ISSN 2516-1016

# Later Prehistoric Finds Group

Issue 15 Summer 2020



Welcome to the latest edition of the LPFG Newsletter. This issue presents a variety of topics. Andrew Reynolds discusses his doctoral research on Bronze and Iron Age hoards in Wales and the Marches. Quentin Sueur and Thimo Brestel provide continental perspectives, discussing metal feasting vessels in north eastern Gaul and new finds from Manching, Bavaria, respectively. Chris Ainsworth, Xiaoyu Tang and Marguerite Waechter discuss a new project examining the chronology and social role of Durotrigian coinage. There are also conference and book reviews from Meredith Laing and Andrew Lamb.

*A situla from the oppidum of Manching, Bavaria (photo: M. Eberlein). More details on on page 10.*

# A letter from the Chair

I'd like to introduce myself as the new Chair of the Later Prehistoric Finds Group. Having previously sat on the committee as Deputy Chair, I recently took over the role from Matt Knight and I hope I'll be able to continue his excellent work at the helm of this friendly and vibrant group. Matt has moved into the role of Deputy Chair and I'd like to thank him on behalf of the committee for his fantastic work and his contributions to the LPFG.

The past few months have been challenging in all sorts of ways and I'd like to say a huge thank you to the whole LPFG Committee for their hard work in keeping the group running smoothly. We held our AGM in February of this year at the British Museum and were delighted to welcome several new committee members: George Prew, Leanne Demay, Emily Freeman, Lewis Ferrero, Peter Walker and John Smythe. Sophie Adams and Yvonne Inall stepped down from their roles as Datasheet Editor and Membership Secretary to become ordinary members, and we'd like to thank them both for their superb work in these roles. The committee is listed in full on page 24.

The membership of the LPFG has continued to grow this year, increasing steadily over the past few months. My sincere thanks to all our members for your continued support and engagement. We have also continued to provide our annual support for the Iron Age Research Student Symposium, which was hosted virtually at the University of Manchester in June, by offering a prize for the best finds-related paper.

During summer the LPFG committee would usually be working hard on the organization of our own autumn conference. We've had to postpone our 2020 conference plans for now, but we are working on organising an online event, which we'll be bringing you more news about very soon. It's been a pleasure to see colleagues overcoming the communication challenges brought by social distancing, and we look forward to engaging with our membership in new ways.

Finally, it remains for me to introduce Issue 15 of the LPFG Newsletter. My thanks to our fantastic Editor, Andrew Lamb, and to all our contributors, for putting together a varied and exciting volume, showcasing recent research and offering insightful reviews. I hope you enjoy it!

Helen Chittock.

# New Insights into Old Hoards: A reinvestigation into the Late Bronze Age and Iron Age metalwork depositions of Wales and the Marches.

*Andrew Reynolds*

Details of Late Bronze Age and Iron Age hoards in Wales and the Marches recently found are readily available thanks to the national Portable Antiquities Scheme (PAS) website. However, as archaeologists in Wales keep pace with numerous new finds in all the regions of the country and the Marcher borders, there is a real danger that earlier discoveries will be overlooked. This can sometimes be the case in the principality where hoard artefacts are not safely curated in museums or they are not accessible to the public.

A key aspect of this initial doctoral research seeks to address the question of what was found and recorded in Wales and the Marches prior to the recent flood of metal-detector related finds. The study describes the circumstances of discovery of each Late Bronze Age and Iron Age hoard before the twenty first century, including hoards such as Llyn Fawr (discovered in 1909-11, see Figure 1) and Llyn Cerrig Bach (1942). In all, 67 hoards are considered including the few finds of contemporary gold such as the Gaerwen Hoard (1856), and an Excel and ArcGis database is used to record them. There are, of course, a number of single finds in Wales and the Marches worthy of note, such as the Cerrigydrudion Helmet (1924) or the Trawsfynydd Tankard (c. 1825) but traditionally hoards have been examined and recorded, as Bradley (2017, 28) notes, because they shed light on the variety of forms and artefacts that were current at the time of the single or multiple deposition. They provide important information on social, industrial and ceremonial practices of the communities of Late Bronze Age and Iron Age Wales and the Marches.

From the start of the nineteenth century onwards collections of 'old' artefacts were being discovered, although at the time of discovery the types of object may not have been reported using the same terms we use today. For example, in 1818 in South Wales, the now lost 'Ogmore Helmets' were discovered in a field near Porthcawl (Figure 2), these Iron Age artefacts mirror impressive recent finds in North Bersted (Taylor 2014) and Brisley Farm, Canterbury (Stevenson 2012) in Southern England. The description is sufficiently clear to give us some confidence of their form. It is from this early time that the contemporary drawings are so valuable, together with the notes outlining the events surrounding the discovery of the hoard. Some key mid-nineteenth century depositions were photographed or lithographs produced, such as Beeston Castle, Cheshire, but it must be noted that in Wales line drawing remained the standard technique for hoard illustration well into the twentieth century e.g. Llyn Fawr (1911, Figure 3).

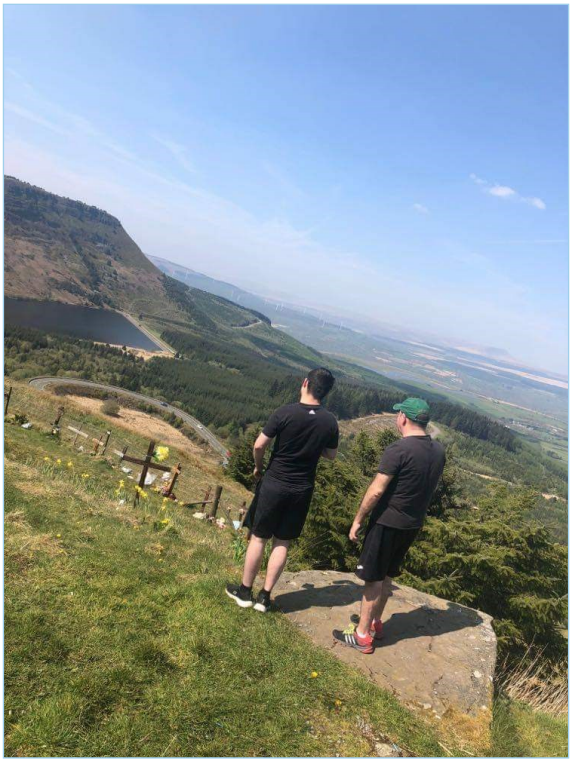


*Figure 1. Llyn Fawr lake June 2020 (source: author).*

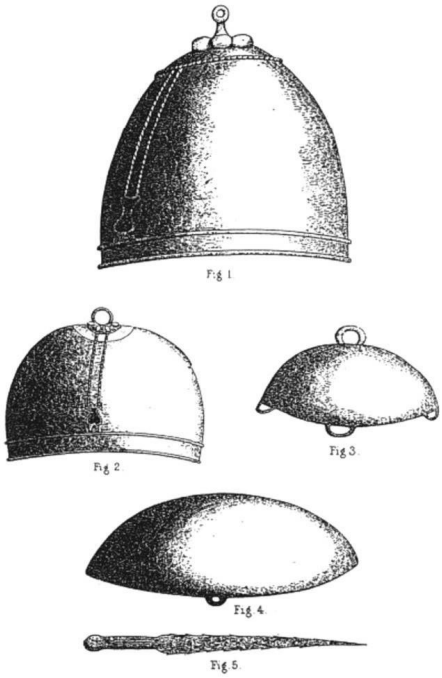


*Figure 2. Ogmore Helmets found in 1811 (image courtesy of Cambrian Archaeological Association).*

In line with the rest of the research project, possible patterns of selective or reflective deposition are investigated according to the research of Fontijn (2019, 22-43), as well as the topography of find locations and the possible liminal nature of any persistent places of deposition, as suggested by the long running research of Dunkin, Yates and Bradley (2020, 69). The initial results of the database of the old, museum hoards of Wales and the Marches seems to suggest shared, local practices; local communities repeatedly carrying out an evolving pattern of metalwork deposition. For example, the Late Bronze Age Ewart Park phase hoards (c.920-800 BC) show a large predominance of socketed axes within the deposition (Figure 4), notably South Wales type bronze alloy axes. However, by the Llyn Fawr phase (c.800-600 BC), these hoards have a predominance of martial artefacts and horse gear contained within them. My doctoral research will now focus upon more detailed analysis and interpretation.

The Late Bronze Age and Iron Age hoards of Wales and Marches seem to suggest a systematic and reflective pattern of behaviour similar to the established theories of Kolb (1984, 4), while Boud, Keogh and Walker (1985, 43) go on to suggest powerful emotions are linked to the reflective action or deposition, a shared practice carried out many times, regionally or locally. The hoards often contain historical, fragmentary, insular, and continental artefacts in a particular way; perhaps a 'brand' as Fontijn and Roymans (2019, 166) suggest in their recent research. These forgotten hoards offer an important insight into the identity, society and beliefs of the people that inhabited the country before written records.

*Figure 3. Llyn Fawr line drawing 1850's (image courtesy of Hirwaun Historical Society).*

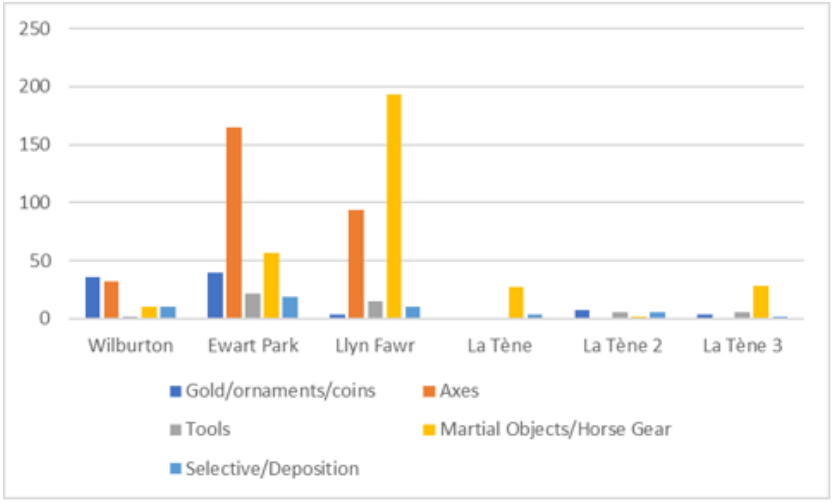



*Figure 4. Ewart Park Phase old hoards.*

A native of Neath, S Wales. **Andrew Reynolds** has an MA in Romano-Celtic Archaeology and is going into his second year of a four-year doctoral project investigating patterns of selective and reflective deposition in the Late Bronze Age and Iron Age hoards of Wales and the Marches. Andrew's PhD supervisors are Prof Duncan Garrow and Prof Nick Branch (University of Reading).

