

Glass News

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*Coronavirus (COVID-19) glass sculpture created by artist Luke Jerram in tribute to the global effort to combat the pandemic © Luke Jerram
<https://www.lukejerram.com/glass/>*

Welcome to Glass News 48!

We are delighted to be able to bring you the current issue during these difficult times and hope that it finds you well. Apologies for the delay in getting this issue to you which was unavoidable in the current situation.

Business pressures have meant that Martine Newby Haspeslagh has had to step down from her role as President of the Association. The Board of Management reluctantly accepted her resignation and has thanked her for all her efforts on our behalf. The Board have agreed that Justine Bayley will serve as Acting President until our AGM when we will elect a new President.

The Board have also decided to postpone this autumn's Study Day in Newcastle (see page 2) as it is not practical to hold a physical meeting due to the Government's social distancing measures. In its place we will be holding a free, half-day meeting on 'Recent Research in Glass' via Zoom. Details are still being finalised so

please keep an eye on our website for details. A brief AGM will be held during this meeting.

Changes to Glass News

We must also thank Rachel Tyson and Andrew Meek who are handing over the editorial reins to a new team: Victoria Lucas, Eleonora Montanari and Tim Penn. The AHG Board have decided we need to improve how we communicate with you, our members, so we are looking at possible changes to Glass News. These include increasing the use of our website (www.historyofglass.org.uk) and e-mail news for up-to-date glass-related news while retaining Glass News for longer articles, book reviews and conference and study day papers. To allow full colour illustrations and more papers, our initial thoughts are that Glass News will be published as a pdf rather than printed. However, we would be very interested in any feedback or suggestions from members that would help in our discussions.

Contact details can be found on page 3.

While every effort is made to check the content of the articles and reviews, Glass News does not accept responsibility for errors.

THE ASSOCIATION FOR THE HISTORY OF GLASS

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AHG STUDY DAYS

Update on Glass in the North

The AHG meeting 'Glass in the North', dedicated to the memory of Jennifer Price, has now been rescheduled to Spring 2021 (new dates tbc). The structure of the event remains unaltered: the first day of the meeting will be based at Vindolanda Roman Fort and the second day will include visits to some famous glassmaking sites in north-eastern England. Updates and further details will appear on the AHG website as they become available, or please contact Victoria Lucas and Eleonora Montanari via email: glassinthenorth@gmail.com

AHG GRANTS

Grants are available from the Association for the History of Glass, for educational or research activities consistent with the Association's charitable aims. These could include, for example, attendance at a conference to present a lecture or poster, a study visit, fieldwork, or publication of scholarly works. There are no restrictions on who may apply or on the topics of applications, which will be judged on merit. Multiple applications in different years will be considered with individual awards up to £500. A list of grants that have previously been awarded can be found on the AHG website.

An application form may be downloaded from the website, or can be obtained from the Honorary Secretary, Sally Cottam, at ahgstudydays@gmail.com, or writing to The Association for the History of Glass Ltd, c/o The Society of Antiquaries of London, Burlington House, Piccadilly, LONDON W1J 0BE.

CONFERENCES

22nd Congress of L'Association Internationale Pour l'Histoire Du Verre

13th – 17th September 2021
Lisbon, Portugal
First Circular and Call for Papers

Please note that all of the following information may be subject to change due to the COVID-19 pandemic. Please visit the conference website for up to date information:

<https://eventos.fct.unl.pt/22aihv>

The 22nd AIHV congress will be organised by VICARTE Research Unit and Department of Conservation and Restoration from the Faculty of Sciences and Technology, NOVA University of Lisbon. The scope of

the 22nd AIHV Congress embraces all strands of glass knowledge and invites authors to submit their contributions to a wide range of fields of interest centred around glass. Submissions related to all aspects of glass history will be welcome but special attention will be given to consumption and diffusion of glass 'on the two sides of the Atlantic' from antiquity to modern times. The congress will be organised in order to combine an exciting programme of lectures in parallel sessions and posters, museum visits and the opening of a special exhibition organized within the congress. A post-conference tour will be organised.

Provisional Programme

Monday, 13th	Registration, Lectures	Opening Session,
Tuesday, 14th	Lectures and Visits	
Wednesday, 15th	Day at FCT NOVA, Lectures, Visits, Conference dinner	
Thursday, 16th	Lectures and Poster Session	
Friday, 17th	Lectures and Closing Session of the Congress	

Contributions

Prospective speakers should submit a 250-300-word abstract by 30th November 2020. Please send abstracts using the submission form available on the website <https://eventos.fct.unl.pt/22aihv> and send it as an attached file to 22.aihv@campus.fct.unl.pt. Presentations should not exceed 20 minutes. The official languages of the congress are English, French and German. There will be no simultaneous translation. The Congress themes are expected to focus on the history, archaeology, technology, archaeometry, and conservation of glass from the entire world.

