Probably the most exciting Roman event of 2008 in the UK, was the exhibition on the emperor Hadrian mounted at the British Museum from July to October. *Hadrian: Empire and Conflict* was the first exhibition of its kind staged anywhere in the world, and the largest devoted to Hadrian in this country. The spectacular venue, under the dome of the great Reading Room, has now become familiar to us all. Negotiations over several years resulted in more than two hundred generous loans from thirty-one countries – most of them forming part of the Roman empire when it was at its greatest extent under Hadrian – being put on display. Brought together for the first time, as Neil MacGregor, the Director of the British Museum, remarked: ‘these objects will enter into new dialogues that will undoubtedly spark debate among general visitors as well as scholars’.

The British Museum was certainly a good place to explore Hadrian’s legacy. He undoubtedly came to London on his famous visit to Britain, when the project to build the great frontier Wall (see below) was started. The museum is the home of the Vindolanda tablets, from which we have a rare and precious insight into daily life on the frontier in Roman Britain, and also the only surviving large-scale portrait of Hadrian from Britain - the famous bronze head recovered from the Thames in 1834 (Fig. 1). It had never left London, but just before finding its place in this exhibition it was sent north to be put on display in the museums at Carlisle and Wallsend, at either end of the Wall, before being brought back to London. The British Museum holds some remarkable sculptures, also included in the exhibition, which were excavated in the eighteenth century at Hadrian’s vast palace, the Villa Adriani at Tivoli.

However, among the many magnificent objects from beyond Britain’s shores, perhaps the most spectacular were the components of a great colossal statue of Hadrian, newly discovered at Sagalassos in southwest Turkey (see Editorial in *ARA* 18). Their display to a large international audience for the first time, was only possible through the generosity of the Turkish Ministry of Culture, the Turkish Embassy in London and archaeological colleagues in Burdur and Leuven. This exhibition was the product of an amazingly enthusiastic team effort of colleagues and friends led by the British Museum’s Dr. Thorsten Oppen, who has produced a beautifully illustrated catalogue (see *Further Reading* below). There is also a DVD hosted by Neil MacGregor.

The exhibition looked carefully at the few surviving Roman written sources, particularly the *Historia Augusta*, but it also drew attention to the influence of the *Mémoires d’Hadrien*, a novel by Marguerite Yourcenar, first published in 1951. Hadrian’s birth in Rome in AD 76 into a patrician family from Italia in Spain, which derived its enormous wealth from the export of amphorae of olive oil, and his adoption by the childless emperor Trajan and his wife Pompeia Plotina (Fig. 2), were the themes which start the exhibition. We learnt of the importance in the dynastic succession of Trajan’s sister Ulia Marciana, her daughter Matidia, and Matidia’s daughter Sabina, who was married to Hadrian. There was also Lucius Julius Servianus, Hadrian’s brother-in-law and rival. All these came to life through a series of wonderful portrait sculptures, coins and medals. The exhibition also closely examined the series of portrait types of Hadrian himself, his public image, his adoption of the Greek fashion of hair-style and beard, and interesting details such as the discussion of the diagonal crease across his earlobe – a possible symptom of coronary artery disease. When Hadrian inherited the empire from Trajan in 117 the military situation in many areas was disastrous. He consolidated the territory of the empire, shedding four provinces and suppressing rebellions ruthlessly. The exhibition concentrated on the suppression of the great revolt of 132 when the Jewish population of the province of Judaea, led by Simon Bar Kokhba, rose up against Roman rule. A
fascinating collection of objects lent by the Israel Museum, Jerusalem and the Israel Antiquities Authority, included the magnificent bronze bust of Hadrian from the legionary camp at Tel Shalem, and the monumental inscription from the Tel Shalem arch. There were spectacularly poignant personal objects from the Cave of Letters, such as the letters of Bar Kokhba himself, together with mirrors, jewellery boxes, and house keys.

The *Historia Augusta* records that Hadrian ‘built something in almost every city’. The exhibition took us on a tour through Rome and then across the empire to witness a sustained building boom generated by political and dynastic considerations together with a deep personal interest in architecture. We viewed finely carved architectural details in marble. There was *opus sectile*, wall paintings and mosaic work. There was a huge industry producing concrete and stamped bricks. Two major building projects were chosen for this exhibition. The first was Hadrian’s restoration of the Pantheon, the great circular and domed temple in Rome, demonstrated by a marvellous cutaway model. The second was his vast palace, the Villa Adriana at Tivoli, covering at least 120 hectares, with its known structures alone comprising some 900 rooms and corridors. This, too, was illustrated by a huge model, with numerous sculptures and architectural details.

A large section of the exhibition was taken up with Antinous and a modern and extremely frank discussion of Hadrian’s relationship with him, sexual or otherwise, in the light of recent discoveries and research, particularly in an atmosphere of the homoerotic culture of the Roman elite of the period. This was emphasised by the imagery on the Warren Cup, a luxury silver drinking vessel. Antinous’s short life with Hadrian was illuminated by the tondi on the Arch of Constantine illustrating their combined interest in hunting, an aspect also featured in the fragmentary papyrus of a Greek poem by the Alexandrian Pankrates describing in epic detail a dramatic lion hunt in the Libyan desert in which the couple play a major part. Antinous’s death by drowning in the Nile during Hadrian’s tour of Egypt in 130 and his subsequent deification as the incarnation of Osiris, was illustrated by a spectacular array of sculptures showing him in a number
of guises. These included the colossal statue of Antinous as Osiris from the Antinoeion at Hadrian’s villa (Fig. 3), the head as Dionysus (from the British Museum), the colossal marble cult head (The Mondragone Head) from a villa near Frascati (lent by the Musée du Louvre), and the statue of Antinous-Aristaion, also lent by the Louvre. The development of the Antinian cult, and the temples and cities Hadrian built in his memory, were illustrated by coins, seals, and six very fine painted mummy portraits from Egypt, at least one from the city of Antinoopolis, founded in 130 by Hadrian at the place where Antinous had drowned. The site of Antinoopolis was visited by the ARA in 2007 (see ARA Events in this issue). The remaining parts of the exhibition were devoted to Hadrian’s loyal empress Sabina and her eventual deification, and to Hadrian’s own death in 138. The exhibition concentrated on his great mausoleum in Rome and its architectural decoration with extraordinary features such as the gilded bronze peacocks, and ended on the theme of his chosen and adopted successors, Lucius Aelius Caesar, his son Lucius Verus, and those he chose to ultimately succeed him, Antoninus Pius and Marcus Aurelius. These were again illustrated by portrait sculptures and coins. Thorsten Opper concludes in his Preface: ‘My own picture of Hadrian has changed a great deal during the past few months: while he was certainly a much darker character than commonly thought and only too human, one cannot but admire the incredible stamina and foresight with which he reorganized the Roman empire and helped to shape the world we live in today.’

The ARA has now completed its series of four annual tours of the Hadrianic frontier in Britain, ending in 2007 with the tour of the Cumbrian coast and inland forts described in the ARA Events article in this issue. In 2008 we made our second tour of the new frontier of Hadrian’s successor, Antoninus Pius. This will be described in the next issue. It coincided with the successful culmination of the well publicised campaign to make the Antonine Wall a UNESCO World Heritage Site. In January 2007 the proposal was prepared by Professor David Breeze (Chief Inspector) and his colleagues in Historic Scotland, supported by the five local authorities through which the Wall runs, and submitted to UNESCO. In July 2008, the World Heritage Committee meeting in Quebec approved it and the Antonine Wall became part of the Frontiers of the Roman Empire World Heritage Site alongside Hadrian’s Wall and the German Limes. In addition to the new edition of the Hadrian’s Wall Handbook (Fig. 4), David Breeze has worked hard to produce a number of fine publications on the Antonine Wall and a sorely needed new map has now been produced (see Further Reading below). It is hoped that eventually, other parts of the Roman frontier system will receive similar status and it was appropriate that the ARA should have visited the fortress of Noriae on the Danube Limes in Bulgaria in 2008 – this will also be reported on in the next issue of ARA. The ARA’s 2009 summer tour will be based on the Forts of the Saxon Shore (14th to 17th August – see ARA News 21 for booking details) but for those who cannot get enough of Hadrian and the northern frontiers, Hadrian’s Wall will be the attraction for the XXIst International Limes (Roman Frontiers) Congress which will be held at Newcastle upon Tyne, this summer. The first Limes Congress, held at King’s College, Newcastle in July 1949, was a remarkable event, bringing together leading scholars of Roman frontiers from many European countries still devastated by war. Over the last 80 years subsequent Congresses have met in most European countries with Roman frontier remains as well as in Jordan and Israel. The XXIst...
Hidden away in the walls of the medieval parish church of Caerwent, South Wales, several Roman sculptured blocks have been identified as part of the façade of a monumental building which must have adorned the Roman town and civitas capital of Venta Silurum whose remains underlie the church. This article describes the sculpture and explains how the stones can be re-assembled to form a façade comparable with better known Roman monuments such as the Arch of Dativius Victor in the Roman town of Mainz, Germany.