## REFERENCES


BOUD, D., KEOGH, R. and WALKER, D. 1985. *Reflection: Turning Experience into Learning*. London: Kogan Page.

BRADLEY, R. 2017. *A Geography of Offerings, Deposits of valuables in the Landscapes of ancient Europe.* Oxford: Oxbow.

DUNKIN, D., YATES, D. and BRADLEY,R. 2020. *The findspots of bronze age metalwork in lowland England: a new field study*. Oxford Journal of Archaeology 39 (1) 67-88.

FONTIJN, D. 2019. *Economies of Destruction: destruction of valuables created value in Bronze Age Europe, c 2300-500BC*. London: Routledge.

FONTIJN, D. and ROYMANS, J. 2019. Branded Axes, thrown into a pool? The Hoogeloon Hoard and the shape-based bronze economy of the north west European Bronze Age. *Oxford Journal of Archaeology* 38(2), 164-188.

HILTS, C. 2020. Arms and the Man. *Current Archaeology* 361, 25-34.

KOLB, D. 1984. *Experiential Learning*. New Jersey: Prentice-Hall.

STEVENSON, J. 2012. Swords, Settlement and sacred Places: The Archaeology of Brisley farm, Ashford, Kent. *Archaeology International* 15, 107-118.

TAYLOR, A. 2014. *Bronze Age, Iron Age and Roman landscapes of the coastal plain, and a late Iron Age warrior burial at North Bersted, Bognor Regis, West Sussex: excavations 2007-2010.* Reading: Thames Valley Archaeological Services Monograph 19

TOFT, L. 2000. The Nineteenth-Century Discovery and Loss of the 'Ogmore Helmets'. *Archaeologia Cambrensis* 149, 166-169.

# “Great meals of beef and iron and steel”: Late La Tène metal vessels in northern Gaul.

*Quentin Sueur*

Waldagesheim, Aylesford, Roissy en France— what all these sites have in common is that they've produced "masterpieces" of Celtic art. Yet, however iconic these finds may be, we actually know very little about them; their function and origin remain a mystery.

Metal vessels are a luxury and prestige goods. They are inseparable from the banquet, so dear to Celtic culture, and it is through the lens of banqueting that I approached these objects during my doctoral research. Together with my doctoral advisors, Matthieu Poux of the University of Lyon 2 and Dirk Krauße of the University of Tübingen, I focused on northern Gaul, between the Seine, the Marne and the Rhine, a region described by Caesar as the “furthest from the [Roman] civilization and refinement” (Caesar, BG, I.1.). Thus it was not only a question of better understanding the typology and uses of metal vessels, but also of analyzing the acculturation process through these artefacts during the two centuries preceding the Conquest. Though my thesis was published in 2018 by Mergoil Editions (Sueur 2018), my research into these artefacts is still ongoing. Moving forward, I am exploring the connections between northern Gaul and its neighbours, especially across the Channel.

The archaeological finds, and the context in which they were discovered, are the primary source of information we must use to avoid any ideological bias when considering Iron Age peoples. Indeed, the presence of imported goods from the Italian peninsula does not, itself, signify the practice of Mediterranean customs. The study includes more than 650 pieces of metal vessels from nearly 150 sites, most of which are burials (Fig. 1). More than a hundred objects were studied (measured, drawn and photographed) directly in museums or archaeological storage areas, in order to obtain as much technical information as possible on the manufacturing processes and typology. In addition to this analysis of the artefacts, I carried out a study of the diffusion of each kind of vessel, using distribution maps to quantify the Mediterranean influence and to identify any regional particularities. My PhD is, in a way, a continuation of the round-table discussion of Lattes in 1990 (Feugère, Rolley 1991), performed with an original approach and a considerable amount of new data from 30 years of preventive archaeology in northern France, Germany and the Benelux countries.

Mediterranean metal vessels imported into northern Gaul during the 2nd and the 1st centuries BC indirectly testify to the evolution of Italic production during this important period. It thus shows the abandonment of a whole formal repertoire (Petrovszky 1993, 29 30). Forms like Aylesford pans, tardo-republican strainers and Kappel-Kelheim jugs disappear in favor of new forms, such as the paterae or the dipper-strainer-sets during the Augustan period (Fig. 2). Manufacturing processes also underwent profound changes. The workshops in northern and central Italy were replaced by those in Campania. These workshops developed more efficient and less costly production, thanks in particular to the use of ternary copper-tin-lead alloys that were cast and turned on a lathe, replacing the binary copper-tin alloys that could only be worked by hammering (Böcking, Gérold, Petrovszky 2004, 211-220). These major changes are fully in line with the artistic renewal linked to the advent of the Empire.

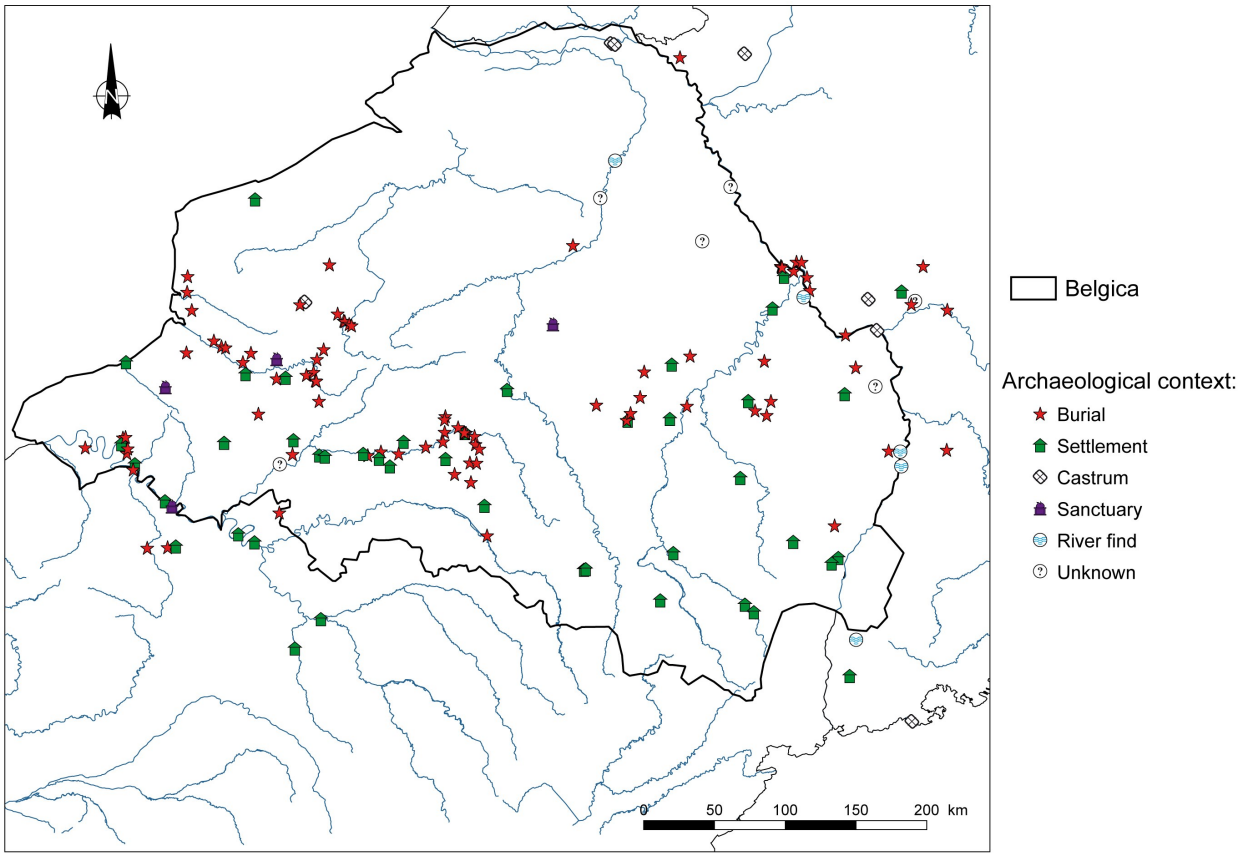



*Figure 1. Archaeological sites with metal vessels within Belgica and on its borders (source: author).*

Generally speaking, imported metal vessels remained marginal in northern Gaul until the 1st century AD. Local products are far more widespread. Among these, wooden buckets with metal hoops and bimetallic cauldrons largely dominate the corpus. These two forms appeared in Gaul around the middle of the 3rd century BC, in the north-west, between the valleys of the Somme and the Canche. Their development seems intimately linked to the formation of the area Caesar referred to as Belgium and can be compared with the appearance of the great sanctuaries of Picardy at the same time. Indeed, buckets and cauldrons occupy an important place in the burials of this region, following a strict organization recreating the image of the hearth. This tradition contrasts with the eastern part of the study area, where buckets and cauldrons only appear at the end of the 2nd century BC. *Belgium* also seems to be less receptive to Mediterranean influence. Imports are far fewer there and they spread later than in some regions, such as the Remi or Treveri territories.