Provisional Timetable

April 2020	1st circular with general information and call for papers
30 November 2020	Deadline for receiving abstracts
30 March 2021	Notification with acceptance of Abstracts
May 2021	2nd circular and provisional programme
30 June 2021	Deadline for booking with early registration discount
31 December 2021	Submission of manuscripts for publication

Congress Fees

	Before 30/06/2021	After 30/06/2021
AIHV Member	€ 220	€ 260
Non-Member	€ 280	€ 320
Students	€ 130	€ 150
Accompanying Person	€ 130	€ 150
Purchase of the Proceedings	€ 60	€ 60

Further Information

The main source of information about the congress will be our website <https://eventos.fct.unl.pt/22aihv>. All enquiries must be addressed to the official congress email: 22.aihv@campus.fct.unl.pt or, if necessary, to the following address: Prof. Inês Coutinho, Unidade Investigação VICARTE – Vidro e Cerâmica para as Artes, Faculdade de Ciências e Tecnologia – Universidade Nova de Lisboa, Hangar III – Campus da Caparica, 2829-516 Caparica, PORTUGAL.

ICOM Glass

ICOM Glass, the International Committee of ICOM devoted to museums and collections of glass, will join the 22nd AIHV Congress in 2021.

Last time ICOM Glass joined up with the AIHV triennial congress was in 2015, in Fribourg - Romont, Switzerland. It proved to be an excellent opportunity to catch up with glass colleagues from all over the world, to make new contacts, and to hear about the latest in glass research.

ICOM Glass members will share the AIHV programme and have a business meeting (members-only) during the week. If members want to give a presentation, they can present their proposal to the AIHV conference.

For more information about ICOM Glass:
<http://glass.mini.icom.museum/>

AFAV Conference Postponement

Due to the current situation with the COVID-19 pandemic, the organisers have announced the postponement of the AFAV international conference which was scheduled to take place in Nantes in October 2020.

The conference will now take place from May 16th to 19th 2021. These dates may be subject to change.

Please visit the conference website for further updates:
<http://afaverre.fr/Afaverre/>

NEWS

Have I Got News for You

BBC1 Friday 29th May 2020

We were very proud to be featured on *Have I Got News for You* in May. Glass News was the guest publication for the *Missing Words* round. Martin Clunes joked that “You can get it online, as long as you use Windows”.



Glass News on Have I Got News for You © BBC

REMINDER

Would you like to see the photos in this issue in colour? We can send a colour PDF version of this issue of *Glass News* on request **TO MEMBERS AND SUBSCRIBERS** (in addition to your paper copy – we know you like something to read in the bath!). Please email the editors if you would like a PDF copy.

FACEBOOK AND TWITTER

To keep up-to-date on news and current research on the history of glass visit:
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Finds • Research Ideas • Enquiries • News Publications • Conferences • Queries • Events

Please send your contributions for future issues of *Glass News* to the editors:

Victoria Lucas, Eleonora Montanari and Tim Penn
ahgeditors@gmail.com

Heads and Tales

Sally Cottam

Honorary Secretary, Association for the History of Glass
sallycottam@hotmail.com

Jennifer Price, the former President of this Association who died last year, once confessed that for her, the most exciting part of being a glass specialist was the moment when she opened a box of fragments for the first time. She is of course best known for her work on some of the most important Romano-British excavations of the last 50 years, but she was also often sent random, unsolicited fragments of glass with a polite request for her opinion. Some came from local archaeological groups, asking her to identify what they had uncovered. Other pieces came from museum curators, curious about an object that had sat long undisturbed on a dusty shelf. Other odd fragments were collected and sent by enthusiastic field-walkers from across North Yorkshire where she lived.



Figure 1: Fragment of engraved vessel © S Cottam

Like many visitors to her study (once the teetering piles of books and files were moved aside to find somewhere to sit), I would often be passed a fragment of glass that she had just extracted from the latest parcel to be sent to her. She would then inevitably ask, with a gleeful smile, ‘Well what do you think of this then?’

