

PAST

THE NEWSLETTER OF THE PREHISTORIC SOCIETY



Registered Office: University College London, Institute of Archaeology, 31–34 Gordon Square, London WC1H 0PY

<http://www.prehistoricssociety.org/>

An upland cursus monument at Melbourne Crossroads, Strathclyde, Scotland

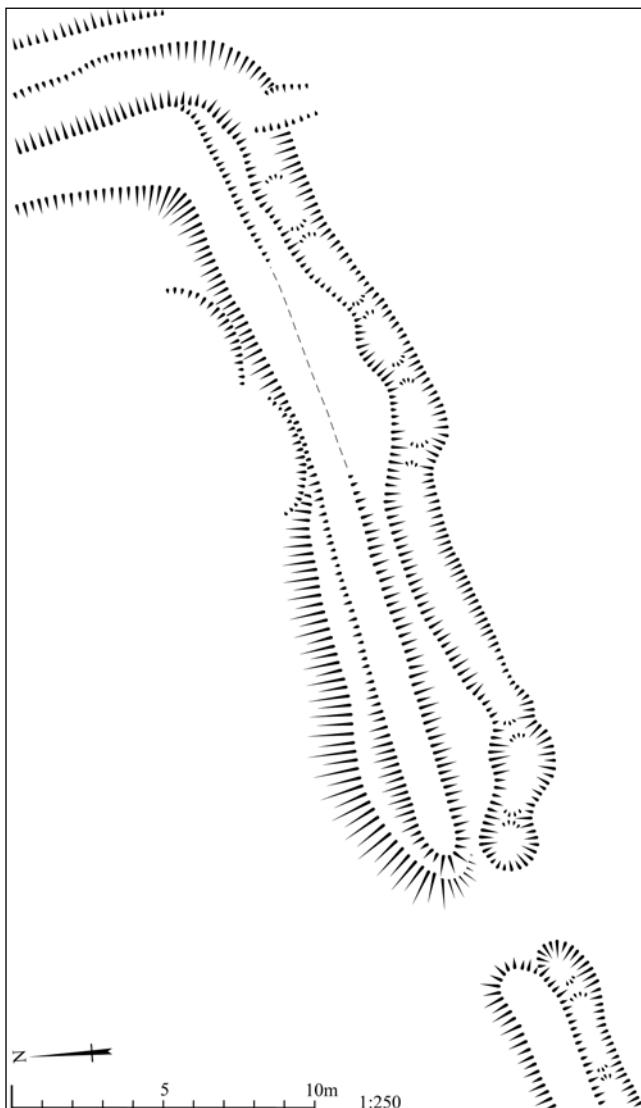
A presentation at the Neolithic Studies Group meeting in May this year showcased the recent discovery of two new cursus monuments in Scotland – one on Arran, the other in the southern uplands south-west of Edinburgh. These discoveries are significant additions to the relatively small corpus of such sites, and what makes them even more remarkable is that they survive as upstanding earthworks. Indeed, of the 50 or so sites in Scotland currently classified as cursus monuments in the National Record of the Historic Environment (NRHE), all but two have been captured as cropmarks on oblique aerial photographs. Most of these have no surface expression and are located on flat gravel river terraces. Unsurprisingly, the present distribution of these sites is weighted towards the east, reflecting the better arable ground most responsive to cropmark formation. So, both these recent discoveries challenge our expectations of where such monuments occur, with implications for how we think about Neolithic landscapes. The cursus on Arran is the first ever recorded on a Scottish island and has been subject to excavation and geophysical survey this summer. That research will be reported on in future once the results of these investigations have been considered, and meanwhile the other cursus in the southern uplands will be discussed.

The cursus at Melbourne Crossroads lies to the north-east of Biggar and about 40 km south-west of Edinburgh, occupying an upland location uncharacteristic of the known corpus of sites. In its bare essentials it is unusual – extending for 2.5 km across the top of a broad valley with the terminals on two ridges. To the south, the land is open and undulating but its positioning between two ridges of hills effectively cuts across a saddle between two more open, flatter blocks of ground. This saddle is today the position of the modern road leading north towards Edinburgh and the Roman Road between Crawford and Inveresk. Both



Aerial view illustrating the landscape setting of the cursus from the south-south-east terminal on Broomy Law. The cursus runs from the central foreground across the valley floor and onto the heather-covered summit of Black Mount

terminals of the cursus survive. That on the north-north-west is round ended, while that on the south-south-east is square. This is itself unusual for cursus monuments. Significant stretches of the sides survive as earthworks,



Plane table plan of the part of the south-south-east terminal showing how the cursus bank was built over an earlier mound, possibly a barrow

characterised by a bank and external ditch, though the central portion on the lower lying ground is represented by fragmentary cropmarking.

As with many important archaeological discoveries, serendipity played its part, and on this occasion, credit goes to my former colleague, Strat Halliday. Strat was out hillwalking as part of his rehabilitation following a tear to his Achilles tendon when he stumbled (not literally!) across the earthworks of the southern terminal on the top of Broomy Law. As he followed them downslope, they eventually petered out in the improved fields but not before he questioned the distance they had travelled and where they might be leading. His curiosity aroused, on his return home, he searched the NRHE and viewed the area on Google Earth. To his astonishment, he discovered that the southern terminal had been recorded on oblique aerial photographs over 20 years ago. At that time, it had been classified as ‘Field Boundaries’. Furthermore, his examination of images on Google Earth revealed the opposite terminal on the summit of Black Mount, some 2.5 km to the north-north-west. Suddenly the impossible seemed possible.

But could this really be a cursus monument surviving as an upstanding earthwork in the Scottish landscape? If so, then it certainly challenges what we knew of such monuments. Not only would this be the longest we have ever encountered, but it would also be one in an upland location that straddled a steep-sided valley. In places its line traverses very steep slopes that are a struggle to climb, in marked contrast to the largely flat topography taken by most. This has led to suggestions that they functioned as processional routes – for Melbourne Crossroads I doubt it!

For ourselves as fieldworkers, the challenges were not simply a matter of interpretation, much of which hinged on the visible physical remains and the characteristically Neolithic pitted nature of the ditch. There was also the question



Aerial view of the round ended terminal on Black Mount



The surviving earthworks of the cursus were mapped in the field by GPS

of how we might record the cursus, given the distance covered from hilltop to hilltop, and how we might manage the relationships between general mapping and detailed recording. The application of integrated survey techniques at different scales gave us the opportunity to explore both the detailed site morphology and the wider landscape context. The terminals and the parts of the sides that survived were mapped in the field using the GPS. Information derived from aerial photographs helped bridge some of the gaps across the valley floor, where the lines of the ditches could be traced as intermittent linear soilmarks and cropmarks.

From this we were able to see that the earthworks converge as they approach the terminals and that the east-north-east side, though displaying minor changes in alignment, is the more clearly defined and continuous. This is a feature recognised at other sites, albeit cropmark examples, such as Curriestanes, Dumfriesshire, and could suggest that this side was laid out first and the west-south-west side offset from it.

Both terminals have entrance gaps and, at the north-north-west end, there is a shallow circular depression just outside it. Without excavation it is impossible to determine whether this is modern disturbance or the top of an ancient pit or posthole, but such features do occur elsewhere and may

have been instrumental in laying out the cursus itself. The large pit located centrally at southern terminal at Holywood North, also in Dumfriesshire, is a case in point.

At the south-south-east end, the entrance is offset to the east-north-east and on this side of the gap, the bank has been superimposed onto an earlier mound, possibly a 'small' long barrow. The location of this mound, tucked just below the highest point on Broomy Law, is common enough amongst Neolithic barrows, however there is no trace of a corresponding ditch along its north side. All that can be said with confidence is that it was clearly important in setting out the cursus.