One of the slight irritations engendered in this author by some artists' restorations of Roman buildings in Britain is the general lack of external decoration given to them. Structures are generally portrayed devoid of ornament, with little in the way of friezes, sculpture or decorative columns. Likewise buildings, particularly public baths, are often shown much lower than those that actually survive today as standing structures in other provinces of the Roman Empire, and when windows are shown, the artist ignores the few that survive in Britannia and they are portrayed as not much bigger than those of a Victorian larder. In short, it seems that utilitarianism rules, and that Britannia, unlike her neighbouring provinces, was covered with the most unexciting and unadorned public structures. Of course it would be easy to err in the other direction and to become like the nineteenth-century German artist and architect Carl Weichardt, who made Pompeii the rival of Rome in the splendour of his reconstructions, but there must surely be a central path. Flights of fancy are not encouraged in academia but in outlawing imagination, sometimes the result can be just as misleading.

The evidence for external sculptural decoration of buildings is sometimes difficult to find but is it really credible to believe that Britannia was any different from other provinces in the appearance of its public architecture? My personal belief is that it was not. Only the materials used would have differed so that limestone might take the place of marble and jobbing sculptors the place of more accomplished artists. The overall appearance of structures and details would have been the same. Our successful urban history compiled with a lack of stone in some regions has seen some seventeen hundred years of spoliation of monuments. Take the example of Roman Cirencester. As late as 1724 the antiquary William Stukeley could write the following harrowing account of the contemporary destruction of the Roman architectural stonework in that town:

"Large quantities of carved stones are carried off yearly in carts, to mend the highways, besides what are useful in building ... in the same place they found several stones of the shafts of pillars six foot long, and bases of stone near as big in compass as his summer-house adjoining ... these, with cornices very handsomely moulded and carved with modillions [sic], and the like ornaments, were converted into swine-troughs: some of the stones of the bases were fastened together with cramps of iron, so that they were forced to employ horses to draw them asunder ... capitals of these pillars were likewise found ... ."

(Stukeley 1776, 66).

This practice had been going on all over the country for over thirteen hundred years and would continue at least until the twentieth century. It is indeed a wonder that anything at all now survives. The evidence for elaborate sculptural ornament on buildings in Britain is perhaps difficult to find, but it does exist, and sometimes sufficiently well to suggest at least some part of the decoration of a façade. An excellent,
although not comprehensive, survey of Romano-British architectural ornament in Britain is to be found in Thomas Blagg’s posthumously published work (Blagg 2002). This contains a wealth of information and images of such things as columns, capitals, architraves and finials from the province and gives one full details of the type of decoration employed in Britannia. To what Blagg lists, one must also add the sculptural reliefs that would have been added to façades such as the Venus and Cupid panel from the temple at Wroxeter (Beeson 1993, Henig 2004, 45, cat. 142, pl. 40).

In the medieval parish church of St. Stephen and St. Tathan at Caerwent, Monmouthshire, situated within the walls of the Roman town ofVenta Silurum (Fig. 1), there are a number of Roman stones. The best known is the statue-base inscribed by the Silurian local authority at Caerwent in honour of Tiberius Claudius Paulinus, legate of the Second Legion Augusta and subsequently a provincial governor in Britain and Gaul. But there are also three large carved blocks of local yellow sandstone. These had originally been built into the south wall of the church in the thirteenth century and discovered (with another that is now lost) when the wall was dismantled to add a south transept in 1900-12 (Brewer 1986, 52-3, cat. 87a-87d, plates 28-29; Imrie 2004). They were then replaced and displayed in the new west wall of the transept (Fig. 2). The nave of the church is built of large blocks of Roman masonry all, unfortunately, with their decorated side invisible and sealed within the present wall.

The three carved blocks have been largely ignored beyond their inclusion in the excellent Welsh fascicle of the Corpus of Sculpture of the Roman World where they are listed and illustrated with photographs (Brewer 1986). Even there, their decoration has not been properly interpreted nor understood, and Blagg (2002) did not mention them. They are, in fact, one of the most interesting collections of stones from Roman Britain and all originate from the same monument.

Stone 1 (48 cm high and 38 cm wide, Fig. 3) has been split down the centre so that just over half of the original mass and decoration now survives. The bottom of the stone has a central plinth decorated with a crude egg and dart motif from which rise two U-shaped and fleshy double-leaved calyces. A calyx in art is either the stylised leafy base of a plant from whence tendrils grow or some cup-like leaf formation. Both varieties appear on these stones. Half of the left-hand calyx on this first stone is now missing. Above and between the two calyces are the remains of a female theatrical mask. It has been split diagonally across from the left side of the forehead to the jowl. She wears a high pointed hairstyle and has an open mouth and prominent cheek. One cannot help comparing her with the famous ivory head from the Roman fort at Caerleon, only a few miles from Caerwent (Fig. 4), although there that one also wears the Phrygian cap. Similar tragic masks occur in wall paintings and mosaics, for example from the painted wall-decoration of the peristyle of a courtyard house in Roman Leicester (Davey and Ling 1982, 76-77, 123-127). To the right of the mask a florid group of broad leaves grow like stamens from a bulbous calyx. A flower head droops to the right and is in turn connected by a thick stem to another calyx. A ribbon curls across it.

Stone 2 (40 cm high and 84 cm wide, Fig. 5) contains two panels of decoration. On the left a fan-shape...
pattern of long thick and overlapping lanceolate leaves is held between two vertical fillets some 53 cm apart. That on the left survives only at the top left-hand corner. The leaves are incised with three regularly spaced curving lines along their length. These may well have been painted a contrasting colour to the rest of the leaf surface when the structure was newly erected and polychromed. We know that at least some public buildings in Britannia were painted because an inscription survives at Bath, probably from the Façade of the Four Seasons, recording the re-painting of the Temple of Sulis Minerva or its associated buildings (Cunliffe and Davenport 1985, 123-9, pl. 57, 7B). To the right of the leaves panel are the remains of a second, containing a different decorative scheme. Less than half of the panel now survives. It features a C-shaped roll of leaves issuing from a calyx. A tendril grows from its top left-hand edge and may have supported a flower or bird on the stone above it, whilst a flower head resembling a globular bell hangs from the right of the panel.

Stone 3 (32 cm high and 75 cm wide, Fig. 6) again holds another boldly carved fan shape of leaves on a similarly sized panel between two vertical fillets. These leaves are more naturalistically carved than those on Stone 1 and have curling edges. Again the incised and regularly spaced lines appear on them. To the left of this panel is the fragment of another with a delightful survival. A large flower trumpet, similar to that of a bindweed appears. Below this a bird which is almost certainly an owl, sits on a leaf staring out at the viewer. According to the Corpus a photograph taken at the time which distantly features it (but not seen by this author) suggests that the right-hand side of the block, which is now buried within the wall, was also decorated with a leaf pattern. Whether this was the fan-type leaf decoration is unclear as the Corpus does not distinguish between the two sorts of leaf decoration on the blocks. If correct, this identification of a second decorated face to the block suggests that it came either from the corner of the façade or from an entrance.