Italic metal vessels are rare in northern Gaul until the Conquest; becoming more abundant in the second half of the first century B.C. This diffusion was mainly due to the legions. Thus, the forts on the Rhine border produce impressive quantities of metal dishes brought from the Apennine peninsula. In the rich tombs of the elite, mixing buckets, cauldrons and Mediterranean imports, are also clearly attributable to influential auxilia of the Roman army. At Goeblange-Nospelt, for example, the strainers and dippers in Graves A and B come from the same workshops as some examples from the Roman fort at Haltern am See and bear the same stamp (Metzler, Gaeng 2009, 268 272). Although better attested after the Conquest, Italic metal vessels remain rare until the 1st century AD outside the military sphere. Furthermore, there is no indication that they

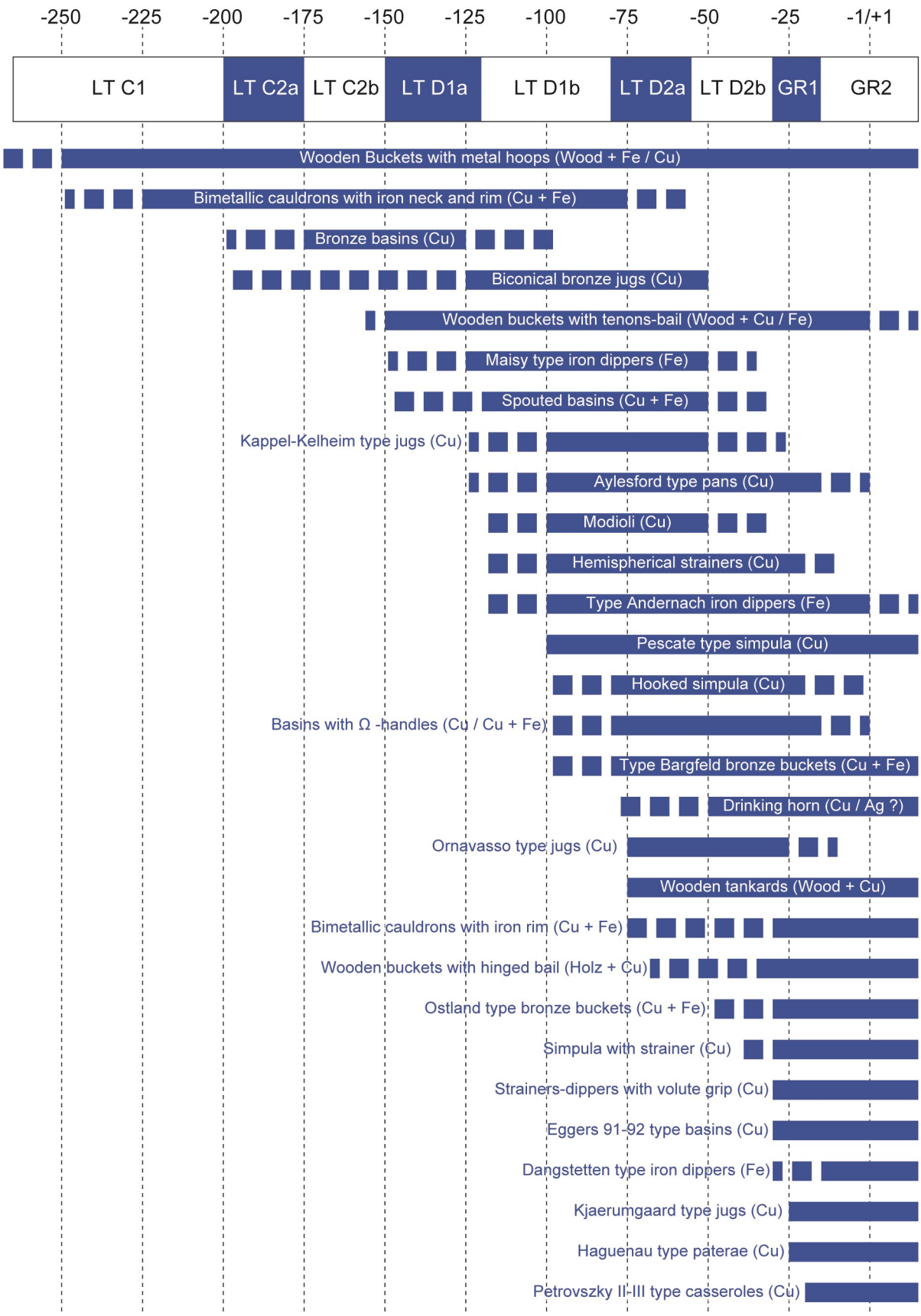



*Figure 2. Chrono-typology of the metal vessels of northern Gaul (2nd-1st centuries BC) (source: author).*

were used in northern Gaul in accordance with Mediterranean customs before then. Like the buckets and cauldrons of Belgium which were adopted late in the rest of Gaul, it seems that imported metal dishes were valued for their material worth and prestige.

The Romanization of northern Gaul is therefore not reflected in the import and use of imported vessels. Rather, it is detected in the gradual disappearance of metal dishes, imported and local, from the tables of the Gallic elite at the end of the first century BC With it, sumptuous banquets disappeared, as they were the very expression of the power of the local chiefs, now subject to Rome. The Romanization of mores was thus expressed not by the adoption of Roman-style pomp, but by a standardization of the meal, now reduced to the private sphere. The Mediterranean symposium was not adopted in Gaul before the first century AD, thereby erasing the "great meals of beef, iron and steel".

***Dr Quentin Sueur*** *is a researcher at the ArAr laboratory of the Maison de l'Orient et de la Méditerranée (UMR 5138). He specializes in metal small finds, both protohistoric and antique. During his PhD, he explored the contact between northern Gaul and other European regions, such as the Apennine Peninsula or the British Isles.*

## REFERENCES

BÖCKING, H., GÉROLD, J. And PETROVSZKY, R. 2004. Drehen und Drücken: Zu Herstellungstechniken römischer Metallgefäße. In Feugère, M. & Gérold, J.-C. (eds), *Le tournage, des origines à l'an mil.* Actes du colloque de Niederbronn, octobre 2003. Montagnac: M. Mergoil.

FEUGÈRE, M. and ROLLEY, C. (eds) 1991. *La vaisselle tardo-républicaine en bronze*. Actes de la table ronde CNRS (Lattes, 26-28 avril 1990). Dijon : Universitéde Bourgogne, Centre d e Recherches sur les Techniques Gréco-Romaines.

METZLER, J. and GAENG, C. (eds) 2009. *Goeblange-Nospelt une nécropole aristocratique trévire*, Doss. Arch. Mus. Hist. et Art XIII. Luxembourg: Musée National d'Histoire d'Art, 268-272.

PETROVSZKY, R. 1993. *Studien zu römischen Bronzegefäßen mit Meisterstempeln*. Leidorf: Buch am Erlbach.

SUEUR, Q. 2018. *La vaisselle métallique de Gaule septentrionale à la veille de la Conquête : typologie, fonction et diffusion*. Monographies Instrumentum, 55. Drémil-Lafarge: Éditions Mergoil.

# A bronze situla from Manching and some thoughts on the typology of H. J. Eggers

*Thimo Jacob Brestel*

## Introduction

In 2001, during excavations in Manching (near Ingolstadt in Bavaria), a damaged bronze situla (Figure 1) was found in the backfill of a well in the southern part of the *oppidum*. The rim possessed four rivet holes, with one rivet, made of a coiled bronze sheet, still in place. There were no traces of the handle, handle attachments or the feet. Because of the missing handle attachments, I was confronted with the problem of determining the type of the bronze situla (see also Brestel 2017, 199–211) – that formed the starting point of the thoughts presented here.

*Figure 1. Fragmented bronze situla from the oppidum of Manching (photo: M. Eberlein).*

## Typology

Firstly, we have to take a look at the typology. The situla-shaped bronze vessels found in Central and Eastern Europe have been the subject of extensive research for more than a hundred years. In 1951 the German prehistorian Hans Jürgen Eggers (1906–1975) defined several types of so-called "Roman import" objects (Eggers 1951). Until today it is common to use the typology developed by Eggers. Here I want to take a closer look at three types of situlae, which consist of vessel body, two handle attachments, handle and sometimes feet. The example from Belluno (Figure 3,73), Italy, also has a lid (Bolla et al. 1991, 13 fig. 6). The situlae of the types E 18, E 19 and E 20 are defined by the form of their respective attachment (Eggers 1951, 40) but have different shapes of the vessels' body, even within a type. The situlae of type E 18 are defined by an attachment showing two dolphins spouting water (Figure 2,1). Unknown to Eggers was a subtype of E 18 depicting a shell instead of two dolphins, although the general morphology remains the same (Rustoiu 2009; Erdrich 2002, 166 pl. 35). Two of these shell-shaped attachments — one from Apensen (Figure 3,31), Germany, and one from Pietroasele (Figure 3,69), Romania — are currently known. Situlae of the type E 19 have a heart-shaped attachment (Figure 2,2). The type E 20 has a more or less rectangular or trapezoidal attachment but has proven to show a great diversity of subtypes (Figure 2,3; 3) (Brestel 2017, 201–204). Another subtype was found in Sisak (Figure 3,91), Croatia.


*Figure 2. 1. Situla type E 18 with dolphin-shaped handle attachment (Laser 1979, pl. 1). – 2. Situla type E 19 with heart-shaped handle attachment (Karasová 1998, 114 fig. 7). – Situla type E 20 with a handle attachment of the Nienbüttel subtype (Willers 1907, pl. 1).*

## Distribution patterns and origin

The E 18 attachment is the most common form. The distribution of all three types reflects the importance of the bronze situlae in Central and Eastern Europe while in Western Europe only three objects are known. This pattern can only partly be explained by different burial practices, and clearly shows areas where this bronze vessels were highly valued and an essential part of the material culture. The E 19 situlae have a more limited distribution in Central and Northern Europe (except one vessel from Italica in Spain), what may suggest other production centres and trade routes than those of the types E 18 and E 20 (Figure 3).