The phased construction of this terminal was investigated further by terrestrial laser scanner which provided detailed visualisations for analysis and raised the possibility that the ditch may have been cut or realigned at the east-north-east corner. These were complemented by a traditional plane table survey which allowed us to depict and interpret the phasing as we observed it in the field with the bank of the cursus most definitely rising onto an earlier mound. In addition, we were also able to illustrate the segmented nature and general 'wobbliness' of the ditch as a series of adjoining linear hollows.

So where does this take us? As we await the results of the geophysical survey and excavation of the cursus on Arran, I can't help but wonder how many more such monuments are lost in plain sight and have yet to be discovered. How many are lurking in our archives and have been misinterpreted? And how many might come to light through different survey methodologies? How do we find extensive monuments, whose component parts can be so slight? Whatever the case we now know they do exist in the uplands and as upstanding features. The challenge is to find them.

More information on the cursus is available online: <https://canmore.org.uk/site/73422/broomy-law-black-mount>

Angela R. Gannon (angela.gannon@hes.scot), Historic Environment Scotland

Prehistoric Society Spring Dayschool

*Pushing the boundaries; new approaches in (studying) the prehistoric past:
a day in honour of John Coles*

SATURDAY 26 MARCH 2022

In a break with tradition, the 2022 Spring dayschool will be a one-off event in celebration of the achievements and legacy of one of Britain's most influential archaeologists, Professor John Coles, who was sadly lost to us in 2020. It will be organised around four themes that were dear to his heart: Heritage Management, Wetland Archaeology, Experimental Archaeology and Rock Art. We are inviting two key speakers on each topic and will be holding panel discussions and invited shorter, personal contributions to round off the morning and afternoon sessions. Given the continued uncertainties of everyday life the event will again be held online only. This does have the advantage of allowing many of John's former colleagues, collaborators and friends from around the world to participate. Confirmed speakers are: Marta Díaz-Guardamino Uribe, Richard Bradley, Courtney Nimura, Linda Hurcombe, Roeland Paardekooper, Martin Bell, Anne Crone, Bob Bewley, Dale Croas, Ed Carriere and Stephen Minnitt.

Full programme and booking on the website.

Digital colour enhancement in the study of prehistoric rock art: a case study from the province of León, Spain

The Neolithic and its expansion in the province of León (north-west Spain) remains obscure. The region lacks megalithic monuments or settlements that can help us to trace the origin and colonisation of the first agricultural societies in the early prehistory of the region. However, there is a group of sites that can provide vital information for the understanding of the first farmers in the province, the schematic rock art sites.

The study of prehistoric rock art in the province of León started in 1986, with the publication of a monograph about the site of Peña Piñera, Vega de Espinareda, followed by the discovery of paintings in Librán, Torenó. It was in 2012 that the schematic rock art in the province of León returned to the front pages of journals and newspapers with the rediscovery of the site of Boudela las Penas, Fabero del Bierzo, and new discoveries of representations at the original site of Peña Piñera.

In the context of my PhD research, the use of digital picture analysis has vastly increased the number of sites with schematic representations in the province, and increased the number of paintings known at each site. In 2006 only about 400 pictures and 4 sites were known; in 2021 there are now recorded over 1600 prehistoric paintings, distributed across 13 sites.

The digital revolution has provided powerful tools for analysis and recording of rock art. In order to investigate the schematic rock paintings, we divided the work into two main categories, fieldwork and laboratory work. The fieldwork consists of regular visits during different times of the year to the known sites with rock art. We could also explore other areas likely to contain prehistoric representations such as cliff areas and rock shelters. The large size of the study area

makes it difficult to explore the whole territory, so there is always the possibility of new discoveries to be made.

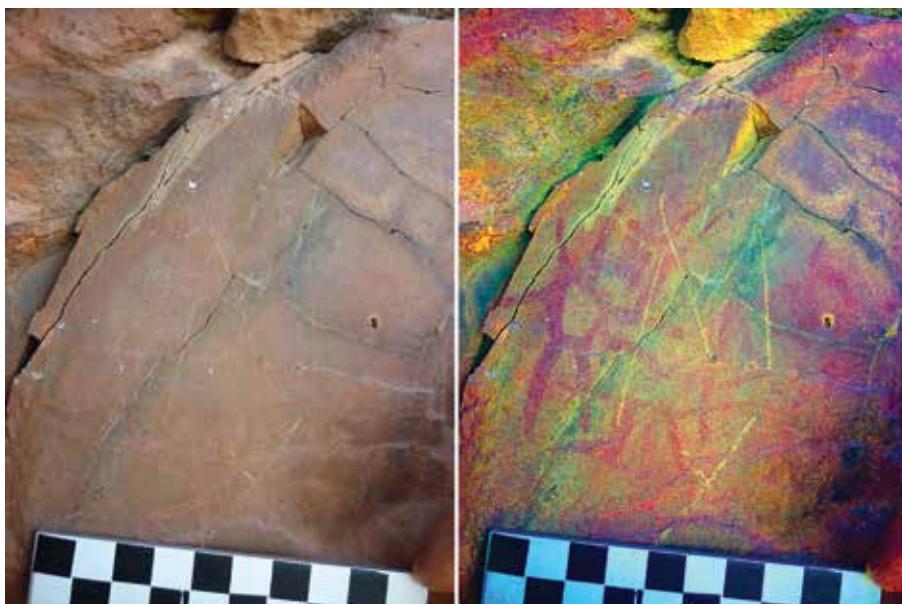
The laboratory work has focused on the digital analysis of all pictures recorded during the fieldwork. We have been working with 90 GB of information, processing all the pictures to obtain the best results possible. To analyse the pictures we have been using computer imaging software, the main three being Adobe Photoshop, DStretch and Hypercube. The method of processing consists of the following steps:

A: Adjust the light and contrast of the picture. If the preservation of the painting is good, we can create our digital copy after this single step, otherwise, we need to carry on with further analysis.

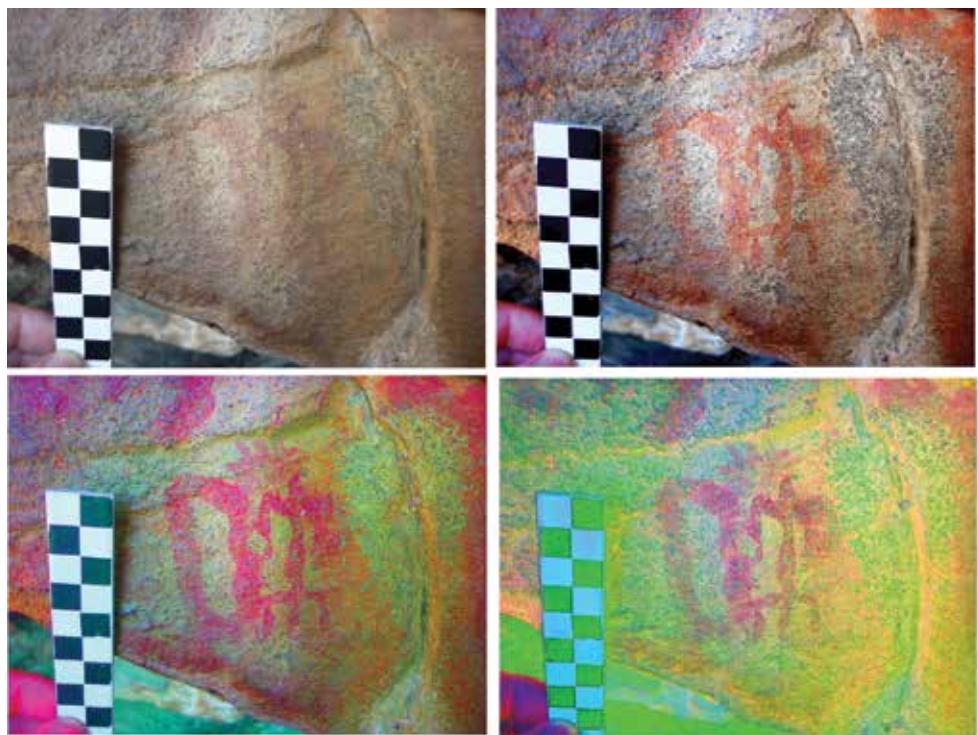
B: Colour saturation/desaturation. Knowing that most of the prehistoric paintings are red and black we can just saturate these colours to improve the quality of the picture, making it easier to appreciate the paintings. We can desaturate the colour of the rock where the paintings are, significantly increasing our results.