Although it has now disappeared, a fourth stone was also found in 1911. This was from the same decorative scheme as the other pieces and once again it had a fan-shaped leaf panel, but this time also had panels either side of it. These were so badly smashed that it was impossible to tell what decoration, if any, they had once held (Brewer 1986, cat. 87d).

The Corpus suggests that these stones all formed part of a horizontal frieze, but in fact the pieces are elements of at least two or more vertical decorative schemes that once ornamented the wall of the structure. Each of the fan-shaped leaf panels has a vertical stem or leaves to
lead onto a block above or below, whilst the position of the bird on its leaf also proves that the bands were running upwards. A splendid example of one of the decorative schemes on these stones survives, in part, on other Roman stone blocks in the Landesmuseum at Mainz in Germany (the Roman fort and town of Moguntiacum). These blocks appear to come from the lower part of a monument which was possibly a tomb (Selzer 1988, 184, plate 139 a-b, museum inventory number 51100-11031). On two faces one may see similar double calyxes to that on Stone 1. One of these examples has a bird perched on it. From the other calyx rises a vegetal scroll with elements comparable to the C-shape on Stone 2. It seems likely that the whole pilaster-like panel at Caerwent ran up the front of the building. The effect would have been either a vegetal scroll, populated by birds and animals or a vegetal chain as on the pilasters of the basilica at Lepcis Magna in Libya, where the chain also rises from a double calyx. Both designs might possibly have a bud or flower in the centre of each link or scroll’s circle as can be seen at Mainz and Lepcis Magna, and both may have occurred on this Caerwent façade. Calyxes with scrolls growing from them are often found ornamenting the friezes of classical buildings but as part of horizontal designs. They also appear in other forms of decorative art.

A similar but simplified fan-leaf design appears on the Arch of Dativius Victor which is also at Mainz (Fig. 7). This structure, which was reconstructed from casts made from the original blocks in the Landesmuseum and now stands in the city, is an excellent example of a façade clad in panels of vertical decoration. The scale of the carving on the Caerwent stones suggests that they came from a much larger structure or façade than the Mainz arch which stood 6 m high, but was only 70 cm deep, suggesting that it was an ornamental entrance rather than a free-standing structure. All of these patterns may be found in wall paintings in different degrees of elaboration. The calyxes and scrolls occasionally formed elaborate ‘candelabra’ between panels. A painted horizontal peoples scroll with birds and panther heads survives on wall plaster from Verulamium and is now in the British Museum (Toynbee 1962, plates 195, 197, Davey and Ling 1982, 171-3). Also, wall plaster from excavations at Caerwent itself, now in Newport Museum, has a beautifully painted vine bearing leaves and fruit which scrolls as it climbs a vertical pole.

The lost Stone 4 from Caerwent with its panels either side of the fan-leaf design is intriguing. Presumably it originally had decoration on both of the side panels. If this was indeed the case then we must imagine the façade as being as busy with decoration all over as the Arch of Dativius Victor, with multiple bands of pattern. If, on the other hand, one or both side panels were plain, then they might have fitted in either above a door or to the side of one of the vertical ‘pilasters’ of decoration. The fact that unlike Stone 3, Stone 2 seems not to have had any decoration on its now hidden sides, suggests that the fan-leaf panel was not in the same section of the façade as Stone 3. If it once did, and this has been lost, then it also must have gone at a corner. Otherwise Stone 2 must represent a third column of decoration and a fourth, if its adjoining C-shape did not belong to the same pilaster scroll as the owl panel.

Stone 3 is the most difficult to place and to understand how it fitted in with the pilaster scheme, and two suggestions have been made as to its positioning on the accompanying drawing (Fig. 8). If these stones really do indicate a façade covered with such unrelieved bands of sculpture then the effect on the viewer (especially if the façade was polychromed) must have been arresting, if not overpowering. One is tempted to suggest a stylised trellis with different plants and scrolls growing up it. Possibly the arrangement was leaf panel alternating with vegetal scroll. An interesting fact is that all of the fan-shaped bunches of leaves seem to represent different plants. The lost stone seems to have had leaves with a tooth edge which may have been acanthus. If this was the case then almost certainly the bands of leaves came from different registers (Fig. 8).

The whole scheme is quite sophisticated and some of the carving, although terribly damaged, is well executed. As to the monument that the stones came from it must remain
a matter of speculation. The scale and elaboration of the decoration and actual stones themselves would suggest a public monument of some height, although a mausoleum outside the town cannot be discounted. However, the fact that most of Venta Silurum’s major public buildings lay within 100 m of the site of the church (Fig. 1) rather suggests that they were the source of both these and the other large blocks of the nave. The public baths were adjacent to the church and although, with our present knowledge, seemingly modest, did boast the architectural refinement of a spacious basilican palaestra with the main façade enlivened with massive engaged and purely decorative columns on 1.2 m square masonry bases. This façade must have visually resembled that of the Library of Hadrian at Athens or the north-east passage of the great basilica at Lepcis Magna in Libya. The forum-basilica also boasted at least one column of 80 cm in diameter, elaborately carved with imbricated oak leaves and other elegant stonework, fragments of which are preserved in Newport Museum and Art Gallery. The possibility that the stones come from an ornamental arch or entrance-way cannot be proved of course, but should not be discounted.

These four stones are thus additional proof that the buildings of Caerwent, although modest by comparison to some of the towns of Britannia, were nevertheless certainly not lacking in architectural or decorative pretension. They are also further evidence that the façades of buildings in this province were anything but utilitarian.

REFERENCES:
In 2003, while 'quarrying' stone for estate works, the owner of part of a secluded valley in the Wiltshire Cotswolds made a remarkable discovery. Antony Little exposed part of a well-preserved, apsidal-ended building – the walls surviving up to 1.5 m high, subsequently identified as of Roman date, most probably a detached bath-house associated with a nearby villa investigated in the nineteenth century. This discovery created both a problem and an opportunity – how best to conserve the exposed remains and what could be learned from them. A partnership involving English Heritage, Wiltshire County Council, Wessex Archaeology and the landowner has led to targeted excavation of the site in 2007, staffed almost entirely by volunteers, followed by the implementation of appropriate conservation measures.

Location and Background

The Truckle Hill Roman bath-house lies within the parish of North Wraxall in north-west Wiltshire. It sits within a landscape rich in Romano-British archaeology – the great arterial Roman road, the Fosse Way lies 1.5 km to the west as does the major shrine site at Nettleton Scrub (Wedlake 1982). The bath-house is only some 150 m from the buildings comprising the Roman villa on Truckle Hill, usually known as the North Wraxall (or Wraxhall) villa. This substantial villa, the centre of a farm estate, was partly excavated by G. Poulett Scrope in 1859–60 (Poulett Scrope 1862; Grinsell 1957, 92–3; Cunliffe 1973, 463, fig. 48; Hingley 1989, 85, fig. 44). What appeared to be the main house of the villa itself was found to incorporate its own substantial and well preserved bath-suite, excavated by Poulett Scrope, which was quite separate from this new discovery. The villa occupies a relatively flat, hilltop position, whilst the newly discovered bath-house lies below this on the west side of a narrow, steep-sided valley (Fig. 1). It is built on a terrace cut into the slope, the spoil from this having been used to create a platform in front of the cut.

The steep topography of the valley has posed a difficult conservation problem since the time of the building’s discovery. Direct vehicle access to the isolated site, especially for one carrying fill material, is virtually impossible. The collapse or demolition rubble filling the bath-house was removed over a period of months using a quad bike and trailer, which could only get to the site when empty. Consequently, the efforts of Roy Canham and Melanie Pomeroy-Kellinger, successive County Archaeologists for Wiltshire, and Phil McMahon, English Heritage regional Ancient Monuments Inspector, focused on the provision of winter protection for the exposed masonry whilst a long-term solution for its preservation in situ was sought.

A rapid recording exercise was undertaken by Wessex Archaeology in late 2004, and English Heritage subsequently carried out further building recording, a walkover survey and a geophysical survey of the immediately surrounding area. Initial conclusions of this preliminary work were that the entire head of the valley might have formed a managed landscape in Roman times, probably attached to the Truckle Hill villa estate.