One of my tasks this past year – as her long-term collaborator in glass research – has been to sort through her office and return some of these glass fragments to their original home. At the back on one of her desk drawers, I came across a crumpled brown paper envelope containing a small plastic box. Written on the outside were a few words in ink in a small spidery hand, which I recognised as that of the eminent glass scholar Donald Harden. An expertise in deciphering near-illegible handwriting is a prerequisite of any Finds Specialist and

it was just possible to read the words ‘Fragment of flint-engraved glass from near Corfe Castle’.

Inside the box was a small fragment (Fig.1) from the rim of a pale yellow/green vessel. The colour and thickness, along with the tiny bubbles within the glass, indicate a 4th-century vessel. The rim is curved, cracked-off and very lightly ground and the upper body slightly convex. Only a centimetre of the rim edge survives, so it is difficult to calculate the diameter, but it is in the range of 100-110mm, that of a cup or small bowl. Tantalizingly, on the upper body, is a small area of incised decoration showing part of what appears to be a human head.

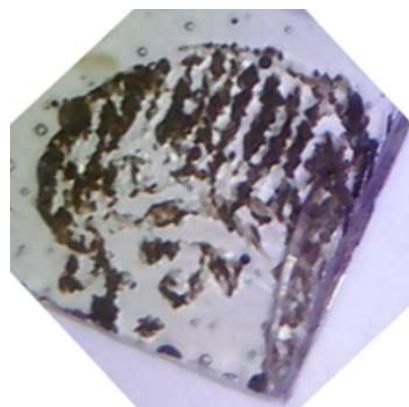


Figure 2: Close-up of engraved head © G Lewis

The figure could be either male or female and is looking to the viewer’s left in semi-profile. It is difficult to decipher the hair-style, which may be short or long. The outline of the head on the right is confused by a strain crack in the glass, but there appears to be evidence of either a beard or a long tress of hair (Fig.2). Nevertheless, the eye and nose are clear and have been executed by the clever use of short freehand strokes. This style of decoration is well-known on a distinct range of 4th-century vessels, nearly always open convex bowls. The defining feature is the use of short parallel scratches to thicken the outline of the body of the figures represented. The style was used to create vivid scenes showing hunting expeditions, stories from classical mythology and episodes from the Bible (Harden 1987, 226-230 nos.126-128). The method is best represented in Britain by an almost complete bowl with a hare-hunting scene from Wint Hill in Somerset and is commonly referred to as the ‘Wint Hill’ style (Harden 1960).

What the full scene might have been on this vessel is impossible to determine. There is no trace of the customary motto running below the rim, usually urging the owner to live a long life and enjoy using the vessel. It may be that the fragment broke between letters, though very occasionally no motto was present. This style of decoration is found on 4th-century vessels across the western provinces, but a concentration of finds in the Rhineland region has often led commentators to suggest Cologne as the location of the workshop/s where they were produced (Harden 1960, 79; Chew 2003, 91).

Whilst the Wint Hill bowl itself is the only example from Roman Britain on which the entire decorative scheme is preserved, small fragments are known from more than thirty other British sites. Corfe Castle however, was unknown to me as a location for a 'Wint Hill' fragment, so I set about the task of tracking down where this fragment might have come from. An article on late Roman decorated glass by Jennifer Price from 1995 may provide a clue to its exact provenance. In the section summarising the 'Wint Hill' type vessels from Britain, she mentions a small fragment from Norden in Dorset (Price 1995, 27). The site lies in the shadow of Corfe Castle and was a centre for industrial activity (including the working of Purbeck marble) that continued into the 4th century (Sunter and Woodward 1987). No information is given as to the decoration on the fragment, but a further clue is provided by the description of the Norden vessel as a 'cup'. Our piece, with its diameter of around 100-110mm, would fit this description. 'Wint Hill' style decoration is almost always found on shallow convex bowls with diameters of around 180-200mm (Price and Cottam 1998, 124-126, fig.51a), so two pieces from cups uncovered in the same area would be unusual.

No 'Wint Hill' type glass vessel is mentioned in the 1987 publication on Norden and nearby sites, however I understand that additional finds were rescued by local amateur archaeologists from modern quarrying. Perhaps this is one such item that was then sent to Donald Harden, and then Jenny, for identification? If any reader recognises the piece or has further clues to its provenance, then I would be most intrigued to hear.

References

Chew H, 2003. La Coupe Gravée au Sacrifice d'Abraham de Boulogne-sur-Mer, Pas-de-Calais (France). *Journal of Glass Studies*, Vol. 45. The Corning Museum of Glass; 1-104.