C: Sometimes, the preservation of the paintings is so poor that we need to use a more powerful tool. In some cases we can not appreciate any representation but with the use of Hypercube and DStretch we can now see things that are impossible to notice with the naked eye. We have used DStretch more often because it is very versatile and fast.

D: Digital copy. With the select tools from the software used, we can create a digital copy of the prehistoric painting, selecting the adequate parameters and checkpoints to be sure that our reproduction is the most accurate with the original condition of the figure



Solar form from Peña Piñera



*From top left to bottom right:
Original picture, modified
with Adobe Photoshop,
modified with DStretch and
modified with Hypercube*

We have investigated seven sites using this methodology. The motifs discovered covered all typologies for schematic rock art in the Iberian Peninsula, including the eyed idols, shield idols, depictions of humans and animals, geometrical compositions, dots, fingerprints, bars, ramiforms (branch-like shapes), colour stains and other compositions that are difficult to describe.

Peña Piñera, Sésamo, Vega de Espinareda:

Peña Piñera is a large rocky cliff composed of quartzite with intrusions of sandstone and slate. It is approximately 900 m long and 15-20 m high. The paintings are distributed in 11 groups with an additional 10 individual figures. Some of these groups contain a large number of pictorial units or motifs. Set H contains the largest number (258), followed by sets C and I with 101 pictorial units each and set B with 85 pictorial representations. The rest of the groups contain a more modest number of images, of between 21 and 8 individual motifs.

Boudela las Penas, Fabero del Bierzo:

The rock shelter that contains the paintings of Boudela las Penas is located in the valley of the Boudela river, a tributary of the Cúa. This is a narrow valley, sandwiched between impressive quartzite and slate rock formations. The pictorial representations are concentrated on the outer wall of the small cave, where we find panels A, B and D, and 6 individual motifs. Panel C and the rest of the individual figures are placed inside the small cavern. The Boudela las Penas site is made up of a high number of pictorial units (390) in a very small space.

San Pedro Mallo:

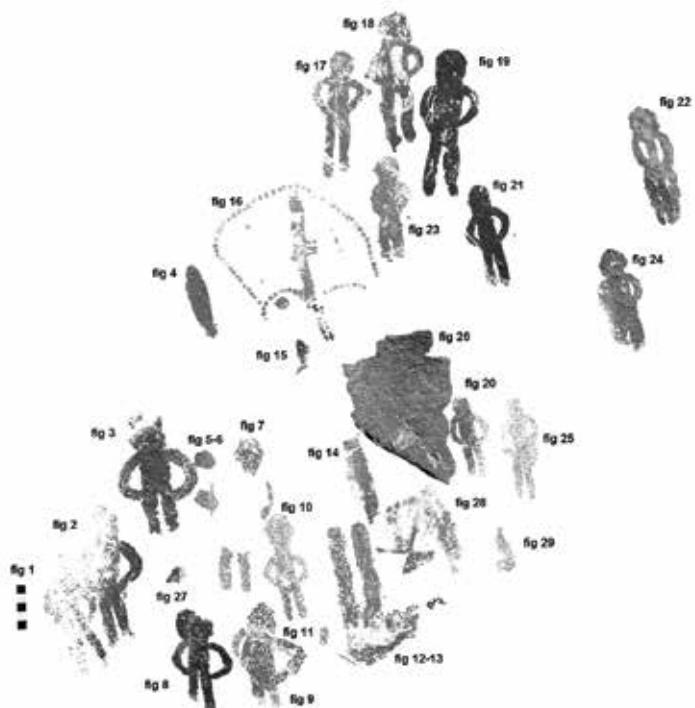
In the village of San Pedro Mallo, there are three rock shelters with prehistoric representations, and generally, the paintings found here are in a small number and poor condition.

Librán:

We have a total of 211 pictorial units in the known sites of Librán, and more images no doubt will be found in future surveys, since there is information about the existence of at least two more rock shelters with prehistoric paintings.

Peñas de la Torga:

This site is a small rock shelter located in the foothills of the Sierra de Ancares. The small rock shelter contains about



Group B from Boudela las Penas

nine parallel bars distributed in three panels and about 50 red dots in four panels. The access is difficult, but the rock shelter provides wide vistas over the surrounding area.

Sotocastelo:

The rock shelter of Sotocastelo is located in a significant position, on a hill controlling all paths going to Galicia and Asturias from the north-west of El Bierzo region. The schematic art in this site is quite poor, with just three vertical red colour bars and other five colour stains on the walls of the cave.

Castrocontrigo:

The two rock shelters with rock art from Castrocontrigo are located in a large rocky crest of quartzite with slates. The paintings are in bad condition but we have identified a total of 41 pictorial units.

A summary of the sites shows how Peña Piñera is dominant in the number of pictures, with a total of 698 pictorial units comprising 51% of all pictorial representations made in the province of León. In second place is Boudela las Penas with 390, Librán 211, being San Pedro Mallo 61 and Castrocontrigo 17.

By painted surface, the primacy of Peña Piñera is even higher, with 58% of the total painted space. We have the curious case that Librán now moves to second place, (19%)

Table 1: Summary of representations and painted surface in the schematic sites in the province of León.

Site	Pictorial units	Painted surface-cm ²
Boudela las penas	390	5671.74
Peña Piñera	698	24318.88
San Pedro Mallo	61	3102.69
Librán	211	8086.40
Castrocontrigo	17	1017.55
Total	1377	42197.25

and Boudela to a third (14%). This regression of Boudela is due to the fact that the majority of its representations are punctuations and fingerings, which are many in number but occupy very little space.

The next step in my research will consist on the analysis of the pigments used and the sources of the colour, like hematite and other iron oxides. In the case of any organic component in the paint, possible in the black motifs located in Librán, will allow the application of radiocarbon dating directly to the paintings. Finally, we would like to open archaeological digs in the rock shelters and provide a wider archaeological context for the schematic rock art in the province of León.

Feliciano Cadierno Guerra (felicianocadierno@hotmail.es), University of Valencia, Spain

Testing the tools – replicating the carpentry imitated at Stonehenge

Since Maud Cunnington's excavation of Woodhenge in the 1920s first furnished a clear context for the carpentry jointing skeuomorphically rendered at Stonehenge, the number of excavated Late Neolithic timber circles and palisaded enclosures in Britain and Ireland has steadily grown. Yet amidst extensive discussion of site plans, life cycles and possible functions, relatively little attention seems to have been paid to the methods of crafting likely to have been employed in these monuments, techniques seemingly 'lithicised' at Stonehenge. Reconstructions – real and on paper – characteristically employ lap joints (often appearing anachronistically sawn) and through-mortises. The latter, in wedged or tusked form, are attested by the lining of an LBK well at Albscherbitz near Leipzig and, in much simpler form, by the Sweet Track on the Somerset Levels. In both cases, however, mortises were cut through split planks, easily worked from opposing sides until centres dropped out as John Coles' experimental work on the Somerset Levels demonstrated. Creating stub-mortises of 'Stonehenge type' working from one side only would have been far more difficult. Near vertical cuts needed to be made and the internal wood removed by oblique slicing with an angled blade. Historically this has been a task for metal chisels.

Could flint or stone axes, that published experiments have shown need to be used at angles of 20–45 degrees, have

been used for the purpose of making these stub-mortises or were copper or bronze implements employed? Mike Parker Pearson has hypothesised the latter's presence at Late Neolithic Durrington Walls from the morphology of tool marks on the sides of postholes forming part of the palisaded enclosure and the lack of flint axe sharpening flakes (see PAST 86). To one of the team (RL), the finer blades of metal axes certainly seemed more suited to vertical chopping and chisel-like action.



