

contemporary with the Sösdala objects); they are distributed quite widely across England, with buckle plates decorated with punched and linear designs which have some similarity to the Sösdala designs; the Quoit Brooch Style artefacts also have points of comparison with Sösdala, if only as another local metalwork style developing at the very end of the Roman period.

Most of the above comments should demonstrate the wide relevance and interest of this substantial publication for all students of the Migration Period. Overall this is a welcome addition to our knowledge of that period, provoking thought on a number of different topics.

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Tempo e preziosi. Tecniche di datazione per l'oreficeria tardoantica e medievale. (Ornamenta 6). Edited by Isabella Baldini & Anna Lina Morelli. 14 × 21 cm. 213 pp, 95 colour and b&w pls and figs, 2 tables. Bologna: Ante Quem, 2017. ISBN 978-88-7849-125-0. Price: €20.00 pb.

This latest *Ornamenta* volume derives from papers presented at a conference at Bologna in 2014 and centres on issues of establishing chronologies for jewellery and dress items, primarily of high-status character, but looking also to more everyday dress fittings. Of the nine contributions (and 15 contributors), eight analyse late Roman-period to early medieval artefacts; the last one ventures into the 11th century and discusses a rare gold, filigree and gem-decorated 'domical' disc brooch recovered in excavations at a Canonica in the fortified site of Montieri (south-west of Siena). The penultimate paper, by Baldini, looks not at dress items, but an excavated hoard of gilded-silver kitchenware (notably seven spoons), found in a collapsed warehouse at 8th-/9th-century Classe, though with the spoons relating to a collection of items of the 6th and early 7th century, including (based on monograms and designs) one perhaps signifying attachment to King Theoderic's court. Other papers variously consider modes of dating and interpreting objects, chiefly in Italian contexts, but also including Asolati's reconstruction of the scattered components of a gold necklace with pendants, each containing coins of AD 324–50, found with other (since dispersed) treasure in Libya in the 1960s; and Vizcaíno Sánchez discusses diverse personal ornaments from Byzantine-period housing in the theatre at Cartagena in south-eastern Spain. Recovering such objects from controlled excavation helps much in assigning dates otherwise provided through cross-referencing of typology, and allows better understanding of personal roles. Sometimes the picture remains complex, such as for graves at Pisa's Piazza dei Miracoli, where the archaeology and finds (notably here a 'Byzantine-type' buckle with hunt design) span periods of Byzantine to Lombard site occupation and include locals and newcomers (paper by Alberti and Baldassari). Fully 'Lombard' is the well-known Arcisa bow-brooch (at Chiusi Museum) of the first half of the 7th century, with distinctive ribbon, bird and heads decoration; scientifically analysed and a resultant reconstruction made, Pacini tentatively concludes this may be a very good copy of the original done before 1950! Also welcome was the paper by Hilgner (if with some awkward English; a fuller treatment is forthcoming) on garnet and developments in cloisonné design, noting changes in garnet supply and usage from the 7th century AD.

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The Countryside of Aphrodisias. (Kelsey Museum Publication 15). By Christopher Ratté & Angela Commito. 15 × 21 cm. 168 pp, 135 colour and b&w pls and figs. Ann Arbor: Kelsey Museum of Archaeology, 2017. ISBN 978-0-9906623-5-8. Price: \$19.95 pb.

The *Countryside of Aphrodisias* may be a slim volume, but it packs a punch far greater than its size. It presents the results of five years of archaeological survey between 2005 and 2009 in the region surrounding Aphrodisias, an Anatolian city well known for its spectacular Roman and late antique architectural and sculptural remains. This publication is a