visit the website, <http://crowdsourced.micropasts.org>, or e-mail Jennifer Wexler at jwexler@britishmuseum.org.



The Celts



**A major Later Prehistoric Finds Group
& Roman Finds Group conference
in collaboration with the British Museum
and including entry to the temporary exhibition**

The Celts: art & identity

**The Stevenson Theatre
British Museum**

**Friday November 6th 2015
10am-4.30pm**

**To include a tour of the exhibition, and entry to a programme of lectures by Dr. Jody Joy,
Dr. Julia Farley, Professor Colin Haselgrove, Dr. Fraser Hunter,
Professor Miranda Aldhouse-Green, Dr. Martin Goldberg and Dr. Melanie Giles**

Plus tea

LPRG & RFG members: £25

Students: £30

Non-members: £37

For the booking form, please see the e-mail attachment to the newsletter

- 10.00-10.20** Registration
10.20-10.30 Welcome & introduction
- 10.30-11.00** Keynote: **Who were the Celts and what is Celtic Art?**
Dr Jody Joy, Senior Curator (Archaeology), Museum of Archaeology & Anthropology, University of Cambridge
- 11.00-11.30** **'Those singularly beautiful curves': Art and identity in Iron Age Europe**
Dr Julia Farley, Curator of the European Iron Age Collections, British Museum & lead Curator, The Celts exhibition (BM)
- 11.30-12.00** **'A material girl in a material world?' Cartimandua, Stanwick and the Roman Iron Age in north-east England**
Professor Colin Haselgrove, Professor of Archaeology, University of Leicester
- 12.00 – 1.45** **LUNCH**
- 12.10-13.10 - TOUR 1**
12.20-13.20 - TOUR 2
12.30-13.30 - TOUR 3
[booking essential]
- 1.45-2.15** **Refresh, renew, reinvent: the transformation of Celtic art in Roman Britain**
Dr Fraser Hunter, Principal Curator, Iron Age & Roman Collections, National Museums of Scotland & Curator, The Celts exhibition (NMS)
- 2.15-2.45** **Numina Britannorum: Celtic deities in a Roman world**
Professor Miranda Aldhouse-Green, Professor of Archaeology, Cardiff University
- 2.45-3.15** **TEA**
- 3.15-3.45** **A monumental difference in Early Medieval Insular art**
Dr Martin Goldberg, Senior Curator, Early Historic & Viking Collections, Dept of Scottish History & Archaeology, National Museums of Scotland & Curator, The Celts exhibition (NMS)
- 3.45-4.15** **The art of the chariot: martial mobility and meaning in Iron Age Britain**
Dr Melanie Giles, Senior Lecturer in Archaeology, Archaeology: School of Arts, Languages and Cultures, University of Manchester
- 4.15-4.30** Close
- 4.40-5.40 - TOUR 4 [booking essential]**

Please note:

There are four timed entries to the exhibition for which delegates will need to book and while every effort will be made to accommodate applications, tickets will be allotted on a first-come, first-served basis (see application form in e-mail attachment).

Please note that we are unable to give any form of discount to those who are also British Museum Friends

Announcements

Two calls for papers:

The next Bronze Age Forum will be held at the University of Exeter on 7th and 8th November 2015. All details regarding booking, etc., will appear on the website (<http://humanities.exeter.ac.uk/archaeology/research/conferences/bronzeageforum/>) during the summer.

We invite you now to offer papers for the Forum. Please supply a title and abstract (max 150 words), along with some brief details about yourself. We expect to have 20 minute slots for papers, and will do our best to fit everyone in.

Informal enquiries may be directed to Anthony Harding (a.f.harding@exeter.ac.uk).

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The "Metal Ages in Europe" Commission of the UISPP (International Union of Prehistoric and Protohistoric Sciences) is organising a colloquium to be held on 17-19th September 2015 in Brussels, on the occasion of the commission's annual assembly. The call for papers can be found at http://www.iipp.it/wp-content/uploads/2015/06/Appel_a%CC%80_communication.pdf.

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