Bluestone lintel 150 during excavations, from Atkinson's 1956 Stonehenge volume

To help resolve the question an experiment was set up to test the capability of both types of axe to cut stub-mortises just over 150 mm in diameter and at least 80 mm deep, as on the bluestone lintels at Stonehenge (Stones 36 and 150); wider examples like those of the much larger sarsen trilithons would have presented fewer problems. Two oak branches *c.*0.3 m in diameter were selected for the purpose but unfortunately could not be worked in their fully green state as the covid emergency lockdown intervened. As a result, both had stood for over a year by the time the experiment could safely take place, a cause of concern since oak is known to harden significantly with drying.

One bough was split in half relatively easily with wedges and each half allocated to a replica axe: a flint example knapped and hafted by Will Lord and a bronze flat axe made by Neil Burridge. After just 30 minutes it was clear that the flint axe was having a significant impact in cutting a mortise, possibly aided by its greater weight. Problems with the hafting of the bronze axe slowed progress but it was clear they were both equally capable tools. After a further hour, mortises were cut in both. The real revelation was the resilience and effectiveness of the flint axe. Through a combination of relatively low impact vertical and oblique cuts a hole was crafted that closely resembled in shape and measurement the mortises of the bluestone lintels.

The second log was roughly pointed to replicate as closely as possible the form that felled tree trunks would have presented in the Neolithic. This was quite readily transformed into a tenon on a flat top by cutting around and into the sides of the pointed end.

The flint axe, against expectations, stood up well and retained its edge despite reservations regarding dry and hard wood. It was felt however, that adzes might have been more efficient tools, a fact that raises questions about their relative rarity. Notwithstanding problems with hafting that handicapped the bronze implement, the experiment was successful in demonstrating the versatility and strength of a flint axe and removes any doubt that such tools could have crafted mortise and tenon joints employed in the construction of late Neolithic timber circles, features that were replicated at Stonehenge.

It is difficult though to see why such elaborate joinery was employed. The forked tops of lopped trunks would have provided both secure seating and ready-made lashing points for ring beams or wall plates, as both North American earth lodges and reconstructed LBK longhouses testify. Perhaps an answer lies in the monumentalisation of entrances as seen at Durrington Walls in the Southern Circle and one of the western enclosures and at Mount Pleasant in the palisade. Massive uprights at those sites almost certainly supported equally massive lintels that could neither have been seated on forked tops nor pierced by simple through-mortises. Might stub-tenons represent an answer independently arrived at for structures that needed to be secure as well as impressive? It is significant that the laser scan of Stonehenge (Historic England Online Research Report 32-2012) recorded very distinctive fine transverse tooling restricted to the uprights



Cutting mortises in the split log



Results after 90 minutes: both mortises some 130 mm wide but that cut by the flint axe some 20 mm deeper and with near vertical sides



Tenon cut from a 0.30 m diameter tapered log

of the sarsen trilithons that make up the central horseshoe and those stones that once formed bluestone trilithons. This fact led its authors to propose that these were prepared at the same time as part of a single scheme ('stage 2: early' in current phasing). Do these archways document the first stage of transformation from elaborate wood to exceptional stone?

Roy Loveday (r.e.loveday@btinternet.com), independent scholar; Rachel Crellin, University of Leicester; Oliver Harris, University of Leicester; and David Field, independent scholar

Statement of financial activities for the year ended 31 December 2020

	2020 £	2019 £
<i>Income</i>		
Income from donations and subscriptions	31,238	34,883
Income from charitable activities:		
Publication grants	-	3,288
Copyright fees	193	-
Publications	20,759	28,827
Conferences	-	9,317
Other income	-	20
Investment income	6,257	6,241
Total income	58,447	82,576
<i>Expenditure</i>		
Expenditure on raising funds	7,068	8,191
Expenditure on charitable activities:		
Grants	8,027	10,255
Education support	-	-
Lectures	476	2,171
Proceedings	18,512	24,099
PAST	7,056	6,746
Research Papers	2,126	13,969
Conferences	2,940	16,388
Expenditure on governance	7,533	11,680
Total expenditure	53,738	93,499
Net income/ (expenditure)	4,709	(10,923)
Total funds at 1 January	215,343	214,122
Unrealised investment gains/(losses)	8,111	12,144
Total funds at 31 December	228,163	215,343

The Statement of Financial Activities is an extract from the full accounts of the Society. Copies of the full accounts for 2020 are available on the website or can be obtained from Tessa Machling at the registered office.

Report of the Treasurer

To say that 2020 was not a normal financial year for the Prehistoric Society would be somewhat of an understatement, but we have come out of it as well as anyone could expect.

The Society's accounts remain at present reasonably healthy generating an overall surplus of £4,709 in 2020. Membership held up extremely well under the circumstances; our social media and online presence contributed greatly to this. Our investments continued to perform well, contributing to the surplus generated. We continue to benefit from income from royalties from CUP in respect of institutional subscriptions to PPS, whilst holding down the costs of member copies, and for various reasons the cost of producing PPS and members copies was lower in 2020.

Costs have in various areas been very low for obvious reasons, particularly room hire and travel for meetings and events. Expenditure has been lower on the Research Series than in 2019 as fewer volumes were being worked on. It should

be noted that because much research and most in person conferences were not possible during 2020, we have disbursed a very small proportion of the grants which were agreed in February 2020. However, the allocations made continue to appear on the balance sheet as we held them over for use in 2021; many of them have not, due to the ongoing situation, as yet been taken up. We hope that a moderation in circumstances means that work will be able to be done in the near future, as we continue to support researchers.

Our reserves remain healthy with an increased proportion easily accessible. The cash position at the end of 2020 was very strong, but as mentioned above a large proportion of this is due to our not making payments in the year in respect of grants or assistance for conferences and events not organised by the Prehistoric Society. At the time of writing 2021 has some similarities, but we hope normal service will soon be possible!

Clare Randall, Treasurer

Forthcoming meetings 2021–2022

DATE/TIME	FORMAT	TITLE
Wed 17 November 2021 7pm	Panel Online	<i>Are genes deep history?</i> Panel discussion involving Subhadra Das, Dr Tom Booth (Crick Institute), Prof. Joanna Brück (University College Dublin), Dr Adam Rutherford (University College London) and Prof. Chris Stringer (Natural History Museum) Partnered event as part of the Being Human Festival, Queen Mary University of London See: https://beinghumanfestival.org/events/are-genes-deep-history
Mon 6 December 2021 (Time tbc)	Lecture Online	<i>Recent discoveries of archaeological canoes in Aotearoa New Zealand: conservation, analysis of sailing technology and the implications for prehistoric voyaging in the Pacific</i> By Dr Dilys Johns and Prof. Geoff Irwin (University of Auckland) Global Pasts lecture
Fri 20 January 2022 (Time tbc)	Lecture (Format tbc)	<i>Kindred: Neanderthal life, love, death and art</i> By Dr Rebecca Wragg Sykes Joint lecture with the Leicestershire Fieldworkers
Thurs 3 February 2022 (Time tbc)	Lecture Online	<i>Piece offerings: the destruction and deposition of metalwork in Bronze Age Britain</i> By Dr Matthew G. Knight (National Museums Scotland) Annual joint lecture with Cornwall Archaeological Society
Mon 7 March 2022 (Time tbc)	Lecture Online	<i>Early China and prehistoric silk routes</i> By Prof. Li Zhang (Zhengzhou University, China) Global Pasts lecture
Wed 23 March 2022 (Time tbc)	Lecture In person Exeter (Venue tbc)	<i>Cotswold-Severn long barrows in the light of recent work</i> By Prof. Timothy Darvill (Bournemouth University) Annual joint lecture with Devon Archaeological Society
Sat 26 March 2022	Day School Online	<i>Pushing the boundaries: new approaches in (studying) the prehistoric past: a day in honour of John Coles</i> Prehistoric Society Day School
Tues 10 May 2022	Lecture Online	<i>Hidden depths: revealing new insight into the archaeological human remains from the London reaches of the River Thames</i> By Nichola Arthur (University College London) Annual joint lecture with London and Middlesex Archaeological Society

Please note, due to the ongoing situation with COVID-19, meetings may be liable to change, particularly those organised as in-person events. Further details, including how to join virtual meetings and book places, will be available online: <http://www.prehistoricsociety.org/events/>.