The origin of the situlae discussed here remains unknown to the present day. A production centre (s) in northern Italy (Wielowiejski 1991, 154), the eastern alpine region (Zahlhaas 1971, 137–138), Capua (Willers 1907), the central European oppida (Wielowiejski 1985, 236–239) or even maybe in the Germanic areas of northern Europe (Bochnak et al. 2012, 73) has been suggested. But the great variation of shape and production quality of the situla bodies and the attachments might be an indicator for different areas of origin.

## Chronology

The dating of situlae is complex and still a matter of debate. Undoubtedly all three types had been used during the Late La Tène period (LT D; 150-20 BC), probably starting at the end of the 2nd century BC, as can be seen by the finds from the sites of Manching (Figure 3,2), Kelheim (Figure 3,77), both Germany, and Cugir (Figure 3,14), Romania. While type E 18 was still in use in the 1st century CE (Karwowski 2017, 272) there is no evidence for type E 19 and E 20 at this time.

## Some concluding remarks

During their "lifetime" these objects were most likely modified, dismembered and reassembled multiple times. Thereby the original composition often got lost and for example handle attachments might have been placed on new vessels. That is the reason why it is essential to understand the typology Eggers developed as a typology of the handle attachments, and not of the vessel bodies. It is not possible to integrate the shape of the vessel into Eggers typology (Wielowiejski 1987, 26–27). Instead future research should always mind the compiled character situlae may have to get a better understanding of the objects and their individual biography.

A closer examination of the most fragile part of the situlae (the vessel body) can lead to an additional typology which might shed light on the (diverse?) production centres. The situla from Manching (fig. 1) cannot definitely be assigned to one of the types 18–20, but the rivet holes and the space between them, makes it most likely that the missing handle attachment was of type E 20.

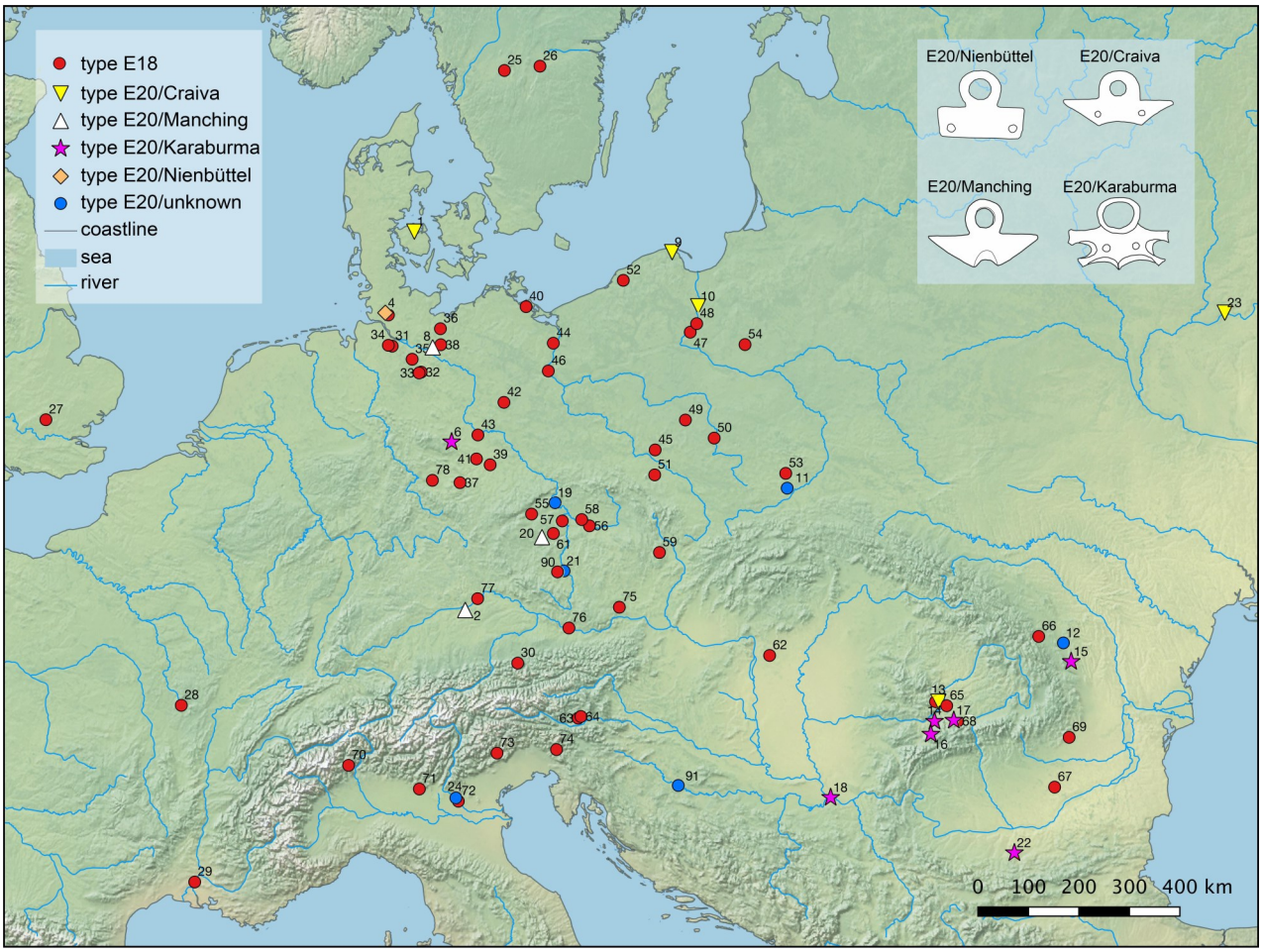



*Figure 3. Distribution map of the bronze situla of type E 18 and E20 (with subtypes).*

1 Beldringe; 2 Manching; 4 Nienbüttel; 6 Meisdorf; 8 Wiebendorf; 9 Starzyno; 10 Opalenie; 11 Pełczyska; 12 Brad; 13 Craiva; 14 Cugir; 15 Răcătău 16 Grădiștea de Munte; 17 Tilișca 18 Karaburma; 19 Litoměřice; 20 Podmokly; 21 Kluk; 22 Bohot; 23 Mutyn; 24 Laisetta di Santa Maria di Zevio; 25 Stora Bjurum; 26 Isberga; 27 St. Albans; 28 Bibracte; 29 Beaucaire; 30 Karlstein; 31 Apensen; 32 Bohlsen; 33 Bargfeld; 34 Harsefeld; 35 Putensen; 36 Holdorf; 37 Großromstedt; 38 Körchow; 39 Markkleeberg-Gautzsch; 40 Katzow-Netzeband; 41 Schkopau; 42 Plötzin; 43 Kleinzerbst; 44 Barnisław; 45 Bryzków; 46 Golice; 47 Małe Czyste; 48 Grudziądz-Rządz; 49 Kościelna Wieś; 50 Niechmirów-Mała Wieś; 51 Piotrków Borowski; 52 Sławno; 53 Stawiany; 54 Zgliczyn-Pobodzy; 55 Číňov; 56 Dobřichov-Pičhora; 57 Holubice; 58 Lysá nad Labem; 59 Staré Hradisko; 60 Staré Mesto; 61 Hradischt Stradonice; 63 Virunum; 64 Magdalensberg; 65 Berghin; 66 Piatra Neamț; 67 Popești; 68 Tilișca; 69 Pietroasele; 70 Ornavasso; 71 Brescia; 72 La Piletta di Oppeano; 73 Cavarcano (Belluno); 74 Most na Soči; 75 Thunau am Kamp; 76 Freinberg bei Linz; 77 Kelheim; 78 Ballstädt; 79 Källeråsen; 80 Hoby; 81 Stenløse; 82 Landau in der Pfalz; 83 Oldendorf; 84 Osterehlbeck; 85 Arensberg; 86 Einbeck-Salzderhelden; 87 Hradec Kralové (Königsgrätz); 88 Italica (Santiponce); 89 near Lüneburg; 90 Třísov; 91 Sisak.

***Dr Thimo Brestel*** *examined the defences at Manching, Bavaria for his doctoral research. He is currently working on a project entitled the 'Architecture and stratigraphy of the Late Hallstatt period tumulus at Eberdingen-Hochdorf (Baden-Württemberg)'. (He is superb company to have at a conference - LPFG Editor).*

## REFERENCES


BOCHNAK, T., and HARASIM, P. 2012. Interregional and Multidirectional Contacts of Local Elites: A Case of Scabbards with Crossbars Decorated with Three or More S-figures in Northern Poland. *Archaeologia Baltica* 18: p.59–82.

BOLLA, M., BOUBE, C., & GUILLAUMET, J.-P. 1991. Typologie, technologie et chronologie. Les situles. In M. Feugère & C. Rolley (eds) *La vaisselle tardo-republicaine en bronze. Actes de la table-ronde CNRS organisée à Lattes du 26 au 28 avril 1990 par l'UPR (Lattes) et le GDR 12 (Dijon)*.Université de Bourgogne. Centre de recherches sur les techniques gréco-romaines, 7 22. Dijon: Université de Dijon

BRESTEL, T.J. 2017. *Die Ausgrabungen in Manching-Süd von 1990–2009: Studien zur Siedlungsstruktur und Befestigungsanlage des Oppidums*. Wiesbaden: Reichert Verlag.

EGGERS, H.J. 1951. *Der römische Import im freien Germanien.* Hamburg: Hamburgisches Museum für Völkerkunde und Vorgeschichte.

ERDRICH, M. 2002. *Corpus der römischen Funde im europäischen Barbaricum. Band 4: Deutschland. Hansestadt Bremen und Bundesland Niedersachsen*. Bonn: Rudolf Habelt.

KARASOVÁ, Z. 1998. *Die römischen Bronzegefässe in Böhmen*. Prague: Národní Muzeum, Praha.