Harden D B, 1960. The Wint Hill Hunting Bowl and other related Glasses. *Journal of Glass Studies*, Vol. 2. The Corning Museum of Glass; 45-81.

Harden D B, 1987. *Glass of the Caesars*. Milan. Olivetti.

Price J, 1995. Glass Tablewares with Wheel-cut, Engraved and Abraded Decoration in Britain in the Fourth Century A.D., in Foy, D ed. *Le Verre d'Antiquité Tardive et du Haut Moyen Age. Typologie – chronologie - diffusion*. Guiry-en-Vexin; 25-33.

Price J and Cottam S, 1998. *Romano-British Glass Vessels: A Handbook*. Practical Handbook in Archaeology 14. Council for British Archaeology. York.

Sunter N and Woodward PJ, 1987. *Romano-British Industries in Purbeck*. Dorset Natural History and Archaeological Society, Monograph Series no.6.

Vincent Hložník's Stained Glass Windows

Ondrej Šály

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An artwork exhibition of Slovak painter, graphic artist, illustrator and sculptor Vincent Hložník (1919–1997) was made available to the public from January to March 2020 in the city of Poprad, Slovakia, at the Tatra Gallery. On this occasion, many of his stained glass window designs were exhibited. Hložník's stained glass windows, artistically, belong to a unique style of stained glass work.

At the present time, it worth mentioning his stained glass patterns made for the Co-Cathedral in Poprad during the 80s. However, they have never been used for making

stained glass windows. Some of these patterns have been lost since the 80s as a result of the communist regime in the country.

A large portion of Hložník's artwork relates to sacred art. His stained glass decorates many Slovak churches and state buildings. Until 1972 Hložník worked at the Academy of Fine Arts and Design in Bratislava. Even though he had to leave the Academy in 1972, for political reasons, he continued in his creative activities. During the 70s and 80s, Hložník designed stained glass windows for 11 sacred buildings in Czechoslovakia. One

of those buildings was a small Roman Catholic church in Starý Smokovec situated below the High Tatra Mountains close to the Gerlach peak (2655 m. above sea level) and the Lomnický peak (2634 m. above sea level) in Slovakia. For this church, Vincent Hložník designed, in 1977, an interesting stained glass window which portrays English lawyer and philosopher Saint Thomas More (1478–1535). Furthermore, the stained glass also depicts Henry VIII, king of England. This charming church, situated in Smokovec and built in Swiss Chalet style in 1888, was visited by Elizabeth II and Prince Philip in 2008 and by Pope Saint John Paul II in 1995.



1



2



3

1. *Stained glass in Starý Smokovec. Saint Thomas More.*
 2. *Hložník's stained glass patterns.*
 3. *Detail of stained glass. Henry VIII of England.*
- © Ondrej Šály

Starý Smokovec is one of the main attractions for tourists from all around the world coming to the Tatra Mountains. This fact led to the proposal for an installation where every tourist could relate to their own country or social status. Therefore, among the stained glass windows can be found St. Peter and Paul, common to all Christians; St. Cyril and Methodius, Slavic missionaries; St. Elizabeth, significant for Germans, Slovaks and Hungarians; St. Thomas More, famous among the English; St. Dominic Savio, patron saint of young adults; and St. Laura Vicuña for Latin Americans.

Vincent Hložník has gained international recognition. He has created about 35,000 works of art and illustrated more than 300 books. A permanent exhibition of his works exists in a gallery in Žilina, Slovakia. Many of his works include moral messages, such as his paintings expressing antipathy for the Warsaw Pact invasion of Czechoslovakia.

Key literature:

Petránsky, E. 2014. *Vincent Hložník, Posolstvá a vizie / Messages and Visions*. Bratislava: Nedbalka.

Kaľavský E. 2019. "Diela Vincenta Hložníka zdobia slovenské kostoly" In: *Katolícke noviny* 42, 10.

2008. "Kráľovná Alžbeta II. vo Vysokých Tatrách" In: *Tatranský dvojtýždenník* 22, 1–3.