Opportunities to help the Prehistoric Society

Two opportunities are now available to engage with the work and future direction of the Prehistoric Society:

1. We are looking for a new Assistant Editor for the *Proceedings of the Prehistoric Society*. This is an opportunity to engage with all aspects of the editing and production of our flagship publication. The role has until recently been held with great distinction by Dr Courtney Nimura. The role is part-time and would take up to one day a week. Expressions of interest should in the first instance be sent to Dr Julie Gardiner at editors@prehistoricsociety.org. The role is unsalaried, but a discretionary honorarium is payable. Some previous editorial experience essential.
2. Applications are also welcomed for the new role of Assistant Treasurer. The role reflects the increased workload that now arises from compliance with Charity Commission and banking regulations. The role calls for some administrative experience and good organizational skills. The workload varies over the year but on average would be 1–2 hours per week. Expressions of interest should in the first instance be sent to Dr Clare Randall at treasurer@prehistoricsociety.org. The role is unsalaried, but a discretionary honorarium is payable.

The Prehistoric Society Europa conference 2021: People and society in late prehistoric Europe

Initially intended to be held at the University of Leicester in 2020, the Prehistoric Society's Europa conference, in honour of Professor Colin Haselgrove's outstanding contribution to the field of European prehistory, was rescheduled due to the Covid-19 pandemic and held online over two days in June 2021. With 300 attendees, the conference began with an introduction and welcome by the Society's president, Clive Gamble, who summarised Colin Haselgrove's varied interests and contributions to Iron Age archaeology over the last four decades. Gamble highlighted some of Haselgrove's pivotal publications, commenting that the array of upcoming talks illustrates how wide ranging and influential Haselgrove's work has been.

Rachel Pope chaired the morning talks, the first of which focused on the Snnettisham Iron Age hoards by Julia Farley and Jody Joy (in absentia). Farley summarised the discovery and excavation of the site and hoards within the landscape and considered the biographies of the torcs themselves, concluding that their deposition was a 'transformative practice' from an older to a new form of social authority. Next was Oliver Davis, who discussed the traditional tribal narrative often assigned to Late Iron Age Britain, something that has been challenged by scholars including Haselgrove. Looking at diversity in settlement and ceramic assemblages, Davis concluded that a '...one fits all tribal narrative is no longer tenable.' Nicky Garland's talk presented an array of evidence including from developer-funded archaeology, to discuss shared social practices and cooperative working at several major oppida. These included Stanwick and Bagendon, both of which have been investigated by Haselgrove.

Tanja Romankiewicz's talk illustrated how modern neuro-typical western humans are programmed to see faces and that this could be restricting our interpretation of Iron Age art. This was excellently demonstrated by an animation of a decorative mount, which when rotated resulted in audience members seeing bovines, birds or galloping horses.

Helen Chittock continued the theme of the transformative nature of art. Using data from the European Celtic Art in Context (ECAIC) project, Chittock explored variations in anthropomorphic imagery across northern Europe and discussed how such studies could illuminate long-distance connections during the Iron Age. Staying with Iron Age art, Christina Unwin explored art as a social construct that connected the maker to their community and society. Unwin discussed the transmission and perception of design through time and space, and argued that the duality of the design, manufacture, and perception of an object in the past and the archaeological display of the same object in modern times detaches it from its original value.

After discussion over the mornings' proceedings, the afternoon session was chaired by Adam Gwilt with the first talk by Meredith Laing. By analysing the differences in breadth between the epidermal ridges of fingerprints on pottery and briquetage and by creating her own reference collection from living subjects, Laing's work explored what it was like to be a child in later prehistory, with fascinating results. The first of two talks entitled *Home Birds or Social Butterflies?* Sophia Adams explored the Iron Age chronology of southern Britain through radiocarbon dating, acquired from organic remains associated with Middle Iron Age brooches. The second by Derek Hamilton focused on mobility, highlighting how traditional isotope analysis would miss individuals who have moved away then returned. Hamilton demonstrated how multi-isotopic approaches can illuminate the movement of people several years before their death.

Jennifer Beamer's talk presented her functionalist approach to textile tools and raw materials from an anthropological view as a practitioner, challenging the disparities between the theory and practice of textile production. Moving away from Britain, Elisa Vecchi's presentation assessed cremated remains over three areas of the Chiavari cemetery in Italy to explore sex, status, and age through object association. The

The Prehistoric Society in collaboration with the Department of Archaeology and Anthropology, Bournemouth University, presents the Europa Conference 2022: *Sans frontières: mobility and networks in Neolithic Europe*

The conference will take place at Bournemouth University from 17–19 June 2022

Prof. Eszter Bánffy, Romano-Germanic Commission, German Archaeological Institute and Institute of Archaeology, will be honoured with the Europa prize for her contribution to European prehistory. The conference will look at issues explored in Professor Bánffy's research on the Neolithic of the Carpathian basin, south-east and central Europe, Ireland and Scotland, investigating several aspects of the life of early farming communities. Her research also includes a focus on historic landscapes and cultural heritage preservation.

Conference presentations will take place over two days (17–18 June), with the first day devoted to early career researchers. Alongside two full days of lectures, the conference will also include a half-day field trip to Dorset Museum and Maiden Castle on Sunday 19 June.

For more information on the Europa Conference 2022, including the programme and booking details, please see the insert or visit the Prehistoric Society website. Online booking for this conference and the field trip will open in November 2021.

final talk of the day was titled *Belgic, British or a bit of both* by Andrew W. Lamb and Quentin Sueur. They showed the continuing similarities between the Aylesford culture and contemporary cremation burials in northern France, despite the great increase in the number and variety of examples on either side of the Channel.

The day finished with an enjoyable discussion and virtual wine reception, with the audience electrified by a live performance of 'Metamorphosis' by musician Letty Stott, who played a carynx in the chapel of Highgate School (available on the Society's YouTube channel). In recognition of the most significant paper published in *Proceedings of the Prehistoric Society* in 2020, the Baguley Prize was awarded to Susan Greaney and her team for their paper 'Tempo of a mega-henge: a new chronology for Mount Pleasant, Dorchester, Dorset'. The day closed with a recording of 'War Cry' by Letty Stott.

Day Two started with an introduction by Clive Gamble who handed over to Ben Roberts, the chair for the morning's proceedings. The first talk of the day was by Melanie Giles, who looked at the notion of 'good' or 'bad' deaths in the Iron Age, suggesting that violent deaths are far more complicated than we assume. Nico Royman's talk on early La Tène burials in the Lower Rhine/Meuse region showcased the recently discovered Heumen (NL) chariot burial and other elite burials during a period of demographic decline in the 5th century BC. Janet Montgomery and Tom Moore's talk *I went out for a ride and never came back: Mobility in the British Iron Age*, took its title from a Bruce Springsteen song, of whom Haselgrove is apparently a fan. Using several case studies, including Bagendon, the presenters discussed the 'mobility turn', and presented isotope analyses on human and animal remains showing greater mobility than previously thought.

The afternoon session, chaired by Melanie Giles, began with Ian Armit's talk on Iron Age demographics. Armit presented the preliminary results of the COMMOS (Communities and Connectivities: Iron Age Britons and their Continental

Neighbours) project, which is exploring genetic diversity, mobility patterns and inter-regional contacts through aDNA, multi-isotope, osteoarchaeological and contextual mortuary analysis. Katharina Rebay-Salisbury followed with her talk on motherhood in later European prehistory which explored themes such as age at pregnancy, number of children and how families were composed, while considering the concept of motherhood.