KARWOWSKI, M. 2017. Die Bronzegefäße der Latènezeit vom Oberleiserberg. In F. Pieler, P. Trebsche, & E. Lauermann (eds) *Beiträge zum Tag der Niederösterreichischen Landesarchäologie 2017: Festschrift für Ernst Lauermann*.Katalog des Niederösterreichischen Landesmuseums N.F., 262–279. Asparn, Zaya: MAMUZ Schloss Asparn/Zaya

LASER, R. ed. 1979. *Römische Funde zwischen Thüringer Wald und Ostsee*. Leipzig: Insel-Verlag.

RUSTOIU, A. 2009. A late republican bronze situla (Eggers type 20) from Cugir (Alba County), Romania. *Instrumentum* 29: p.33–34.

WIELOWIEJSKI, J. 1985. Die spätkeltischen und römischen Bronzegefässe in Polen. *Bericht der Römisch-Germanischen Kommission* 66: p.123–320.

WIELOWIEJSKI, J. 1987. Die Bronzeeimer mit Delphinattaschen in Mitteleuropa im Lichte der archäologischen und metallurgischen Untersuchung. *Zeitschrift für Archäologie* 21: p.25–45.

WIELOWIEJSKI, J. 1991. Chronologie und Zustrom von Bronzegefässen aus der späten römischen Republik nach Mitteleuropa. *Acta Archaeologica Carpathica* 30: p.141–166.

WILLERS, H. 1907. *Neue Untersuchungen über die römische Bronzeindustrie von Capua und von Niedergermanien, besonders auf die Funde aus Deutschland und dem Norden hin*. Hannover: Hahnsche Buchhandlung.

ZAHLHAAS, G. 1971. *Großgriechische und römische Metalleimer*. PhD thesis München: Ludwig-Maximilians-Universität München.

---

# Die-Matching the Durotriges

*Chris Ainsworth, Xiaoyu Tang and Marguerite Waechter*

*Die-Matching the Durotriges* is a MicroPasts (https://crowdsourced.micropasts.org) project that hopes to gain a better understanding of a Late Iron Age (c. 100 BC–AD 100) coin-producing community in southwest Britain, who the Romans later referred to as the Durotriges. We aim to do this by enlisting the help of the public to aid in establishing a die-chain by comparing the imagery on coins from the Celtic Coin Index (https://ccid.web.ox.ac.uk). This will allow us to establish significant chronologies for the coinage and see how their imagery changed over time. Their iconography was highly localised and brings up issues of art and identity that can shed light on how these coins were used in Iron Age societies. Indeed, coinage was not ubiquitous in Late Iron Age Britain. First appearing in the south-east, introduced predominantly from Gaul, its distribution is mostly limited to the south of England. Coins in Late Iron Age Britain were likely associated with distinct communities, and as such are highly representative of local cultures and beliefs. Through this project, we will use Iron Age coins to gain a deeper and more intimate understanding of the later Iron Age communities in the southwest of Britain.

## MicroPasts and crowd-sourcing

Crowd-sourcing has been increasingly important for archaeology as digital approaches continue to develop. This method of dealing with data using public support is increasingly employed by archaeologists who want to examine significant amounts of data and open their research questions to non-specialists. One of the best-known crowd-sourced archaeological projects is the GlobalXplorer program led by Sarah Parcak (University of Alabama) which provides members of the public with aerial photographs and asks them to identify evidence of looting activities on archaeological sites. For our project, we are using MicroPasts, a website developed by heritage heritage professionals and academics at several universities and museums, with the UCL Institute of Archaeology playing major role from the outset. MicroPasts provides researchers with a platform to advertise and host crowd-sourcing projects that relate to archaeology. Members of the public are invited to complete tasks ranging from transcribing card catalogues to identifying the location of sites. These contributions do not solely have an impact on the content of the researchers' projects, but also provide contributors with new skills whilst satisfying their curiosity for archaeology. MicroPasts is therefore a good way to involve members of the public with tasks that are usually reserved for specialists, as non-specialists might spot different details or patterns. It is this difference that makes crowd-sourcing such an interesting alternative to traditional data-handling methods.

**Iron Age coinage in western Europe**

Iron Age coins were produced and used in western Europe from c. 300 BC and remained in use through to the mid-1st century AD, after which they were superseded by Roman coinage. 'Celtic' coinage (as it has been historically called) originated from three geographical zones, the first of which being a stream of silver flowing from the Black Sea through the Danube and to the upper Elbe. Central Gallic polities, such as the Arverni and Aedui, also produced silver issues, as did groups in southern Germany. Another important influence was from Gaul and the Mediterranean around the late 2nd century BC, after southern Gaul officially became a Roman province, causing a rapid increase in Roman trade in the region. This also sparked the arrival of gold to regions of Iron Age Britain in the form of coins, an important change in the region that no doubt influenced the use and distribution of coins (Creighton 2000, 4–7). The designs on continental Celtic coins were largely influenced at first by those coins made by potentially mercenaries and/or trading partners, such as those from Greece. Greek coin designs were sometimes 'copied', especially those from the time of Philip II of Macedon and his son, Alexander the Great. However, the coins did not follow the weights and standards of their Greek counterparts. Although at first based on Hellenistic and Roman prototypes, the coins found in Iron Age Britain soon developed a unique style that did not resemble the imagery on Greek or Roman coinage. The imagery became more abstract, highlighting changes in their ideals of art (Fig.1) (Koch 2006).

*Figure 1. Example of a Durotrigan silver quarter stater (The Celtic Coin Index, School of Archaeology, University of Oxford, CCI no. 05.0554).*

Quite why coins were produced and how they were used is a much-debated topic. Some scholars argue that they were made for trading purposes (Talbot 2017). Others have argued that certain denominations of coins, specifically those of silver and gold, were produced in limited quantity; as they were not created on an industrial scale, they must have been created especially for a select few individuals. Perhaps gold and silver coinage provided a status symbol for the elite to maintain prestige instead of being used for everyday trade. For example, a tribal leader might have gifted gold and silver coins to a particular individual as symbols of their favour. It is likely that different denominations of coins were used in different ways, with some reserved for special exchanges and others for more everyday use. It is also possible that these coins were reused, due to that fact

that they contained precious metals. Hutcheson (2007, 359) suggested that there was a link between the torcs from the Snettisham hoards and coin imports, based on the presence of a Gallo-Belgic D stater found in the terminal of the Great Torc. As a result, these gold and silver coins would be less abundant than their less valuable bronze counterparts. Needless to say, the social functions of Iron Age coinage are still widely debated.

## Who were the 'Durotriges'?

Although the name 'Durotriges' was first used by the Romans, it is possible (though highly debated) that the Iron Age tribe it designated existed on the same territory before the Roman invasion. The Durotriges' territory is estimated to have covered both Eastern Somerset and Dorset from around 100 BC until the Roman Conquest (Fig. 2) (Eagles 2018, 2; Cunliffe 2005, 178). A famous Durotrigan site is Maiden Castle in Dorset, one of the largest Iron Age hillforts in Europe, which was excavated by Sir Mortimer Wheeler in the 1930's. The excavation resulted in the discovery of sizeable quantities of Durotrigan coins (Van Arsdell 1989, 347). Durotrigan coinage began being minted around 65 BC from gold, silver and bronze (Fig. 1–2). They feature a lexicon of motifs of highly abstracted faces, animals, and geometric designs (Fig.1). The Durotriges' territory was later divided by the Romans into different civitates (Northern and Southern Durotriges), as their territory was potentially quite vast. The civitates were administrative divisions defined by the Romans and ruled by local elites to facilitate the control over a geographical area. Although the Durotriges have been well investigated (Mays 1985; Papworth 2008; 2011), there is much we still do not know about this Iron Age community prior to the Roman occupation. Thus, through our project, we hope to further unveil details of their story.

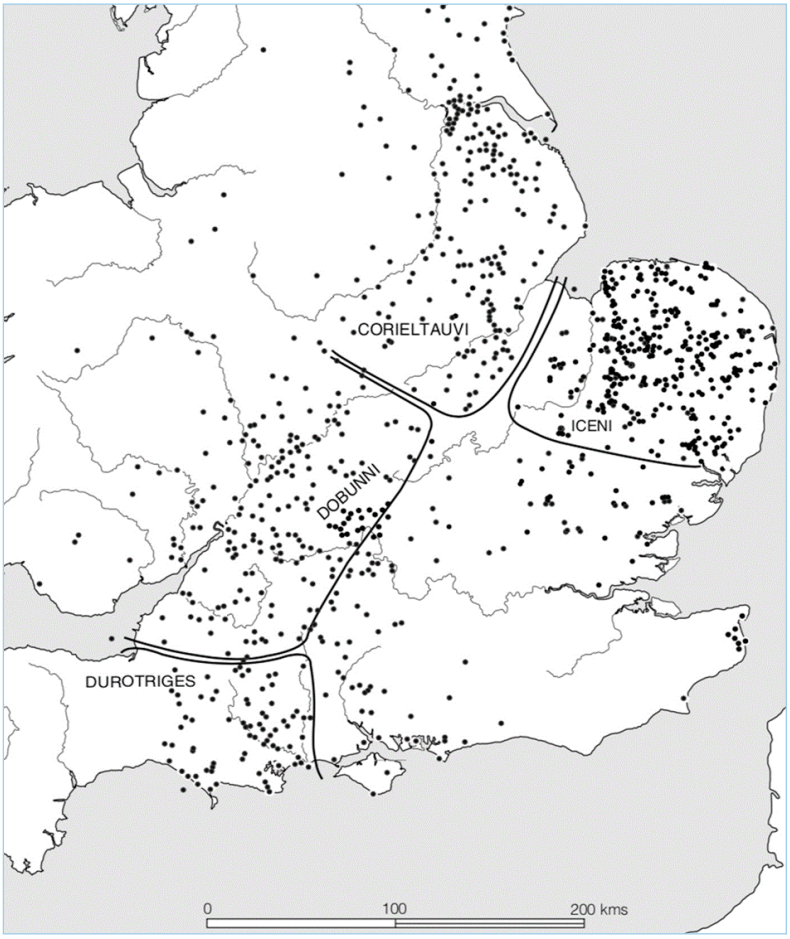



Figure 2. The distribution of coins from the four major tribes as defined by Cunliffe (2005 fig 8.2.).