BOOK REVIEW

The Glass Vessels of Anglo-Saxon England c. AD 650–1100

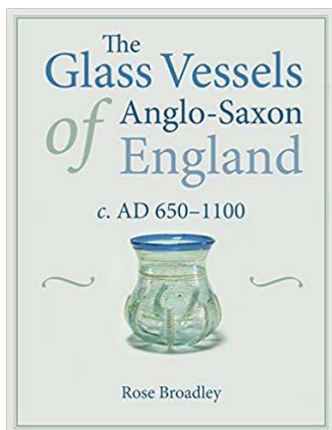
Rose Broadley

Oxbow Books
2020

Paperback, 192 pages,
includes colour photos
and black and white
illustrations, £35

ISBN: 9781789253726

Also available as an ebook



This exciting addition to the Anglo-Saxon glass library investigates the evidence provided by a comprehensive survey of 2847 glass vessel fragments from 23 settlement sites in England from the 7th to 11th centuries. It is not a catalogue: it has a very different focus to and does not replace previous publications including Vera Evison's detailed typological surveys of glass vessels that have been the bedrock of Anglo-Saxon glass studies for decades, largely composed of glass from burial sites. Rather than being a guide to identifying and dating vessels from fragments, it is about understanding the different aspects of the contexts of the glass excavated from settlement sites.

Originating from the author's PhD research, at the heart of this book are detailed quantifications and correspondence analyses demonstrating the relationships between the different characteristics of vessel glass and the sites where they were found. These include emporia,

ecclesiastical sites, and rural estates, with over half from the emporium of Hamwic. The data from this 'national corpus' are used to address questions of glass consumption in Anglo-Saxon society, and trade and exchange networks. Throughout the book the author acknowledges and discusses the biases, inherent in the nature of archaeology, identifying where there are definable patterns. The volume progresses in a logical manner, looking first at the details of the individual glass fragments, then the sites where they are found, and lastly the significance of the glass found at sites of particular types.

The fragments are small: the average sherd length a mere 20.4mm. 52% could not be allocated to a particular form, which makes the statistics particularly well-suited to making sense of the evidence. The research is thorough: for example, the chapter on 'form, colour and decoration' (and also distribution) includes 63 figures (mainly graphical) and 59 colour plates to describe and analyse the glass. These correspondence analyses make it possible to look at a particular glass find, or assemblage, and ask why it does or does not match the expected pattern. Much of the decoration outlined may be familiar, but some less so, such as a trefoil design on a fragment from Butley, and 'grape' moulding on three pieces from Suffolk. The colour photos (whose cost was supported by an AHG grant) are an excellent illustration of the wide-ranging glass colours and decoration, where written descriptions of colour can be so subjective.

The glass is then profiled by site, and the statistical information is used to gain an insight into seventeen sites examined individually, with the remaining smaller sites grouped together. Differences emerge particularly in the glass from emporia and ecclesiastical sites, with the palm-funnel series more common at emporia, and globular beakers at monastic sites, and possible reasons for this are discussed. The sites of Brandon and Flixborough, whose character is disputed, thus show that the glass has a closer similarity to ecclesiastical sites than other types, while the glass from Butley, a site of uncertain character, shows an affinity with glass from emporia. Of the many interesting questions raised is that of the significance of particular colours. Was blue a colour associated with 'barbarians', only becoming symbolic in the Christian church from the 12th century onwards, as suggested by Pastoureaux? If so, why does the monastic site at Jarrow have a higher-than-expected proportion of deep blue glass? Was opaque white glass (a very rare colour) symbolic of purity and thus symbolic to the Church?

Looking at the sites themselves, they are shown to almost all be next to the coast or a navigable river, along the 'monetised' east and south coasts of England. A

relationship is shown between glass finds and imported pottery, with a significant number of sites also having styli indicating an overlap of those using glass also being literate. At seven sites the intra-site distribution of the glass is analysed and interpreted in detail, hoping to illuminate who used glass, when, where, why and how, with some productive results. Some small fragments embedded in floor surfaces from casual losses indicate the original area of use – for example within hearths in buildings at Flixborough, thus interpreted as for dining and residential use. At the monastic site of Jarrow, glass was found in a building interpreted as a guest house, while fragments at Lyminge came from small pits in the residential part of the monastery suggesting some regular use by monastic inhabitants. However, the majority of fragments are within rubbish deposits not connected with particular buildings, although even these give some information as they make the point that the glass was disposed of with tableware of other materials, and flooring material.

The perspective widens in the final chapter, looking at the broader social and economic context of the settlements and how the glass contributes to understanding their nature. This is an exploratory discussion rather than reaching many conclusions, comparing sites in England and northern Europe, and most fruitful for the emporia thanks to the detailed research across the North Sea. Emporia produced 80% of the glass finds in England; the debate over how much of it was traders' stock, how much was consumed there, and if any was produced on site contributes to the discussion about the nature of emporia. At monastic sites the preference for more stable tablewares (for dining in the classical tradition), as opposed to the unstable drinking vessels (more in the Germanic tradition) which dominate at emporia and reasons for these choices suggest the influences and traditions at each. Whether glass indicates elite status is questioned, and does not have a simple answer. Royal settlements appear to have no glass, although it is uncertain whether this is because glass was not high status enough, or due to archaeological bias; more has been found at middle-ranking estate centres.