In his talk Fraser Hunter compared two sites, Stanwick and Traprain Law, to which Haselgrove is closely associated. Hunter explored the nature and effect of the encroaching Roman world on these major Iron Age centres through their metalwork. The final talk of the day was by Vincent Guichard who presented the history of investigation at the oppidum of Bibracte (Burgundy, France) and explained how, thanks to the interest of President Mitterrand, the research project continues to this day, greatly aiding our understanding of the development of oppida.

After the concluding questions, Mel Giles revealed that the conference was the most well attended Europa to date. Haselgrove modestly thanked the Society for his Europa prize along with his students and colleagues across the globe. He noted the importance of continuing to work closely with European colleagues now that the UK is no longer in the EU and spoke of the threats facing many university archaeology departments, emphasising the great benefit and diversity of skills that comes with studying archaeology for those not intending a career in the discipline. Haselgrove mentioned some books and papers that had influenced him over the years, and paid tribute to his teachers at Cambridge and many others since. He reflected on the excellent papers presented at conference and said how the work of both established and upcoming scholars continued to inspire him. Haselgrove finished by heartfully thanking all those involved in organising and facilitating the conference, and his wife Pam, crediting her for her part in everything he does.

Anni Byard (acb53@leicester.ac.uk), University of Leicester

The figurative amongst the abstract: new PhD research into Late Iron Age art

Open any textbook which covers Iron Age archaeology, or a volume specifically on La Tène (or early Celtic) art from the last thirty years, and the style will be described as abstract decoration, symbolic communication, repetitive and even primitive. Items identified as genuinely figurative animals and humans have been described as rare, ritually significant and, generally, have not been thought to be particularly valuable in terms of research. To be clear, discussed here are not the forms which Professor Megaw outlined in his 1970 *Cheshire Cat & Mickey Mouse* paper, related to our brains programmed ability to recognise human faces in abstract shapes which have defined our discussions of so many pieces including, most notably, the Llyn Cerrig Bach

crescentic mount. Rather, this research focuses on items like the creatures on the 5th century BC neck rings from Erstfeld in Switzerland, through to the cattle depictions used to finish firedogs in the first centuries BC and AD in Britain and on the near Continent.

Why, then, should we pay attention to these genuinely figurative forms, particularly in England and Wales? Animal-human relations appear to have been incredibly complex in Iron Age society. From the pits of multiple animal parts at Danebury to the burial of corvids in the walls and floors of temples, like at Hayling Island, animal-human relations clearly have complexity beyond explanations relating to

subsistence farming and economy. Therefore, it is entirely possible that animals in art may also be part of this symbolism or world view, or even perhaps form a tradition of use which is entirely their own. My PhD project, funded by the Heritage Consortium, aimed to find out.

The aims of the project are purposefully simple in attempting to identify and define the use of genuinely figurative animals and humans in the late Iron Age, but the approach is a little bit different from what has gone before. Rather than focusing on an art historical method of investigation or limiting the study to object types traditionally defined as part of the corpus of early Celtic art, this study focuses on a more empirical approach. Art here has been treated and stored as data within simple, relational databases. In terms of sample, the study aimed to collect every appropriate object from within England and Wales to test a total sample approach, based on depiction style rather than object type. As well as focusing on ascertaining whether animals in art related to the structured deposition of their remains and evidence of their treatment in life, the study also asked questions about other aspects of artistic evidence, such as investigating whether certain species were used on certain objects, whether certain colours were used for eyes or further decoration, and whether there is any evidence of specific geographical preferences for certain forms over others. It also asks questions about manufacturing techniques and consistency and, where possible, chronological patterns.

Coinage has not been formally included in this study for two important reasons. Firstly, the limitations of a PhD project require sample control, and a study of coinage would have required not only consideration of the coin type, but potentially study of whole die series. Secondly, and more importantly, there has not yet been sufficient work to fully understand the relationship of the art of wider society to the art of the die engraver when it comes to animal and human forms. However, coins were considered where imagery between the two groups of material culture showed consistency.

The initial results alone have been provocative. Firstly, the study identified 771 artefacts; 551 (71%) were clearly identifiable as representative of specific animals (the remaining items are too damaged or are too stylised to be able to assign a species with certainty). When compared to an estimation of the overall quantity of late Iron Age artefacts decorated in the La Tène style in Britain (estimated to between 2750 and 3000 artefacts based on Technology of Enchantment Database figures in 2012 and adjusting for new finds), this makes up for a staggering 28–25% of the corpus. Genuinely figurative forms, therefore, are an established part of the Iron Age artists' repertoire on this side of the Channel, in what appears to be a definitive increase in the use of these forms in metalwork in the first century BC (for unknown reasons).

So where has all this data come from and why hasn't this been recognised before? The answer lies with the Portable Antiquities Scheme, which houses c.53% of all the data for the study, some of which was not recognised as Iron Age in style. This is by no means a criticism but serves to highlight the importance of investigations into this highly valuable, open access dataset and being able to feedback new findings to colleagues effectively.

In terms of specific results, bovines dominate as the most popular animal form, a trend which appears to begin in the first century BC but matures in the 1st and 2nd centuries AD. Horn capping (spherical ends to the horns) appears to denote specific high-status associations with economic wealth and are a useful dating marker based on current evidence (100-75 BC – AD 70/100).

Depictions of humans include those of males and females as evidenced by hair style in association with clear biological sex indicators (which was often assisted by coinage), but also of previously unidentified gender fluid figurines which appear to be constructed of a male hair style but no clear biological sex indicators.



Left: BV126, firedog recovered from Welwyn Burial A in 1906; BM1911,1208.2 © Trustees of the British Museum (CC BY-NC-SA 4.0)

Right: HU56, human figurine showing male La Tène slicked back hairstyle (red circle), with no clear biological sex indicators, from Anglesey, Wales; PAS ID: LVPL-2A28C3 © National Museums Liverpool (CC-BY-SA)



One of only three known forms of a specific double bird headed cosmetic mortar, the other two of which have been found in Arras and Bibracte in France, from Bedfordshire; PAS ID: BH-FC0145 © St Albans District Council (CC-BY-SA)



Humans are followed in popularity by birds, many of which can be identified as either ducks or swans/geese. Interestingly, there are only three examples of corvids in wider art, and this seems to suggest a particular avoidance of portraying this bird type, which may be related to their use or association with ritualised contexts. Unlike other species, there is no specific reason yet decipherable for the importance of waterbirds or the use of birds in general. However, an association with watery landscapes, important areas for ritual deposition activity, cannot be ruled out. It could, however, be nothing more than aesthetic preference.

Another surprising result has been the unexpected manufacturing consistency in many of these items, leading to twenty-two new broad typologies, from stud bird fittings to bovine swing bucket handle escutcheons. Some of these phenomena also appear specific to regions, such as the *plastic* style derived conical fittings of East Anglia and the banded nose bovine vessel fittings of Northern Wales.

Though this is only a brief overview, the study has so far demonstrated that a data-led, total sample approach to this research area can provide new and important findings out of a complex dataset, challenging older hypotheses against new data. Additionally, in the acceptance that not every motif may well be imbued with symbolism, it is also not falling into traps of being overtly functionalist or deterministic in its conclusions or overall approach. Once submitted, the new



BV202, East Anglian conical fitting recently donated to West Stow Museum, the 'Hoxne Beast' © West Suffolk Museum Service (photo by author)

finds classifications will be disseminated via open access data sheets, whilst the overall results will hopefully be published more traditionally, though still within the sphere of open access publishing.

Acknowledgements

Many thanks are due to my ever-supportive supervisors Dr Peter Halkon (Hull) and Dr Julie Bond (Bradford), as well as the Finds Liaison Officers of the Portable Antiquities Scheme.