By early 2007 several of the exposed parts of the building were suffering serious deterioration and the decision was made to undertake excavation to resolve basic questions of the building’s extent, construction, survival, phasing and function. This would also provide increased understanding of the future conservation requirements of the site and guide the use of appropriate physical conservation methods, given that no viable backfilling technique had been found.

The Bath-House

Over a period of three weeks in September and October 2007, virtually the entire ground plan of the bath-house was exposed and

Fig. 1. Bath-house following completion of excavation, viewed from north-west, scale is 1 m. Photo: © Wessex Archaeology / Elaine Wakefield.
recorded, covering a maximum extent of approximately 20 m by 12 m, though the furnace, which should lie on the west side of the *caldarium*, was not located. Two phases of bath-house were identified, with a later phase of agricultural use (Fig. 2). The walls were of coursed, often roughly-squared limestone rubble, with occasional ashlar quoins, bonded with mortar, exhibiting finely struck pointing on some faces (Fig. 3). Numerous polygonal stone tiles of greenish grey or pinkish grey Pennant sandstone hint at the possibility of a patterned roof.

Although the interior of the building had been heavily robbed following disuse, the walls in the north-west corner, at the back of the terrace, survive to a height of at least 1.5 m, sealed beneath colluvium (hill wash). From very limited investigation of a mass of debris discarded down the slope from the robbing episode came fragments of deep red and white painted wall plaster and a single fragment of window glass, indicating a high standard of interior decoration. Relatively little dating evidence was recovered, but there was sufficient pottery to suggest that the bath-house was probably constructed towards the end of the second century AD and went out of use in the late third or, more likely, the fourth century.

The large size of the bath-house and the (as yet) slender evidence for the quality of decoration suggests that the bath-house was built for the use of the occupants of the villa and perhaps important visitors, rather than estate workers. However, the chronological relationship between this detached bath-house, the villa, and the villa bath-suite, remains uncertain.

The bath-house was entered from the east, presumably by way of a path (from the villa further up the slope) or terrace, which led into the entrance corridor which was probably stone-paved. A threshold separated this from the room thought to be the *apodyterium*, divided by a curious arrangement of offset walls. No floor levels survived, but a few tesserae were recovered, and both floor and doorways (other than to the entrance corridor) must have been at a higher level.

The *frigidarium* and cold bath one lay on the eastern side of the *apodyterium* and the apsidal-ended bath was of relatively substantial construction (Fig. 4). This was probably necessary not only to hold the weight of water in the bath, but also because it was built in the madeground at the front of the terrace on the steeply sloping valley side. It may have been subsidence that led to the abandonment of this structure, perhaps towards the end of the third century. This was replaced by the *frigidarium* and cold bath two which were added to the north side of the *apodyterium*, the north wall of which was demolished and rebuilt as part of this rearrangement. Given the surviving height of the rebuilt north wall and the 0.75 m depth of the cold bath, the apparent absence of an opening between the two rooms is
difficult to explain, even if, as seems likely, the bath was never completed.

The tepidarium occupied the south-east corner of the bath-house and comprised a rectangular room with an apsidal south end and a small annexe to the east, pairs of respond indicating arched openings to both (Fig. 5). Two flues allowed the passage of warm air from the caldarium, and the tops of the arches indicate the height of the floor that no longer survived. There were no in-situ pilae, but a number of fragmentary bricks are likely to have been left from the robbing of these, and a concentration of tesserae suggests that this room may have had a tessellated floor.

The caldarium in the south-west corner of the bath-house was subject to only limited investigation, and it is uncertain whether there was a hot bath in the apsidal south end (Fig. 6). The northern part at least was filled with demolition rubble and no floor or pilae survived in this area, but there was evidence for a blocked doorway in the north wall that would have provided access from the apodyterium.

After the bath-house went out of use it was subsequently utilised for agricultural purposes, perhaps as a barn, and a corn-drying kiln was constructed in the entrance corridor, probably in the fourth century. Samples from two substantial deposits of debris associated with this activity were exceptionally rich in cereal remains, comprising predominantly glumes and spikellet forks of spelt wheat. These are indicative of mass de-husking on a scale probably far exceeding the needs of the villa’s inhabitants, and perhaps pure, cleaned grain was being produced to supply military needs and major centres such as Bath (Aquae Sulis) which lay less than 15 km to the south-west along the Fosse Way.

There is convincing evidence that parts of the bath-house were excavated in the nineteenth century, with G. Poulett Scrope, excavator of the nearby villa, remaining the most likely candidate for this work, though he makes no mention of this in his published report (Poulett Scrope 1862), or in other unpublished documents. Differences in the nature and extent of the mortars used for pointing also raise the possibility that the exposed structure was consolidated as a landscape feature at this time.

**Conservation and future work**

Following the completion of excavations, some deeper or more sensitive areas have been backfilled, the walls consolidated and re-pointed where necessary and then 'soft-capped' with turf by specialist contractors. The building remains will require regular maintenance, but it is hoped that a satisfactory solution has been achieved, and that the site will be made accessible at certain times for pre-arranged visits.

As a result of a very successful season of fieldwork in 2007, made possible by the support of some fifty volunteers including members of local societies, universities, colleges, English Heritage, Wiltshire County Council and Wessex Archaeology (Fig. 7), at least one further season of work is planned at the site. It is hoped to undertake further small-scale work on the bath-house and the terrace immediately behind it, as well as to recover a representative range of decorative materials from the debris dumped down the slope. In the surrounding area, it is proposed to investigate some of the geophysical anomalies within the valley (which may provide evidence for the water supply and drains), and conduct an earthwork survey of the valley sides.
A geophysical survey of the villa itself has now been carried out by David Sabin of Archaeological Surveys Ltd (see below), and finally, a further study will be undertaken to put the villa and bath-house into a broader context. A report on the 2007 excavation has been prepared for publication in the county archaeological journal, with a further article planned to include the results from future seasons of work.

Editorial Note:
The geophysical survey of the villa confirmed the accuracy of Poulett Scrope’s plan of the site – see the article by D. Sabin and K. Donaldson in this issue of ARA (page 45). The discovery in recent years of a very rare and high quality Roman cameo on the site indicates the presence of people of great sophistication and refined tastes. It must have come from a gold betrothal ring and depicts the clasped right hands of a man and a woman, the dextrarum iunctio, and is inscribed in Greek with wishes for the ‘Good Fortune’ and ‘Concord’ of the marriage. The cameo is illustrated in ARA 16, p. 9, fig. 10 (Henig 1973; 2004, 7-9, 15, fig.10; 2007, 197, App. 30, pl. 64).

REFERENCES:

BILL PUTNAM (1930-2008)

by Grahame Soffe

A large assembly of colleagues, students and friends gathered at Stratton, near the Roman city of Dorchester, Dorset on 6th November 2008 to celebrate the life and career of the distinguished and much loved archaeologist Dr. Bill (W. G.) Putnam, who died on 14th October. Bill Putnam’s legacy will be known to many readers of this Bulletin.

His career mirrored the development of archaeology as a profession, and he was one who was able and willing to communicate beyond his own circle. He used archaeology, particularly Roman archaeology, to attract, educate and train the recruits it needed. His greatest contribution to the discipline was as a communicator, following in the steps of other great teachers, such as the ARA’s former President, Dr. Graham Webster, who always encouraged him. Bill Putnam also did much to further the academic education and practical training of archaeologists outside the more traditional confines of full-time university courses.

Bill Putnam was born on 19th April 1930 and as his younger brother recalls, he had a very happy childhood in Buckinghamshire. They were the sons of an undertaker and Bill (as he always wanted to be called) often assisted his father in his duties. The young Putnam’s interest in the ancient world began at the Royal Grammar School, High Wycombe, where, as he himself recalled “the best pupils studied Classics and only dull boys did Science.” From there he won a State Scholarship to read Classics at University College London in 1948, with the Archaeology of Roman

Fig. 1. Bill Putman in the 1960s. Photo courtesy of Maureen Putnam.
Fig. 2. Dewlish Roman villa. Mosaic and blue painted wall-plaster in the apse of the probable summer triclinium (room 11, Corpus mosaic 164B) in 1972. Date: post AD 353. Diam. of apse: 6 m. View from north. Photo: © Grahame Soffe.