## Establishing a die chain

Iron Age coins were made by stamping a small piece (pellet/blank) of gold, silver, or bronze between two metal dies. As these dies were used, over time they became damaged and had to be replaced, with the fresh dies often introducing new elements of design. By identifying the die designs used to strike each coin, we will be able to establish which coins were struck using the exact same dies, putting us closer to developing a refined chronological die chain. Ultimately,

these data will be used to examine whether the different dies have varying sub-regional distribution and can help us establish their relative chronology.

But how will the public be able to take part in this study? Members of the public who are keen to help us conduct a die-chain study will be presented with photographs of a series of Iron Age coins. They will then be able to match those coins to coins made from different dies, allowing us to create the die-chain and observe changes in the design and imagery of these coins. Each coin picture will be presented to three different contributors, and the results will then be analysed statistically to determine if there is a pattern in their choices (i.e. if the three contributors matched the same coins, it is more likely that they actually match). This will eventually lead to the creation of the die-chain.

Our project is about looking at the detail of the designs borne by the coins and identifying coins which were struck by the same dies.

**Coins and the Durotriges**

The Iron Age Durotriges produced great amounts of coins with varying designs. The study of which would benefit greatly from public engagement. By participating in our crowd-sourcing project, these coins have the potential to improve our understanding of this later Iron Age community by establishing a die chain that will allow us to analyse how imagery changed over time. This project does not provide a snapshot of a static moment in time but instead focuses on how communities developed over the course of the later Iron Age in southwest England, an endeavour that will no doubt be greatly aided by the public.

If you would like to take part in our project, please have a look for projects mentioning 'Durotriges" in the following section on MicroPasts: https://crowdsourced.micropasts.org/project/category/britishprehistory/

***Chris Ainsworth, Xiaoyu Tang*** *and* ***Marguerite Waechter*** *are undergraduate students at the Institute of Archaeology, University College London. They are working on this project with Prof Andy Bevan, UCL, Dr Courtney Nimura, University of Oxford, and Dr John Talbot, Celtic Coin Index.*

**REFERENCES**

CREIGHTON, J. 2000. *Coins and Power in Late Iron Age Britain*. New Studies in Archaeology. Ca bridge: Cambridge University Press.

CUNLIFFE, B. 2005. *Iron Age Communities in Britain*. 4th edition. London: Routledge.

EAGLES, B.N. 2018. *From Roman Civitas to Anglo-Saxon Shire: Topographical studies on the formation of Wessex*. Oxford: Oxbow Books.

HUTCHESON, N. 2007. An archaeological investigation of later Iron Age Norfolk: analysing hoarding patterns across the landscape. In Haselgrove, C. and Moore, T. (eds), *The Later Iron Age in Britain and Beyond*, 358–71 Oxford: Oxbow Books.

KOCH, J.T. (ed.) 2006. *Celtic Culture: A historical encyclopaedia*. Santa Barbara, CA: ABC CLIO.

MAYS, M. 1985. *A social and economic study of the Durotriges, from 150 B.C. to A.D. 150, with particular reference to coinage*. DPhil thesis, University of Oxford.

PAPWORTH, M. 2008. *Deconstructing the Durotriges: A definition of Iron Age communities within the Dorset environs*. Oxford: British Archaeological Reports British Series 462.

PAPWORTH, M. 2011. *The Search for the Durotriges: Dorset and the West Country in the Late Iron Age*. Stroud: History Press.

TALBOT, J. 2017. *Made for Trade: A new view of Icenian Coinage*. Oxford: Oxbow Books.

VAN ARSDELL, R.D. 1989. 'The Badbury-Shapwick Hoard and the Date of the Maiden Castle Coins from Sir Mortimer Wheeler's 1934-1937 Excavations'. *Oxford Journal of Archaeology* 8(3), 347–51.

---

## Conference Review

# Crafting identities: making and using objects in the Bronze and Iron Ages

Saturday 26th October 2019, National Museum of Scotland

*Meredith Laing*

If you are interested in artefacts, their manufacture and their makers from the later prehistoric period (and let's face it, if you are reading this newsletter, that's highly likely!) then the Crafting Identities conference was a smorgasbord of delights. From art to artisans, wood to weapons, and pots to people, there was something for every prehistoric persuasion.

We kicked off with a quartet of ten-minute talks. Sophie Adams highlighted multiple and contrasting aspects of Iron Age identity (I am unique and individual, yet I am many and connected) through a discussion of variation and similarity in technology and design of brooches,

versus individual artistic innovations in her exploration of the Scottish Food Vessel corpus. She critiqued previous typologies, arguing instead for a more fluid approach to the originality of individual craftspeople working within a broad shared stylistic repertoire, some aspects of which (such as geometric designs) extend beyond ceramics, appearing also on metalwork and jet. Jen Beamer showcased the importance of archaeologists understanding and investigating the materials they study through her report on experiments with weaving flax using differently weighted loomweights to produce different warp tensions. A heaver tension produced a flexible and lightweight fabric, suitable for clothing or bedlinen, whilst a lighter tension produced a stiffer fabric, able to take waterproofing and of potential use for cloaks and tents. Helen Chittock rounded off the first session by discussing her work with the European Celtic Art in Context project, focussing on anthropomorphic images across Middle to Late Iron Age Europe. The human form is surprisingly common and found in varied forms from tiny hidden images to life sized statues. Figures are rarely depicted wearing brooches, yet these are the most commonly found accessory, whereas swords, shields, torcs and armour are often seen on anthropomorphic art, and almost exclusively on male figures, evoking an idealised warrior aesthetic.

After coffee, our second session had a distinctly metallic hue. Firstly, we were treated to Alison Sheridan giving us a whistlestop tour of the cross-disciplinary project Prehistoric Gold in Britain's Auriferous Regions. The project brings together experts in a number of fields, including contemporary gold workers, and has been designed from the outset to engage a wider audience through social media and pubic outreach. Studies of the sources of the gold used in artefacts have shown the widespread use of Cornish gold, which was river-panned rather than mined, during the Early Bronze Age. It was even found on the Nebra Sky disc! The Middle and Later Bronze Age saw technological innovations in the working of gold such as soldering and diffusion bonding. The project has now completed its first stage, and a further funding bid is in the pipeline to allow it to continue (we're all keeping our fingers crossed!).

Giovanna Fregni continued the metalwork theme, but from the perspective of the metalworker. She highlighted the need for the smith the develop a sensitivity for working metal through tools which act as a proxy for hands and fingers. She discussed decorative errors left on finished objects: do they represent learning in action, as skills are refined and all too human mistakes made, or might they be required by cultural mores of the time so that a less-than-perfect design appeases a vengeful deity (recalling the story of Arachne and Athena)? We then moved from considering the handiwork of the ancient smith, to evidence for their workshops where those dark arts would have been practiced, with Gemma Cruickshanks introducing us to Mine Howe on Orkney, where one small workshop dating from the early centuries AD produced evidence for ferrous and non-ferrous metalworking: moulds, crucibles, casting debris, iron tools for working copper alloy and enough slag to indicate that 6.8kg finished objects were made (that's around 340 knife blades – far more than one small settlement would need, so hinting at trade networks).

Tessa Machling brought us back to the bling with an update of her and Roland Williamson's project to study the manufacture of torcs. Working with a large number of goldsmiths and metalworkers, they have been studying and replicating the range of ways in which these iconic items were made, including cast, cast-on and sheetwork, as well as identifying potential re-use or recycling of torc components: the asymmetrical Clevedon buffer terminal appears to be a reused ("cut and shut") torus torc collar, and the wires of the Snettisham torc are splayed and poorly fixed, suggesting repair. Study of the patterns left by the Iron Age goldworkers inside torc terminals, shows strong similarities to a technique known in Japanese as Uchidashi (involving making a dish shape of gold, inverting it, then working from the visible/front surface). This method appears to have been used

to create some of the terminals, including Netherurd (which a goldsmith replicated using the Uchidashi method in 90 minutes).

After lunch it was time for Sophie part 2, as she gave us a quick 'added bonus' presentation on the Bronze Age hoards from Havering. According to the press, these 'mysterious' objects had left archaeologists 'baffled'. As Sophie pointed out, not too many prehistorians are baffled by bronze axes! There were in fact 4 hoards found within an enclosure ditch, together comprising 453 mostly broken objects: mainly axes but also parts of swords, spearheads and ingots dating to the Late Bronze Age between 900 and 800 BC.

Then we moved from metal to wood, with Anne Crone speaking about wooden bowls from Iron Age Scotland. Wood is such a rare survival and it was wonderful to see examples of preserved bowls from Black Loch in the aceramic south-east of Scotland (a lathe turned bowl with geometric design, dendro-dated to 435-400 BC) and from the ceramic using Cairns broch complex on Orkney (carved and repaired several times).

Matt Hitchcock presented his research on shields of the Iron Age including the Ratcliffe on Soar shield boss, discovered in the collection of the Leamington Spa Art Gallery and showing evidence of repair as a result of violence. He also spoke of the idea of affect arising from the animals within the decorative motifs: eyes, beaks and claws are often emphasised, suggesting the attributes of vigilance and aggression.

Mary Davis spoke of the technical processes involved in making objects and how they may relate to status. For example, coloured glass appears in the Iron Age, but whilst yellows and blues are found as beads, red glass is made differently and appears in inlays in high status decorative bronzework and is a La Tène phenomenon. The use of red glass in horse gear as part of late insular designs suggests that horses were a vehicle through which identity was expressed.

Nicky Garland explored the practices of coin production during the Late Iron Age. He highlighted that although pellet moulds and coins are found, no actual mint sites are known, and no dies have been found. Coin making would have been a collaborative process involving people with different skills: sourcing the materials, making the die, making the moulds and the blanks and striking the coins. He suggested producing the coins may have been relatively quick: 100 blanks could be made in 15 minutes and 500 could be struck in under an hour.