This book contributes a huge amount of useful information about the glass of the period, who might have used it and how. Having the detailed data from this national corpus of glass and so many examples of how the finds can be interpreted by comparison to the norm is extremely valuable and I wholeheartedly recommend it. An index would have been beneficial to make full use of the quantity of information, but it is a well-illustrated and affordable book. While the author advocates that further research on these assemblages should include a programme of chemical analysis, which will clearly

advance the understanding of production and trade, it is most welcome to have a book focusing on the consumption and social interpretation of Anglo-Saxon glass.

Rachel Tyson

NEW BOOKS

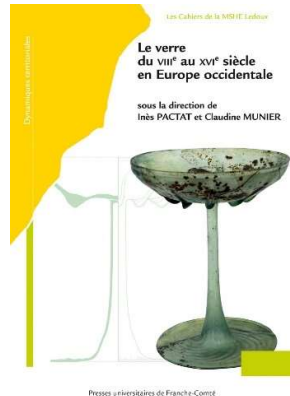
Le verre du VIII^e au XVI^e siècle en Europe occidentale

Inès Pactat and
Claudine Munier (eds)

Presses Universitaires de
Franche-Comté
2020

Paperback, 444 pages

ISBN: 978-2848677231



The 8th international conference of the AFAV, held in Besançon in December 2016, brought together a large number of medieval glass specialists. Presented in these proceedings, the articles cover, thanks to an interdisciplinary approach, the studies carried out on a material which is of interest to archaeologists, historians, archaeometrists, glass-makers and conservators. They offer an overview of our knowledge of the glass from the eighth to sixteenth centuries in Portugal, Italy, Slovenia and the Balkans, with more detailed studies in Swiss, German and French regions, without forgetting also the exchanges with the New World (Canada) at the end of the period. As well as general surveys of regions, there are more detailed studies from excavations in Toulouse, Aix-en-Provence, Lyon, Rennes and Paris colleges, and research on glass colour in Languedoc, pruned beakers in the north Alps, stained glass from Baume-les-Messieurs, gilded and enamelled glass from 14th-century southern France, and a detailed order for southern French glasses from a Sicilian merchant in 1487.

Contact us:

Honorary Secretary: Sally Cottam

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Email: ahgstudydays@gmail.com

See the website for updated information: www.historyofglass.org.uk

If you are not computer-connected and would like further information or to be put into contact with anyone concerning any of the items in *Glass News* please write to the Honorary Secretary.

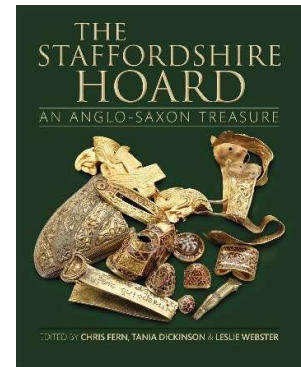
The Staffordshire Hoard: An Anglo-Saxon Treasure

Chris Fern, Tania Dickinson
and Leslie Webster (eds)

Society of Antiquaries of
London
2019

640 pages

ISBN: 978-1527233508



The Staffordshire Hoard: An Anglo-Saxon Treasure tells the story of the Hoard's discovery, acquisition for the nation, and the six-year research project that pieced its fragments back together, identified its objects and explored their manufacture. Written by a team of specialists in Anglo-Saxon archaeology and history, and expert conservators with unparalleled access to the Hoard, the text is illustrated throughout with full-colour photographs, maps and explanatory drawings. Key chapters discuss the decoration and meaning of the Hoard's intricate ornament, the techniques of Anglo-Saxon craftsmen, the religious and historical background, and hoarding practice in Britain and Europe, to place this most exceptional find in context. Finally, the text explores the impact that the find has had locally, nationally and internationally in the twenty-first century.

Twenty-two of the objects in the hoard have glass inlays. Most of these inlays are monochrome, but seven of these objects feature red, blue and white millefiori. The glass inlays were subjected to a programme of scientific analysis, in collaboration with the British Museum, and a discussion of the results of this study can be found in the chapter on Workshop Practice.

Now available to download for free from OAPEN:

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