Britain as his special subject. Here he came under the influence of Sir Mortimer Wheeler and took part in the excavation of the Cripplegate Roman fort in London, directed by Professor Grimes, and where he also met Sir Ian Richmond. His association with Sir Ian also led to a short period digging at the Chesters Roman fort on Hadrian's Wall. The inevitable outcome of too much archaeology and rowing for UCL in an eight for the Heads of the River races was a poorer degree in Classics than he should have achieved, but at this point it was clear that he had made a serious commitment to the subject, with leanings towards the practical and empirical, so that he adopted the quasi-scientific approach that suited his personality. As there were no jobs in archaeology, he decided to try teaching and enrolled for a Post-Graduate Certificate in Education. As it turned out, he enjoyed the course and discovered considerable abilities as a teacher. But then National Service in the RAF intervened and for two years his archaeology stopped completely, although he was provided with useful training as an administrator which he would put to effective use later in his archaeological career. Air sickness kept him on the ground but he achieved the rank of Flying Officer and became a Flight Commander at the RAF Apprentice Training School at Halton, Bucks. During this period he also married his first wife Margaret; they had two sons, Michael and Martin.

In 1954 Bill Putnam was appointed the Latin and Greek master at Newtown Boys' High School, Montgomeryshire (now Powys) but unexpectedly had to teach Higher School Certificate English. The system he developed owed more to the analysis of past exam papers than to sympathy with English literature! Nevertheless, teaching at last gave him the chance to turn his attention to archaeology once more and during the 1950s he gained experience of excavation and fieldwork which culminated in directing his own excavation in 1960 after setting up an extra-curricular archaeology club at the school. This first excavation was on the Roman fortlet at Pen y Croobren and he went on to dig the fortlet at Llanfair Caereinion in 1962 and probable fortlet at Carno in 1964-5. For their time all these excavations were carried out to a high standard and were published rapidly. He also worked with Leslie Alcock (at that time Lecturer in Archaeology at Cardiff) on the medieval castle of Castell Bryn Amlwg (Shropshire) in 1963, again writing up the excavation for the final report. He then turned his attention to the difficult problems of the analysis of the Roman road network in Wales, working on the Wroxeter to Pennal road in 1964 and the road to the north of Caersws in 1965 which led to work on the Caersws fort itself with Barri Jones in 1966-7. Barri Jones had been a fellow pupil at High Wycombe and was soon to become Professor of Archaeology at Manchester. When the new edition of The Roman Frontier in Wales (edited by Michael Jarrett) was published in 1969, it included Bill Putnam's entries for the sites he had excavated and surveyed himself. All this fieldwork expanded his skills as a multi-period landscape historian and on the basis of his reputation as a lecturer he was able to develop a programme of part-time courses in archaeology and photography for the University Colleges of Wales at Cardiff and Aberystwyth. He was also becoming influential in archaeological politics, becoming Editor of the Montgomeryshire Collections, developing the influence of the Council for British Archaeology (CBA) locally, and becoming Secretary of the Cambrian Archaeological Association.

In 1967 George Body, Head of History at Weymouth College of Education advertised for an archaeologist and Bill Putnam was appointed. This was a major landmark in his career as an archaeologist and teacher, and here he developed archaeology as part of the new BEd degree during a period of expansion in teacher training. He and his students excavated the Ackling Dyke, the great Roman road running south-west from Badbury Rings to Dorchester, and a late Roman building which was falling into the sea at Bowleaze Cove. He rapidly rose to prominence in Dorset archaeology, becoming Secretary of the Dorchester Excavation Committee in 1968, forming and chairing the Dorset Archaeological Committee in 1972, becoming Chairman of CBA Regional Group 12 and a Fellow of the Society of Antiquaries. He succeeded Professor Colin (now Lord) Renfrew as Chairman of the Wessex Archaeological Committee which eventually evolved into the Trust for Wessex Archaeology, parent to the Wessex Archaeological Unit founded in 1979. This body rapidly developed into a major contracting company, Wessex Archaeology, with a large staff, which has weathered
some significant national changes through project funding, PPG16, to competitive tendering. In common with a number of other 'mega-units' it now operates in a national and international context. Bill Putnam could be said to be the founding father of Wessex Archaeology; he was its Chairman for twenty-three years. During the late 1970s he also made a more general but very significant contribution to Dorset archaeology by succeeding J. Stevens Cox as Editor of the Proceedings of the Dorset Natural History and Archaeological Society, maintaining the best of its traditions whilst giving it the modern shape and style it has retained ever since.

By 1973 Bill Putnam had become Head of Department at Weymouth and two new archaeologists were subsequently appointed: John Beavis in 1973 and Alan Hunt in 1975. In a letter to Current Archaeology he recorded his belief that the practical aspect of archaeology had a "...side benefit for teaching, as the skills of photography, surveying and exhibition of material have uses that go far beyond excavation." However, fewer teachers were now required and teacher training programmes were being cut back nationally. Weymouth survived by becoming part of the Dorset Institute of Higher Education in 1976 and he had to diversify the courses. He did this by setting up a new qualification, the Certificate in Practical Archaeology, but at the same time collaborated with Mike Corbishley, the CBA's Education Officer, in setting up nationally the CBA's Diploma in Archaeological Practice, which the CBA would examine and award, but not teach. The whole purpose of these new courses was not to train teachers but to prepare people to work at technical and supervisory levels in the expanding field of rescue archaeology. In the event the Diploma was abandoned a few years later, but the Certificate was a great success and Bill Putnam's teaching load was to become enormous, even by the 1990s' 'new-university' standards. Unfortunately the two-year Certificate was unsustainable in that it did not attract mandatory grants for students, recruitment fell and it was closed in 1980. Nevertheless, he had been busy preparing a new course with access to awards and in 1981 the new Higher National Diploma in Practical Archaeology was established. Eventually the course moved to Bournemouth Polytechnic in 1989 and on to Bournemouth University in 1992. He also took it to Yeovil College in 1993. As Mike Corbishley has said, the Certificate and Diploma courses have produced an army of "truly professional archaeologists". Bill Putnam went on to expand the courses to a BSc in Heritage Conservation in 1990 and Archaeology in 1991.

When Bill Putnam retired from Bournemouth University in 1995 the occasion was marked by a conference entitled Communicating Archaeology. The papers delivered, mainly on the subjects of education and training, were published by Oxbow Books in 1999 as a Festschrift with the same title, edited by John Beavis and Alan Hunt. More recently he was awarded an honorary doctorate by the university. He continued to work part-time, providing courses at Bournemouth, Bristol University and Kingston Maurward College. His last teaching engagement was a day-school at Dillington House, Somerset in August 2008. During his retirement he had the companionship and support of his second wife Maureen Jackson, who had been one of his students. They had married in 1977 and have had two children, Jane and Tim. They continued to live at the house he had renovated at Stratton, a village, as its name implies, on another Roman road out of Dorchester. During this period he also wrote four books, initially Discover Dorset - The Prehistoric Age (1998) and Discover Dorset - The Romans (2000). More recently he has co-authored with John Edwin Wood The Treasure of Rennes-le-Château - a mystery solved, and Roman Dorset (published by Tempus in 2007) which has superseded his earlier book of the same title first published by the Dovecote Press in 1984. As the preface indicates, "although it is written in a popular style, those engaged in research into Roman Britain in general will be able to find material that is otherwise not yet easily available." This material must include the best summaries of his two best-known excavation and fieldwork projects, the Roman villa at Dewlish and the Dorchester Roman aqueduct.

Fig. 4. Dewlish Roman villa. Mosaic pavement in the long porticus (room 12, Corpus mosaic 164,9) in 1972. 3 m wide. Date: post AD 353.View from north-east. Photo: © Grahame Soffe.
Burman, as well as students from Bournemouth University and Yeovil College, and many volunteers. This is the best-recorded Roman civic watersupply system in Britain with a contour-based aqueduct running from near Frampton, past the Poundbury hillfort and Roman cemetery, to Dorchester.