Some of the themes coming out of the array of papers throughout the day was the importance of experimenting, seeing artefacts through the craftworkers' eyes, of understanding techniques of manufacture and their social settings.

The day was rounded off with a keynote lecture by Fraser Hunter who drew out several themes from the study of different Iron Age crafts. Discussing bracelets of cannel coal and lignite, Fraser highlighted that partly formed rough-outs were being traded across Scotland in the Iron Age, rather than finished items, and that Scotland had a different technique for manufacturing bangles, highlighting regional variation within a nationally shared tradition of bangle manufacture. This regionality is also reflected in the distribution of the well-known massive metalwork of the Scottish Iron Age. An examination of known crafting places and locations shows that some crafts were taking place in marginal locations such as precipitous cliff edges (Fiskavaig, Skye and Knowe of Skea). Turning to deposition of hoards, the composition of the hoards varies: ornaments, weapons, horse gear or mixed deposits. In the north of England weaponry was deposited

whereas in north-east Scotland a regional style of ornamental metal was more common. Contrasting with ideas of regionality, Fraser then highlighted the interconnectedness of Iron Age communities using the example of the carnyx. This is a shared European idea, with depictions found widely across the continent, including on coins, but amazingly images of carnyx players have been found on Indian temples suggesting this most Celtic of artefacts may not even be Celtic at all!

Overall the day was a wonderful mix of talks which showcased new research and explored ideas of identity expressed in material forms, originality versus tradition, connectedness versus regionality, technology and its social implications, and the importance of understanding the making process and the perspective of the artisan.

No baffled archaeologists here!

***Meredith Laing*** *is a doctoral researcher at the University of Leicester, investigating the experience of childhood during the Bronze and Iron Ages by combining evidence of children's handiwork in ceramic manufacture through fingerprint analysis, with mortuary data from child burials.*

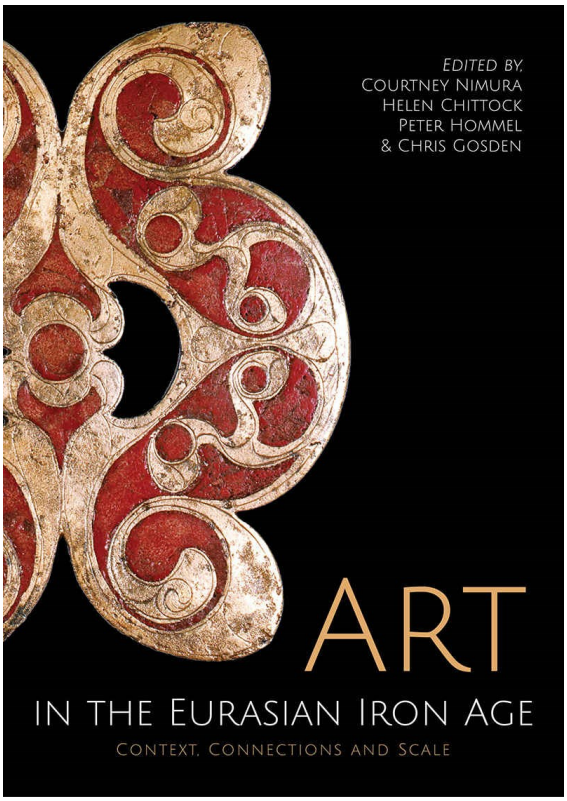
---

## Book Review

# Art in the Eurasian Iron Age: Context, Connections and Scale

Edited by Courtney Nimura, Helen Chittock, Peter Hommel and Chris Gosden.
Oxbow Books 2019. 256 p. ISBN: 1789253942

*Andrew W. Lamb*




Since the turn of the century there has been a veritable renaissance in Celtic art studies. *Art in the Eurasian Iron Age: Context, Connections and Scale* is the most recent addition to a growing body of research which has revitalised this aspect of Iron Age archaeology in recent decades. The papers presented in this volume cover a breadth of topics, from the perceived psychological impact of La Tène art, to the practicalities of producing such objects. They cover a broad geographical area, thus avoiding the recurring problem of edited volumes being too focussed on a single nation The authors are equally varied with a good range of specialists at different stages in their careers. Likewise, approximately half of the contributors come from institutions/backgrounds outside of Great Britain; France, Germany, the USA or Ireland

(referring to the Republic and Northern Ireland in this case). As to be expected from an Oxbow publication, the quality of presentation is high: with a generous array of tables, figures and eye-catching photographs to support each contribution.

So far so good, except perhaps for the title of this volume. Some readers may differ in their interpretation of the term "Eurasian", considering it to consist of Europe and the steppe, with the Indian sub-continent and far east forming separate areas. If one understands it as encompassing the entire super continent, however, the title is misleading, for this is a volume whose focus is on the art of the steppe and La Tène zones, albeit with mentions of other regions (see Peter Wells' chapter). Indeed, of the 13 papers in this volume, eight focus exclusively on late Hallstatt or La Tène art. Therefore, it is not a book on art in the Eurasian Iron Age, rather one on Celtic art with consideration given to its eastern influences. That by no means diminishes the value of the single contributions; it can, however, lead to false expectations.

An introductory chapter by the editors explains the genesis for this volume, the Early Celtic Art in Context project, and provides an overview of the papers contained within (readers seeking a more succinct account than this review are instructed to consult this chapter or Tim Champion's closing chapter). The authors make a crucial observation; Iron Age Eurasia can, artistically speaking, be divided into two vast zones. From Mongolia to the Atlantic an ambiguous, geometric artistic tradition prevails, whereas from Iran to Italy the tradition was of realism and naturalistic expression. It is a pity that there are no contributions which explore those cultures which straddled these traditions; Geto-Dacian or some of the Iberian groups, for example. Though perhaps there is an opportunity here for a sequel.

In Chapter 1 "Art, ambiguity and transformation", Chris Gosden provides an excellent overview of recent paradigm shifts in the study of Celtic art. Although the role of Celtic art in long distance networks has long been recognised, Gosden succeeds in animating this idea with a thought-provoking discussion of the concepts of networks, assemblage and events. Using the Waldalgesheim grave goods as a case study, he situates these famous items in their social context. Although he makes note of the importance the Waldalgesheim artefacts in our sequencing of La Tène art, his focus here is on what role these objects played prior to being deposited, and how they bear silent witness to the web of networks and relations responsible for their production and arrival in southern Germany.

One of the major tools in studying Celtic art, the ECAIC database has a chapter dedicated to itself (Chapter 2). Those who have ever had to construct an archaeological database will be aware of the challenges involved; the difficulties in obtaining data, decisions of what to include and when it is necessary to stop collecting data. It is all too easy to criticise other databases, ignoring the challenges involved in constructing them. Courtney Nimura, Peter Hommel, Helen Chittock and Chris Gosden provide a comprehensive account of the way in which these data were collected, thereby providing insight into the decisions taken at the design level, which will help other scholars interact and build upon their work. At 38,383 objects from Ireland to Cyprus, it is an admirable (read daunting) effort, and will no doubt prove a vital resource for future studies (see Chapter 5). Nevertheless, there are a few points which may raise eyebrows (see also p 224). The first of these was the authors' decision to record only metal and stone artefacts, and those worn on the body or as part of horse gear. As noted, all databases need to set parameters when recording data, and the authors admit that this was in part due to the database becoming unwieldy if bone and glass objects were included (p. 25). Likewise, the authors note they included all items of personal adornment, which leads one to wonder if this decision

created more work than was necessary. Some brooch types are unquestionably excellent examples of Celtic artwork; for example *Kopfibel* or Duchov types. But I doubt many would argue that late La Tène Nauheim or Feugère type 2 brooches are deserving of the title "art".

The Eurasian scope of this volume is examined, for the most part (see Chapter 13), by Peter Wells (Chapter 3) and Rebecca O'Sullivan and Peter Hommel (Chapter 4). Wells provides a riveting account of research into trans-Eurasian Iron Age contacts. As he notes (p. 38, 44), ideas of contemporaneous cultural change in the 1st millenium BC are not new. The difference, however, is that with the scale of fieldwork in Russia, Kazakhstan and China in recent years, it is possible to observe, and date, these changes in a way which was hitherto impossible. Although dealing with a huge area and numerous discoveries, Wells' account is succinct and engaging, whilst bibliographic references provide a good introduction for readers seeking to explore these developments in greater detail. O'Sullivan and Hommel focus on the Late Bronze and Early Iron Age art of the steppe, specifically the composite animals which feature on so much north Eurasian artwork. In addition to discussing a variety of fascinating new finds and little discussed cultures, they seek to contextualise these creatures within their cultural and environmental homes, suggesting that some examples represent a tri-partite division of the world, or were intended to reflect the storm prone landscape of the steppe. Although such interpretations can never be proven, they are nevertheless thought-provoking hypotheses.

In Chapter 5, the potential of the ECAIC database is demonstrated by Helen Chittock as she examines anthropomorphic Iron Age art. Those familiar with Chittock's work will already be aware of her interest in examining La Tène art within the context of the objects it was applied to (*per* Fox 1958). This paper is approached from the same angle, with Chittock providing (considering the length of the paper) an impressively comprehensive overview of anthropoid Hallstatt and La Tène anthropoid art from across Europe. This, in itself, is of use to anyone approaching anthropoid art for the first time, who perhaps does not have the time or inclination to work through one of the existing, extensive catalogues on these artefacts. It is the second part of this paper, though, which is arguably the most significant, as Chittock provides us with an example on how the ECAIC database can be used to quantify trends in Celtic art. In contrast to other areas of Iron Age archaeology, such as numismatics or mortuary studies, studies in Celtic art has, for a long time, been a primarily subjective and interpretative area of study. As chapters 6 -7 demonstrate, some of the established interpretative methods of Celtic art are now being called into question. But Chittock shows that it is now possible to support or challenge existing ideas regarding Celtic art thanks to the quantity of data recorded by the ECAIC.