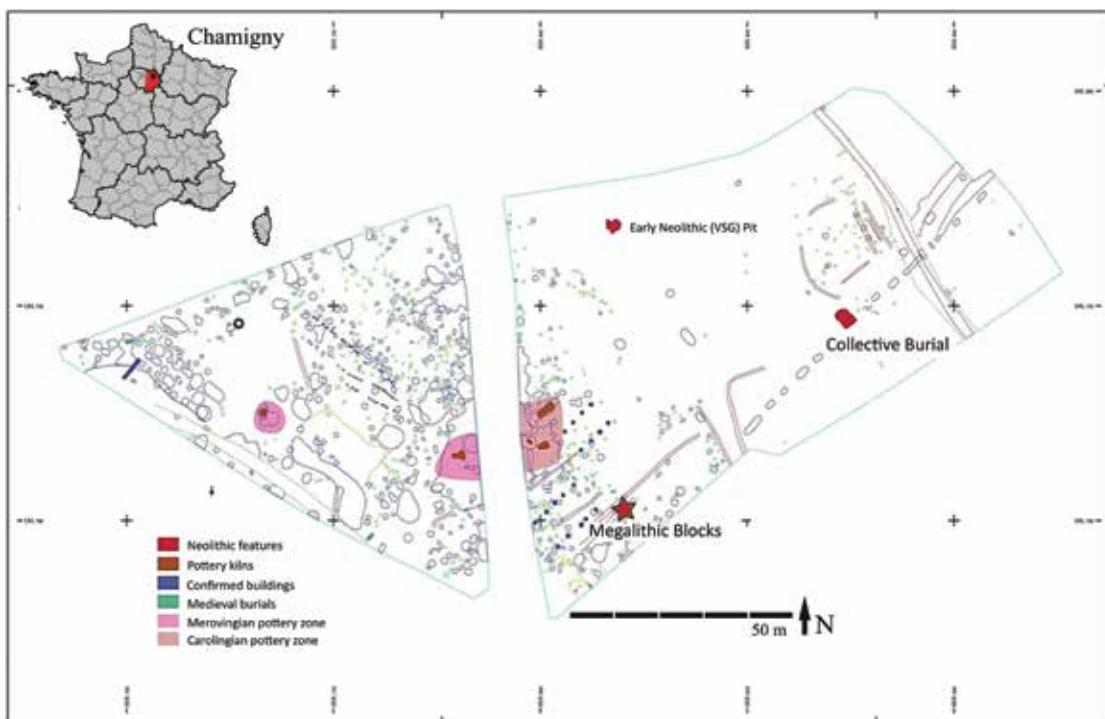
Reb Ellis (rlearchaeology@gmail.com), University of Hull

The discovery of an anthropomorphic sandstone stela at La Grande Maison (Chamigny), Seine-et-Marne, France

During a rescue excavation undertaken in 2018 by the Institut National de Recherches Archéologiques Préventives (INRAP) at Chamigny (Seine-et-Marne), around 50 km to the east of Paris, three megalithic blocks, two of which are decorated, were discovered within 60 m of a collective grave containing burials radiocarbon dated to between c.3350–3390 cal BC and 2860–2480 cal BC. While the external architecture of the tomb was disturbed by potters' kilns associated with the medieval village, the collective burial is itself remarkable in being divided into two levels by a carefully arranged layer of paving. The burials were accompanied by a rich ceramic and lithic assemblage (including a flint dagger) dating to the Late Neolithic and Early Bronze Age.

The Chamigny blocks are of locally available sandstone, and technical analysis, supplemented by ongoing experimental work, is presently revealing how they were worked. All three blocks were found on the same level beneath surface silts. While Block 2 is undecorated, Block 3 bears three delicately incised curving lines converging towards a point that would lie beyond the edge of the block itself. Analysis of Block 1, found with its decorated face to the ground, has shown that it is an anthropomorphic stela with a number of iconographic features that may reflect local contacts with different communities over a large part of Western Europe. Block 1 has a naturally rippled surface bearing a number of decorations. Around 1 m from the base is a belt-like motif

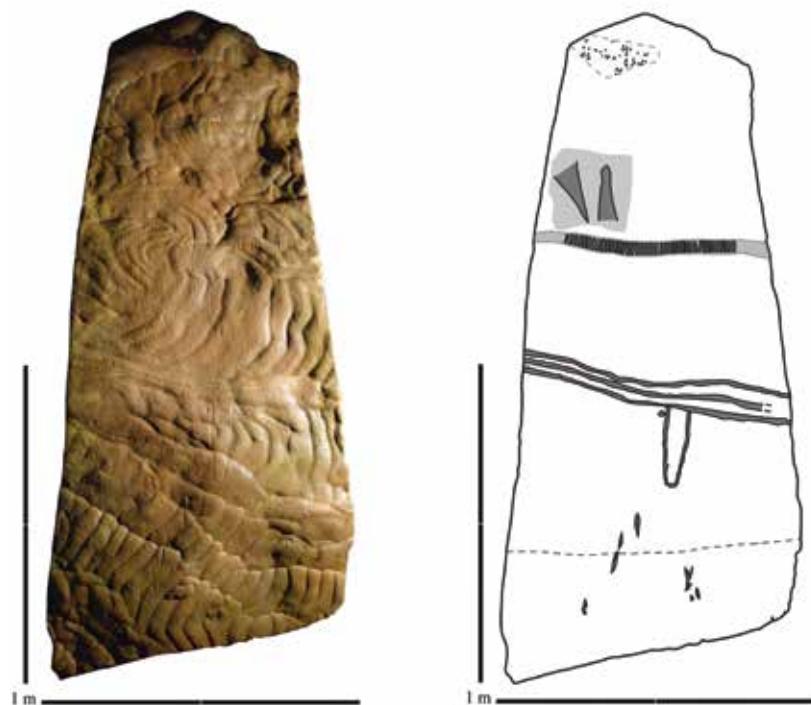
Location of the megalithic discovery at Chamigny (Image: C. Bertrand, Inrap, and R. Jallot)



made up of three pecked lines. Immediately beneath this are a small, pecked 'cupule' and an elongated U-shaped motif that may represent a dagger or penis case. A notched horizontal band suggestive of clothing appears around two thirds of the way up the block, immediately below two triangular motifs reminiscent of daggers or polished stone axes picked out in bas-relief. Finally, a small area of pecking can be seen close to the top of the block.

The overall impression is of a dressed and armed human figure, possibly male. In the Paris Basin human representations are known from hypogea to the west of Chamigny, on long barrows in the west of the Île-de-France, and in rock

shelters. Occasional standing stones in the region may also represent stylised figures. However, the triangular motifs on the Chamigny stela also suggest longer distance connections, recalling both the axe carvings associated with several Armorican megaliths and the metal daggers of Remedello type dating to c.2900–2500 cal BC represented on several stelae in the Alps and northern Italy. A notched band similar to that noted on the Chamigny stela occurs on the back of the Guidel stela in Brittany and the belt motif occurs on stelae in Germany (Schafstädt, Saxony-Anhalt) and Aveyron in southern France. The U-shaped object finds possible parallels amongst motifs on the southern French Rouergue anthropomorphic stelae. In addition to the clearly worked



Technical survey of the Chamigny Block 1 anthropomorphic stela (Image: R. Jallot and J. Masson Mourey)

anthropomorphic stelae, roughly pointed upright stones arranged in rows in ascending order of height form parts of the structure of certain 3rd millennium BC tombs in Morbihan (Brittany), the Centre-Ouest and the western Île-de-France. The use of stones of unusual size or colour has been noted at various sites in France as well as in Britain and Brittany, though whether the French examples represent re-used stelae is hard to say.

The position of Chamigny at a riverine ‘crossroads’ raises questions about the extent to which its motifs may reflect cultural interchanges occurring in this region and the roles played by travellers and residents. Did the stone stelae and their archaeologically attested wooden equivalents represent specific individuals, whether real or fictitious? While this remains speculative, it is of interest that their primary associations with domestic and funerary sites (and occasional later incorporation within the latter) as well as at a number of significant natural locations, suggest that each stela probably

held a particular meaning for those that erected it. The semi-abstract nature of the Chamigny stela, as well as its proximity to a communal grave, also raises fascinating questions about how such objects may have helped to link the worlds of the living and the dead and, from a British and Irish point of view, the extent to which the belief systems underpinning the creation and erection of the Chamigny stela may have been shared by the people responsible for raising standing stones in our own islands.