To many who first met him Bill Putnam was a man of few words, but he had a rare quality best noted by those who worked closely with him. John Beavis and Alan Hunt have reminded us that here was a speaker who commanded attention, one superbly skilled in combining erudition, rationality, enthusiasm and simplicity of style and language. His powers of communication were most apparent when he lectured. His performances were invariably memorable for their visual imagery, narrative skill, deceptively under-stated display of learning and a love of subject still fresh after years of familiarity. His audiences were always attentive and enthusiastically appreciative.

ACKNOWLEDGEMENTS
I would like to thank the following for providing information: Maureen Putnam, Terry Putnam, Jane Putnam, Judy Putnam, John Beavis, Alan Hunt, Elizabeth Waller, Christopher Sparey-Green, Mike Corbishley and Diana Bonakis Webster.

SELECT BIBLIOGRAPHY
Dr. Paul Robinson, who has recently retired as Curator of the Wiltshire Heritage Museum (see ARA News, 20, page 12), and has been a stalwart supporter of the ARA, has contributed this article on a fascinating new find (Ed.).

In 2005 an incomplete Roman silver coin-ring enclosing a denarius of Plautilla, the wife of Caracalla, was found by Richard Millett using a metal detector at Chirton in Wiltshire. Previously no Roman site or finds had been recorded from this parish in the Pewsey Vale. This and other finds may show however, that this gap in our records was purely illusory. The coin-ring was declared ‘treasure’ at a coroner’s inquest and has now been acquired by Wiltshire Heritage Museum in Devizes (accession number 2007.150). Roman coin-rings are uncommon finds in Britain although two have been found in recent years1. Any new example is of interest although their paucity at present here makes drawing conclusions about their date and function difficult.

The denarius is of type RIC 363b and was struck at Rome between AD 202 and 205. The reverse type reads CONCORDIA AVG and depicts Concordia standing facing left, holding a patera and sceptre. As normally found with coin-rings it is the obverse side which was presented to the viewer and this is the first coin-ring from Britain which depicts a female member of an imperial family. The coin was set in an octagonal mount. Sadly the shoulders and hoop of the ring are missing.

Coin-rings are notoriously difficult to date convincingly, the date of the coin itself providing solely a broad terminus post quem date. Thus the coin-ring in the British Museum collection found at Ilchester, Somerset, which encloses a gold aureus of Severus Alexander (AD 222-235) is dated with proper caution to the ‘third-fourth century AD’ or ‘late third or early fourth century’2. As however, three of the four recorded coin-rings from Britain use coins which were struck in the early part of the third century, an earlier dating may be considered more likely. Were coin-rings being made in the fourth century using ‘antique’ coins, one would expect to also see rings using first and second-century coins as well, perhaps, as coins dating from the later third and fourth centuries.

This then raises the question of how close in date the coin-rings might have been made to the striking of the coins themselves. The other coin-ring in silver from Britain uses a denarius which depicts on the reverse the busts of Septimius Severus and Caracalla3. It was struck between AD 200 and 210 and is then broadly contemporary with the denarius of Plautilla on the ring found at Chirton. They raise the interesting possibility that the silver coin-rings may have been made in the earlier part of the third century.

This would affect our interpretation of the nature of coin-rings. The denarius used on the coin-ring from Chichester is an extremely rare coin and was perhaps selected not so much for its attractive design showing two facing imperial portraits but because of the strong political statement of the inscription — AETERNIT. IMPERI. This and possibly then the Chirton coin-ring may have been intended to show political loyalty to the Severan emperors rather than being merely coins — whether contemporary or ‘antique’ — chosen merely because of their attractive design.

NOTES

1. See also the coin-ring from Poringland, Norfolk, enclosing an aureus of Postumus (259–268), dated as a ring to the late third century. DCMS Treasure Annual Report 1997–98 (2000) p.7 no. 88 and fig. 4.
2. The British Museum Merlin Collections Database Registration number AF 414. PRN : BCB91999. Catherine Johns, The Jewellery of Roman Britain. Celtic and Classical Traditions. London, UCL Press. (1996) p. 58. The reverse type of the aureus, LIBERALITAS AVGUSTI, would be very apt if the ring were a presentation piece. This might, however, be merely coincidence.
3. Alec Down, Chichester Excavations III. Phillimore, (1978) pp 7 and 9 and fig. 10.48 no. 1.
Professor Martin Henig, Research Advisor to the ARA, has recently celebrated his 65th birthday, an event marked by the publication of a splendid Festschrift of essays by his friends and colleagues entitled *Pagans and Christians – from Antiquity to the Middle Ages*. It was presented to him by his friend, its editor Lauren Gilmour, at a special party at Wolfson College, Oxford, in March 2007. Surrounded by his friends and colleagues and looking back over his career as an academic archaeologist and one of our most gifted scholars of antiquity, Martin, together with his Wolfson colleague Roger Tomlin, highlighted a few of the most important milestones and moments of inspiration, particularly related to the teaching of students (Fig. 1). He had previously been awarded his Honorary Professorship by the Institute of Archaeology, University College London.

In the *Appreciation* at the beginning of the Festschrift, Martin’s brother Stephen describes their boyhood. Their family on both sides was Jewish, coming to England before the First World War, and their father was a busy GP with a large practice in North London. They lived in a house filled with books, which Martin read, but his main interest was his collection of tropical fish, stick insects and reptiles, and it seemed that Martin might become a zoologist. But his father introduced him to philosophy at an early age and his mother to fine art and literature, especially poetry. Visits to the Roman temple of Mithras, being excavated in London by Professor Grimes, and family holidays visiting Neolithic megaliths and medieval churches in the West Country and archaeological sites and museums in Normandy, Italy and Greece, encouraged his love of the countryside and especially, antiquities.

I once introduced Martin to my friend Richard Jeffries, Curator of the Watts Gallery in Surrey. To my astonishment, he immediately recognised Martin as a fellow pupil who had sat at the back of the classroom at Wellington Preparatory School at Hatch End. From there Martin went on to Merchant Taylors’ School (Fig. 2), and joined his first archaeological excavation on the nearby Roman villa at Moor Park, Herts. Later, in 1986, he published an early Christian finger-ring found at the villa. From school Martin went up to Cambridge to read History at St. Catharine’s College. He then took a diploma in the Iron Age and the Western Provinces of the Roman Empire at the Institute of Archaeology, London. During this period he worked with Professor Sheppard Frere on his excavations at the Roman town at Dorchester-on-Thames in 1963, and the Late Bronze Age and Iron Age hillfort of Ivinghoe Beacon, Bucks., in 1964 (Figs. 3 and 4). He then joined the staff of the Guildhall Museum (the forerunner of the Museum of London) for two years, coming under the influence of Ralph Merrifield, that great expert on Roman London. By the time he came to Worcester College, Oxford, in 1967, Martin had become intrigued by a group of Roman intaglios excavated in London and this led to his working on the engraved gems of Roman Britain for a doctorate. He could see that by studying these and other small finds, he would be able to get close to the people who used them and to empathise with their thoughts and dreams. Whilst at the Guildhall Museum, he had initially discovered a Roman gem showing Theseus holding a sword, probably originally worn by a young soldier at the start of his military service. The book which came from his doctoral research has been published in three editions, the last revision appearing in 2007. Martin, like many other archaeologists, was thus, as he says “type-cast” – put into a pigeon-hole by

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**Fig. 1.** Martin Henig and Tamasin Graham at the Festschrift Party at Wolfson College, Oxford, 2007. Photo: © Brian Gilmour.

**Fig. 2.** Martin Henig, aged 16 in 1958. Contemporary oil portrait by Adrian Jock, courtesy of Martin Henig.
his contemporaries. He had become the expert on Roman gemstones and went on to publish catalogues of the collections in Oxford and Cambridge Universities and a study of cameos. He feels strongly that “looking at gems, amber, silver-plate, bronze figurines, bone, ivory and the like, brings one far closer to the people of the past and their world than the sweaty world of the site-excavator.” He also found that Roman gems and other small objects are an admirable pathway to acquiring an intimate knowledge of Roman art and iconography and he proceeded to edit an important handbook on Roman art (1983) and gave numerous courses of lectures on the subject at Oxford.