Chapters 6 and 7 by Laurent Olivier and Jody Joy are (exempting Gosden) the most theoretical, if not polemical (though see Maguire, Chapter 10). Laurent provides a stylistic-chronological overview of Celtic art, but through the lens of Paul Klée's thoughts on modern art. In doing so, Laurent challenges one of the longstanding ideas about Celtic art; it avoids naturalistic depiction to obscure aspects of the subject (Megaw 1970). For Laurent, the creators of Celtic art sought to do the opposite; they emphasised all aspects of their subject in a variety of visual planes. No doubt this idea will generate much discussion among specialists in Celtic art. Joy is likewise polemical, albeit in a different way. The subject of Joy's interest is that staple of Celtic art studies: motifs. In contrast to earlier studies, however, Joy proposes that motifs are not the typo-chronological aids they were once assumed to be, though he stresses that motifs remain a vital tool for examining Celtic art. Through a detailed analysis of a tubular torc terminal from the Snettisham, Norfolk hoard (BM 1991,0501.29), Joy highlights how this artefact is decorated with a palimpsest of motifs representing numerous stages of Stead's (1985; 1996) scheme for British La Tène art. Motifs are not mutually exclusive, they are inheritable, composites. Joy takes the

analysis a stage further, consider the role of art in society, and how these anachronistic motifs attest to the existence of the relations which manifested them (*per* Gosden Chapter 1).

In chapter 8, Nathalie Ginoux focusses on another recurring subject of Celtic art: masks. She seeks to examine how Iron Age peoples viewed and perceived these objects. Many will be sceptical, including myself, of attempts to impose modern interpretations onto objects produced in cultures which were markedly different from our own. That said, Ginoux does dedicate half of her paper to justifying her approach with psychological and philosophical discussion of noteworthy intensity. The final section of her paper is particularly engaging though, as Ginoux breaks down some of the most famous La Tène masks (e.g. Stanwick, Orval "Les Pleines") into their constituent parts. The horses, goats and other beasts which constitute these objects are shown to be formed of birds heads, like so many other La Tène objects. A critique I must make is that Ginoux seems happy to treat communities as far apart as 4th century BC southern Germany and 8th century AD Ireland as "Celtic", ascribing a common mentality to otherwise very different groups.

One of the shortest, but richest, contributions comes from Dirk Krausse (Chapter 9). Krausse is perhaps best known for directing the excavations at the Earlier Iron Age site of the Heuneburg, Baden-Württemberg. Specifically, he has overseen the excavation of a rich *Fürstengrab* from the site (those readers who want to see field archaeology in a league of its own are advised to look up the *Keltenblock* project). The finds which have come out of these excavations are, without overstating things, incredible, and many have been described elsewhere as well (Krausse *et al.* 2017), but Krausse makes an important observation here- These finds provide the hitherto elusive origins of La Tène art in the Hallstatt period, which frustrated Jacobsthal's best efforts to locate them. But now, thanks largely to the Heuneburg excavations, a proto-La Tène style is at last coming to light.

In Chapter 10 Rena Maguire provides a refreshing insight into an oft forgotten part of the La Tène world: Ireland. Maguire is one of the new generation of researchers who have helped to reinvigorate research into the Irish Iron Age in recent years. Despite this, Ireland continues to be noticeably absent from accounts of the European Iron Age produced by British or continental authors; hence Chapter 10 is a welcome addition. In a similar way to Joy, Maguire examines the inheritable nature of motifs. Considering how reliant Irish La Tène metalwork has historically been on analogy to date it, Maguire throws a fascinating spanner in the works. Using equestrian equipment as a case study, she highlights how several of the motifs on these objects have their origins centuries earlier in Britain and on the continent, yet are seemingly absent from the archaeological record during the intervening period. Alongside new metallurgical studies of these artefacts (Maguire *forthcoming*), these observations also contribute to the recent re-examination of how Ireland relates to other regions during the pre -Roman and Roman Iron Age (cf. Cahil-Wilson 2014).

Tess Machling and Roland Williamson's contribution is a sorely needed take on Celtic art; the practicalities of producing torcs. Experimental archaeology is hardly lacking practitioners. However, much of this work has focussed on day to day practicalities of settlement construction or craftwork to produce everyday items (e.g. Butser Farm, Hampshire, UK; The Gaul Farm, Destelbergen, Belgium). The manufacture of La Tène artwork has received comparatively little attention, due in no small part to the fact that its production is recognised as requiring a highly specialised skill set. Machling and Williamson draw on their own experiences, as well as discussions with a range of specialists, to provide a riveting (no pun

intended, as torcs lack these) discussion of the challenges involved in manufacturing these objects. A range of topics are covered, from the techniques which would have been used to otherwise overlooked ideas, such as how temperature and the availability of daylight impact on a smith's ability to work. Considering how little archaeological evidence exists for manufacturing torcs (there is an abundance of the finished products but almost nothing in terms of where they were made and what tools were involved), studies such as this are a superb example of middle range theory. Hopefully Machling and Williamson's paper will inspire many more like it.

Moving away from discussions of artefacts, Sally Crawford and Katharina Ulmscheider provide what could almost be described as a preface for the penultimate paper of this volume; a discussion of Paul Jacobsthal's efforts to settle in Britain and prevent returning to the Third Reich. Many will already be familiar with the basic narrative of Jacobsthal's arrival in Britain. How he found, like many German and Austrian Jews of the 1930s, that it was impossible to continue his work under the Nazi government, and thus sought refuge elsewhere. Few are familiar with the difficulties he encountered; how, like many refugees today (albeit with advantages not available to many from Afghanistan or Yemen), he lived year by year with the threat that his visa would expire and he would be forced to return his country of origin. Crawford and Ulmscheiner provide a gripping narrative of how, one evening in 1938, Jacobsthal delivered a strategically composed paper to the Oxford Philological Society which would safeguard his right to remain in the UK indefinitely. It is sobering to think what would have happened had Jacobsthal's lecture failed in its intended effect, and one of the greatest minds of Celtic Art studies had been lost to the insanity of the Nazis. Crawford and Ulmscheider's paper works as an excellent prologue to what is arguably the cornerstone of this volume; the lecture given by Jacobsthal in 1938. Recently rediscovered, this paper provides a wide-ranging discussion of the origins of a two headed monster of eastern origin, which is found in artwork as far apart as Minoan gems and High Medieval European churches. Although the images which Jacobsthal used in 1938 could not be included in the published version, the text attests to a breadth of the author's knowledge, and highlights how important Jacobsthal thought trans-Eurasian links were in transmitting ideas and motifs.

Reading Jacobsthal's paper I was struck by one thought about this volume; it is in the wrong order. I think this volume would have been far better served by Jacobsthal (and Crawford and Ulmscheider's) paper at the front of this book, immediately following the introduction. Likewise, Wells' and O'Sullivan and Hommel's papers would have been better served by appearing earlier. In this way, assuming the reader works through the chapters sequentially, I think the message which the editors are trying to convey would be better delivered. Jacobsthal's paper could serve as a foundation for the others papers. Having established that trans-Eurasian influences in Celtic art have long been theorised, the reader would then move chronologically and geographically westwards from Bronze Age Mongolia until arriving in Late Iron Age Ireland. At this point, the Early Celtic Art project could have been discussed, thereby providing a springboard and direction for future research. This is not to say that the published structure diminishes the significance of the individual papers contained within. Rather, I feel that they would have been better served by a different arrangement.

Lastly, mention should be made of the closing chapter by the venerable Tim Champion. As Champion notes himself (p. 219), Celtic art has not been the primary focus of his research, but one wouldn't guess this from his closing discussion. It captures the *zeitgeist* of this volume. Instead of discussing each of the papers in turn, he examines them on an ever-growing canvas,

ultimately moving well beyond Early Celtic art to consider the vast world of Indo-European mythology and the role of art within it. In doing so he reinforces (see Well's chapter) just how remarkable the stylistic changes of the 1st millennium BC were and the wealth of questions which we can now begin to consider.

***Dr Andrew W. Lamb*** *is the editor for the Later Prehistoric Finds Group. He specialises in the European Iron Age, with a particular interest in mortuary rites, small finds and trans-maritime cultural comparisons.*

**REFERENCES**

CAHIL-WILSON, J. 2014. *Late Iron Age and Roman Ireland.* Discovery Programme Report Series No. 8, Discovery Programme. Dublin: Wordwell

FOX, C. 1958, *Pattern and Purpose: A Survey of Early Celtic Art in Britain*, Cardiff: The National Museum of Wales

KRAUSSE, D., EBNGER-RIST, N., MILLION, S., BILLABOZ, A. WAHL, J. AND STEHAN, E. 2017. The 'Keltenblock' project: discovery and excavation of a rich Hallstatt grave at the Heuneburg, Germany. *Antiquity* 91 (355), 108-123

MEGAW, J.V.S. 1970. *Art of the European Iron Age: A study of the elusive image.* New York: Harper and Row

---

# Who we are at the LPFG.

Chair: Helen Chittock

Deputy Chair: Matt Knight

Treasurer: Meredith Laing

Membership Secretary: George Prew

Newsletter Editor: Andrew Lamb

Datasheet Editor: Leanne Demay

Social Media Editor: Lewis Ferrero

Website Editor: Michael Marshall

Committee members: Sophie Adams, Anna Booth, Julia Farley, Emily Freeman, Yvonne Inall, Tess Machling, Steph Smith, John Smythe and Peter Walker

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 relatively 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: laterprehistoricfinds.com. Helen Chittock is the current Chair and Matt Knight is Deputy.

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.

*

The LPFG newsletter is published twice a year. To submit articles, notes or announcements for inclusion, please e-mail Andrew Lamb at lpfgnews@outlook.com. Guidelines are available on the website, but please feel free to e-mail with any questions.

**Keep up with us online at:**
https://laterprehistoricfinds.com

**E-mail us at:**
laterprehistoricfindsgroup@gmail.com

Find us on Facebook

Or on Twitter: @LtrPrehistFinds