Acknowledgements

The Brayer family, E. Mens, C. Allais, Charlotte McMillan, N. Mahé-Hourlier, J-M Gouedo, L. Pecqueur.

Rosalie Jallot (rosalie.jallot@gmail.com) UMR 8215 Trajectoires Inrap; Jules Masson Mourey (julesmassonmourey@yahoo.fr) Université d'Aix-Marseille, LAMPEA; and Mike Copper (m.copper1@brad.ac.uk) University of Bradford

It's a dog's life? Reconsidering the human-dog relationship in Mesolithic north-west Europe

Dogs were the first animal globally to enter into a domestic relationship with people. Dogs are also the only domesticate whose appearance precedes the emergence of settled agriculture across the world, and as such, provide a fascinating insight into early domestication processes. Domestication significantly altered the genetic, behavioural and phenotypic characteristics of canids, taking them from wild wolf populations to the most popular pet species held in households globally today.

At present, dogs are found across the world – and show huge variation in their form, shape, size and colouration. In fact, looking at some dog breeds side by side today, it's hard to imagine they are the same species. However, despite attracting significant academic study, the processes, timings and locations of dog domestication still remain unclear, and we still know relatively little about the earliest domesticated dogs in Europe, dating to the Mesolithic period.

Genetic work in recent years has attempted to address some of the questions surrounding dog domestication. The current ancient DNA data available for prehistoric dogs globally suggests a potential duel, independent domestication of wolf populations in Eastern and Western Eurasia before the advent of settled agriculture. This domesticated dog population then appears to have dispersed alongside humans into Western Europe, where they partially replaced an indigenous Palaeolithic dog population. However, more genome-wide data from Mesolithic and Late Upper Palaeolithic dogs is required in order to test these domestication hypotheses.

Furthermore, whilst current research offers an ever more detailed picture of dogs, it often provides primarily genetic and biological answers to the question ‘what were dogs in the past?’ In recent years, social zooarchaeology research

has started to consider animals in the Mesolithic in social terms, beyond just their economic or subsistence value. This approach examines how human interactions and relationships with specific animals may have developed, leading to particular treatments of animals, and their remains, by humans. Mesolithic social zooarchaeological research to date has predominately focused on larger, iconic species such as red deer or wild boar, however, and human-dog relationships remain under-explored.

In order to think about the social relationships between humans and dogs, we must be wary of our modern perceptions of dogs; although we regularly see them as ‘(hu)man’s best friend’, dogs can have numerous different roles in society, from companions and working dogs, to strays and even dangerous individuals. Equally, in some societies, dogs may be utilised for hunting or sled-hauling, but they can also be sacrifices, scapegoats, spiritual substitutes or food. The question of ‘what were dogs in the past?’ is, therefore, both complicated, and highly contextual. To address this, we need to consider European Mesolithic dogs within a social zooarchaeological framework – and examine not only the skeletal remains of the dogs themselves, but also the wider assemblages of archaeological material they are recovered with – to consider the roles dogs fulfilled in the Mesolithic, and how these would have shaped human-dog relationships.

It is highly likely that Mesolithic dogs took part in hunting activities, and also offered protection and companionship, although there is no definitive evidence that dogs were used to pull sleds. During daily life and activities (e.g. hunting events), dogs would contribute their own unique physical and sensory abilities, such as detecting predators or tracking prey through scent. Therefore, human-dog activities like

these can be thought of as mutual and co-operative, where both humans and dogs contribute as active individuals. In ethnographic studies, the recognition of dogs utilising their own unique abilities within such activities is key to humans coming to understand them as sentient and social individuals, which then shapes the way humans treat them in life, and in death. However, we can also think about how living with dogs changed human lives; the particular abilities and habits of dogs may have altered the species humans hunted, the methods of hunting used, or the ways Mesolithic communities moved around their landscape. This would subsequently impact the tools humans made and used, the places they lived, and the food they ate. Sharing lives with dogs would, therefore, lead to humans developing a range of particular relationships with, and understandings of, specific dogs, and these dogs in turn would have a hand (or paw) in shaping human lives and identities.

These relationships in life can be considered through the treatment of dogs in death in Mesolithic Europe. These were wide ranging – again suggesting the human-dog relationship was complicated and contextual. At Skateholm II (Sweden) one dog is buried on its own with lavish grave goods, whilst another was decapitated or strangled before being deposited with a human in another grave demonstrating that there was no uniform treatment of all dogs, even on the same site. At Vedbaek Gongehusvej 7 (Denmark), human and dog remains were cremated and deposited together. At Star Carr (UK), a whole dog was placed into the wetland lake-edge, contrasting the disarticulation afforded to many of the other animals deposited there. At Hardinxveld-Polderweg (Netherlands) some dogs were buried, whilst others were disarticulated before deposition in wetland edges, echoing the treatment of human bodies at the site. These differences in mortuary treatment are undoubtedly the result of specific spatial and temporal practices of Mesolithic populations. However, differing treatment of dogs at the same site also indicates they may be manifestations of the specific relationships humans developed with particular dogs during their lives together.

Finally, even after death, dog remains appear to have remained active in Mesolithic life. At a number of sites, dogs are represented by single or very low numbers of skeletal elements, such as the single dog tooth recovered from Blick Mead (UK). These may represent parts of dogs that were intentionally curated as objects by humans, perhaps keepsakes or amulets, a practice which has been identified in other smaller mammals in the Mesolithic. At Asnæs Havnemark (Denmark), dog limb bones appear to have been preferentially selected over the bones of other species to make fish hooks. There is no clear functional reason for this, which suggests that human understanding of, and relationship with these dogs may have contributed to the intentional practice.



Above: The Star Carr dog skeleton in situ. Photograph: Milner et al. 2018 © Star Carr Project (CC BY-NC 4.0)

Right: The single dog tooth recovered from Blick Mead (UK). Photograph: Rogers et al. 2019



The processes, timings and location of dog domestication still remain unclear. The generation of further ancient DNA data from early prehistoric material will aid our understanding of the earliest domestic dogs, their ancestry and perhaps even their physical characteristics. However, as scientific research continues to provide new discoveries, it is vital that our interpretive approaches keep pace. We must ensure new data is considered in terms of the complicated social and contextual character of the entwined lives of humans and dogs in the Mesolithic, and in the past more broadly.

Sophy Charlton is a Postdoctoral Research Assistant in the PalaeoBARN group at the University of Oxford, utilising ancient DNA to help understand dog domestication and genetics. **Nick Overton** is currently a Research Associate at the University of Manchester and specialises in the use of zooarchaeological evidence to examine human-animal relationships in the past. **Amelia Halls'** undergraduate research compiled a catalogue of dog, wolf and canid remains from Mesolithic north-west Europe, and examined it within a social zooarchaeology framework, which was awarded the runner up prize for student dissertations by the Prehistoric Society. Together, their research is working towards publishing a new synthesis of humans and dogs in the Mesolithic of north-west Europe.

Sophy Charlton (sophy@palaeo.eu), University of Oxford; Nick J. Overton, University of Manchester; and Amelia Halls, independent researcher

The deadline for submissions for PAST 100 is 4 February 2022. Contributions to Editor, Susan Greaney, English Heritage, Bristol and Cardiff University, Cardiff, UK. Email: pasteditor@gmail.com. Contributions as e-mail attachments are preferred (either .docx or .rtf files) with illustrations sent as .jpeg, .tif or .pdf files. The book reviews editor is Pippa Bradley, 23 Feversham Road, Salisbury, SP1 3PP. E-mail: p.bradley@wessexarch.co.uk. Queries over subscriptions and membership should go to the Society administrator at the London address on the front cover. E-mail: t.machling@ucl.ac.uk.