Unfortunately, Martin was to find that the split between Romano-British studies and classical archaeology (to which his later student Eberhard Sauer devoted the published proceedings of a conference) meant that he “rather fell between academic stools and clearly books on the religion, art and culture of Roman Britain were not what those appointed to classical posts wanted to see.” Martin points out that “from the standpoint of the newly founded School of Archaeology and Anthropology my studies were always too ‘arty’ and classical.” However, in the older generation of archaeologists Martin found real support from Jocelyn Toynbee, Graham Webster the ARA’s former President, and Sir John Boardman who examined his thesis. Another scholar specialising in the archaeology of medieval buildings, David Sturdy, was also an important influence and help. Barry Cunliffe gave him a lucky break when he asked him to write up for publication the gemstones from Bath and from the Fishbourne Roman palace, one of Martin’s first excavations (Fig. 5). He then went on to work at two other important excavations on the south coast, at the Roman fort and medieval castle of Portchester, again directed by Barry Cunliffe (Figs. 6, 7 and 8), and at the Roman and Iron Age temple complex on Hayling Island, directed by Tony King, the late Robert Downey, and myself. It was at Portchester in 1970 that I first met Martin, where he was digging with the medieval scholar Julian Munby (Fig. 8), and memories of those days encouraged me to write for Martin’s Festschrift a study of the remarkable Romanesque font in the priory church within the castle’s Roman walls, which first came to our notice at that time. At Hayling Island, Martin was a great support and inspiration to us, both intellectually and in his joining in many aspects of the work of running an excavation. We were surprised that he was so keen to ‘muck-in’ with anything and gladly took over the floatation unit, as the first stage in the analysis of excavated soil samples (Fig. 9).

Martin was joined by another colleague from Oxford, Daphne Nash (now Briggs), who was initially attracted to the site by the discovery of Celtic coins as votive deposits. Daphne is of course a leading expert on these artefacts, and at that time was based at the Ashmolean Museum, a major centre for the study of ancient coins. Hayling Island was virtually the first site in Britain to produce Celtic coins from controlled stratified contexts on an archaeological excavation.

At Oxford, Martin has felt himself to be in a liminal position, although being one of Oxford’s most distinguished academics (Fig. 12). Nevertheless, he has been grateful for the use of superb libraries and the opportunity to teach and supervise some inspiring students. He also has a supernumerary Fellowship at Wolfson College, where his colleague Roger Tomlin, mentioned above, is also to be found. All who read Roger’s section on newly discovered Roman inscriptions in each year’s
volume of *Britannia*, will know him as a man of extraordinary breadth and talent. In the university's Archaeological Society, Martin met two other lasting friends, Julian Munby and Richard Bradley. He helped Julian record and publish a late medieval timber-framed house with wall paintings at 126 High Street, and they later went on to edit a Festschrift for Jocelyn Toynbee. Richard was reading Law at Magdalen College, became President of the Society and is now Professor of Prehistoric Archaeology at Reading. Martin had met him initially at Fishbourne Roman palace excavations in 1965 (Fig. 5), when he had gone to the site hut as a site supervisor and Barry Cunliffe peered doubtfully out of the hut window and asked him if he could go and look after a "gangling youth spreading soil in all directions . . . his name is Richard Bradley, he is very bright and going up to Oxford."

Martin has always been very close to his students and there are now many well-known names among them. Early on there was Francis Grew, who dug with us at Hayling Island and wrote an important study on early Roman military belts, published in *Archaeologia*. He is now a senior member of staff at the Museum of London and has been largely responsible for engineering the publication of the Roman sculptures from south-east Britain which Martin is working on with his ex-pupil Penny Coombe. Then there was Lynn Pitts whose book on Roman figurines from eastern Britain is still the only study of its type, and who went on to publish the final report on the Roman fortress at Inchtuthil in Scotland with Professor St. Joseph.

Ernest Black too, another inspiring writer on many aspects of Roman Britain, was also his pupil. Among Martin's female students, whom his brother Stephen often refers to as "Martin's mermaids," there have been Verity Platt, a classical archaeologist and ancient historian now lecturing in Chicago, and Helen Molesworth, who has turned into a first-rate gemologist with whom he is writing another cameo book. Nicola Cronin, Penny Coombe, Belinda Crerar and Lindsey Smith all contributed to a volume *Art, Religion and Society* (2006) purporting to be a seminar held in the Ashmolean Museum restaurant. Martin feels himself lucky to have supervised some amazing theses, including Ida Johansen's on late Roman silver and the numismatist Adrian Marsden's on third-century gems and coins. There is also Eberhard Sauer, who started off at pre-doctoral level with the first draft of a book which later became *The Archaeology of Religious Hatred*, but wrote his doctorate on the coins from Bourbonne-les-Bains. He later made a considerable contribution to Romano-British archaeology through his excavations at Aves Ditch, an Iron Age tribal boundary and the Roman fortress and town at Alchester, Oxfordshire, reported on by him in the pages of this Bulletin (*ARA* 7, 4-6; 13, 3-5; 17, 23-8). Other students include Stephen Yeates, whose study of the Dobunni and the Hwicce indicated that they were one and the same people and has changed many suppositions about the 'Anglo-Saxon invasions'. I should also
mention Cindy Drakeman, who has worked on Roman pipeclay Venuses, Pippa Henry on the late Saxon textile industry and Tamasin Graham, on an anthropological study of wealth in the Roman world (Fig. 1). For the Open University he supervised fascinating theses by Marjorie Mackintosh on rider cults in the Roman West and Patricia Witts on Romano-British mosaics, both later published.

Another of Martin’s close colleagues, Christine Finn, was not his pupil. A former journalist when she came to Oxford, she produced a doctorate and book on the archaeology in the poetry of W. B. Yeates and Seamus Heaney. She also worked on a study of the archaeologist Jacquetta Hawkes and Martin edited, with her, a volume of essays entitled Outside Archaeology. Martin’s most recent book, The Heirs of King Verica, is actually an attempt to show that archaeology could be a tool to lead us from the material to the life of the spirit. It is a deep and strikingly new study of the cultural and political life of southern Britain in the first millennium AD (see ARA 14, 4). Whereas many archaeologists in Oxford rush off to the ends of the earth and never consider Roman Britain, Martin found there was so much to be discovered right on his doorstep and together with Paul Booth of Oxford Archaeology, has written the definitive ‘Roman county archaeology’ of Oxfordshire (published in 2000 and see Review in ARA 11, 18-19).

Returning to the Festschrift, Martin notes that his big experience in archaeology “outside” Oxford has been his involvement with the British Archaeological Association. Martin edited its Journal for 23 years. The BAA, the national society specialising in Roman and particularly medieval archaeology and architectural history, has many leading members who have produced papers for the Festschrift. The volume has turned out to be a real treasury of his interests. It starts with a Preface by his friend Richard Harries, Bishop of Oxford, which is a wonderful description of the new Martin following his baptism and confirmation into the Church of England, “Like all true scholars he is a person of true humility. Unlike some scholars, he combines his great learning with a genuine enthusiasm.” This is followed by Stephen Henig’s Appreciation “Let’s not bother with Lunch,” and a List of Martin’s Publications compiled by Professor Tony King with the assistance of Francesca Jones and myself. I can say that Tony needed some assistance here, for although he is a skilled bibliographer, he found that Martin had never kept a proper list of his own publications. Although the list now contains nearly 700 publications, Tony suggests that we may still have missed some! Apart from his many books and review articles, this Bibliography certainly illustrated the very large numbers of specialist reports that Martin has contributed to what are clearly all the important Roman excavation reports and surveys in Britain over the last 40 or so years. They still continue, and another Roman intaglio, this example from the Ditches Roman villa, is published this year (Figs. 10 and 11).

The Festschrift contains 37 papers, part I with 18 Roman subjects from Pagan to Christian. There is an enormous range of subject matter, apart from the papers on Roman gems by Sir John Boardman, Verity Platt, Catherine Johns and Gertrud Seidmann, and Roman cameo glass by Donald Bailey. Richard Bradley discusses Roman interpretations of the prehistoric past and Miranda Aldhouse-Green prehistoric ‘rock-art’ imagery in the Canonica Valley, Italy. The iconographic theme is continued with Lauren Gilmour studies of the ‘appearance of angels,’ Margaret Darling’s study of the depiction of the organ from Roman Britain, and Christopher Sparrey-Green’s discussion of foot impressions and their ritual.

![Fig. 11. The red jasper intaglio, set in an iron finger-ring (see Fig. 10) depicting a votary clad in a short tunic bending over a lighted altar to drop an offering onto the flame, beyond which is a garlanded tholos shrine with domed roof standing on a rock. First to early second century AD, intaglio 11 by 9 mm (see Bibliography). Photo: Robert Wilkins, Institute of Archaeology, Oxford, courtesy of Martin Henig.](image)
significance in Roman Dorchester, Dorset. We turn to Germany and the Germans for Eberhard Sauer’s detailed study of native deities in southern Germany in the Roman period, and Cheryl Clay’s examination of the epigraphic evidence for Germanic peoples on Hadrian’s Wall. In the continued and essential study of small objects Adrian Marsden reviews the echoes of Hercules and Alexander in the coins and medallions of Postumus and Gallienus, Jean Bagnall Smith examines votive miniature swords from the Harlow temple and Kate Sutton and Sally Worrell continue the theme in illustrating religious objects recently recorded by the Portable Antiquities Scheme. Another wonderful study of ancient medicine is contributed by Audrey Cruse, and Raphael Isserlin looks through a keyhole into the early organisation of the Roman province of Britain, and reminds us of the ‘invisible archive’ revealing the complexities and bureaucracy of land survey and the laying out of public roads, and the census and taxation of the population.

The Roman articles are followed by other papers which continue the Roman theme into what we used to call the sub-Roman period or Dark Ages and on into the Early (at least for southern Britain) Saxon period. David Howlett’s paper ‘Continuities from Roman Britain’ highlights remarkable proof of the surviving culture in the form of a high literary register of Latin, particularly through writers such as Gildas and in stone inscriptions. The Biddles and Brian Gilmour have produced key papers on Roman and early medieval Winchester and Lincoln respectively, and so together with my Portchester font, the papers cover various aspects of medieval studies up to Christine Finn and her present-day perspective. Readers are certainly recommended to obtain this book, published at Oxford by Archaeopress.

What then can we look forward to in the future? Instead of retiring, Martin has now decided to train for the ordained ministry at Oxford. He is, in fact, embarking on a second career, but many of us are doing our best to encourage him to continue, at least part-time and not at such an energetic rate, as one of British archaeology’s greatest and most inspiring consultants. If not, we are in a serious fix, as there is no one to replace him. Perhaps I should end this review with some of his own thoughts:

“I have been very lucky in a career that has included work on sculpture and gems, co-editing the Catalogue for the 2006 Constantine the Great Exhibition at York, mapping the art of the Roman and Byzantine world for my old Cambridge friend John Onians, and many forays into the art and society of the Middle Ages with the BAA. And what words of wisdom do I have for the archaeologists of the future? First, don’t be ambitious for yourselves: all true scholarship is collaborative, and the friends you make are more important than any sort of honour. Secondly, let’s not take ourselves too seriously: archaeology is far too important to be left to dull institutions, and, if I am spared, just as I once made a name for myself trying to bathe in a flotation tank at Hayling Island, so, in a more dignified old age, I will rejoice in becoming one of those proverbial ‘antiquarian clergymen’ in my frock coat and spats, applauding the discoveries of the young!”

SELECTED LITERATURE


Henig, M., 1986 An Early Christian signet ring from the Roman villa at Moor Park. Hertfordshire Arch. 9, 184-5.


Congress, marking the sixtieth anniversary of the original Congress, will take place from Monday 17th to Sunday 23rd August 2009, at Newcastle upon Tyne, at the invitation of Tyne and Wear Museums. There will be a one-day Pre-Congress excursion to York on Sunday 16th August, and the Thirteenth Pilgrimage of Hadrian's Wall will take place in the preceding week (beginning on Saturday 8th August and ending on Friday 14th August). Some of those attending the Congress will also join the Pilgrimage. There will also be a Post-Congress excursion of three days along Hadrian's Wall for those unable to join the Pilgrimage, with an alternative three-day excursion to Roman Scotland. The main excursions during the Congress will take place over three days and will be to Roman military sites in Cumbria, County Durham and Yorkshire, and not to Hadrian's Wall sites. Full details of the Congress can be found on the website: http://www.twmuseums.org.uk/archaeology/conferences-and-events.html

Graeme Soffe, Editor, ARA

Further Reading:


Breeze, D. J., 2008 Edge of Empire, Scotland's Roman Frontier the Antonine Wall. Edinburgh.


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With the increasing number of fascinating discoveries relating to Roman and native religion, Philip Kiernan, a leading expert on votive deposits, discusses an important series of finds from religious contexts. He is a post-doctoral fellow in the Department of Classical, Near Eastern and Religious Studies at the University of British Columbia. His book on miniature votive offerings, developed from his Heidelberg PhD thesis, has just appeared.

In the past, archaeologists tended to concentrate on temple architecture, inscriptions, ancient texts and iconography as their main sources of information about religion in Roman Britain. It is only comparatively recently that the study of ritual deposition has emerged as a means of understanding ancient religious activity. The intentional dedication of objects in sanctuaries, pits, caves, and watery contexts has resulted in the preservation of enormous numbers of artefacts. When studied systematically, and within their archaeological contexts, these finds have the potential to speak volumes about ancient ritual and the changes that took place over time. In Roman Britain, and elsewhere in the Roman west, the switch from Celtic tribal structures to a 'civilised' Roman way of life is accompanied by a related change in ritual deposition. One important artefact type that is often connected to that change is the miniaturised votive offering.

In the pre-Roman Iron Age, the objects chosen for ritual deposition consisted largely of prestige goods including gold torques, jewellery, masses of gold and silver coins, as well as war booty (swords, shields, spears, armour, etc.) and the remains of sacrificed humans and animals, often in very large numbers. These deposits were often made in natural contexts, but also in man-made pits within sanctuaries. Metal objects were frequently hacked or bent in a rite of ritual destruction prior to deposition. This sort of ritual deposition would most likely have been undertaken by the elite members of society, or by entire groups acting in unison, and has been quite legitimately connected with anthropological concepts of potlatch and the assertion of social authority and affirmation of group identity.

As a Roman way of life set in, the picture seems to have changed radically. War booty and human victims were no longer available for deposition, and new economic conditions prevented high value dedications. Instead, we find the rise of more personalised votive deposition. Gold and silver coins are replaced by dedications of individual coins, the majority of which are small denomination bronzes. Simpler elements of personal dress, such as fibulae and finger-rings also begin to be dedicated. More importantly the arrival of stone monuments, often including figural sculpture, inscribed with the name of the dedicate and variations of the formula - VSTM (potum solvit libens merito - 'fulfilled his vow willingly and deservedly') confirm the adoption of the formal Roman rite of undertaking a vow - promising a reward to a divine power in return for a favour.

Miniaturised votive offerings are traditionally seen as belonging to this second phase of personalised dedication. They consist of small-scale reproductions of day to day objects connected with anthropological concepts of potlatch, the assertion of social authority, and the affirmation of group identity. In the face of economic restrictions (according to orthodox scholarship) worshippers resorted to models of the objects they could not otherwise afford to dedicate. Alternatively, miniaturised objects have been seen as being extra special dedications, the non-functionality of which made them particularly appropriate gifts to the gods. A closer study of the find type, however, reveals a far more complicated picture.

Only miniaturised weaponry (Fig. 1), as well as certain rare examples of miniature jewellery and coins, can be understood as substitutes, but not in the sense discussed above. Miniature weapons and shields in bronze have been found at a number of sanctuary sites in Britain, including Wood Eaton, Oxon. (spears), Whorl, Kent (shields), Frilford, Oxon. (bronze sword and shield) and Alcester, Warwick. (a shield). The famous Salisbury hoard of prehistoric bronze artefacts included 24 miniature shields and 46 miniature cauldrons, which probably date to...