The *Lindinis* group of mosaics

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THE *LINDINIS* GROUP OF MOSAICS

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Grouping Romano-British mosaics which are suspected of being by the same craftsmen is nothing new. The late Dr David Smith was the pioneer in this field and initially posited four 'schools' or Groups, which were summed up in his most accessible account, his chapter in A. L. F. Rivet's *The Roman Villa in Britain* (Smith 1969). Without examining these in detail here, they are, from south to north: the Durnovarian School characterised by marine subject matter and hunting scenes; the Corinian School featuring Orpheus scenes and similar compositions at such sites as Stonesfield and Chedworth; the Durobrivan School with distinctive lozenge-based and other geometric schemes; and the Petuarian School with figured scenes within radial schemes; he afterwards recognised a second Corinian group specialising in geometric designs featuring the saltire (St Andrew's cross) (Smith 1984, 368-69). As well as identifying the work of the same craftsmen as a contribution to the history of art and architecture, it can also help with dating by style where archaeological evidence is lacking: if a coin sealed beneath a mosaic at a hypothetical Site A provides a *terminus post quem* (earliest possible date) of, say, AD 350, then a very similar mosaic at Site B, with no dating evidence, can be assumed to be broadly contemporary.

In Smith's model, Somerset lay between two of his 'schools': the Durnovarian Group, notionally based in Dorchester, Dorset, which he later surmised might have been responsible for all the figured mosaics in the south-west Britain (Smith 1984, 370); and the Corinian Saltire Group, mosaicists supposedly from Cirencester, perhaps creating a couple of outlying mosaics at Halstock, just south of the Somerset border in Dorset. But Smith's assumption that marine and hunting scenes were the preserve of a particular group of mosaicists (the Durnovarian) – let alone all mythological ones – is surely an oversimplification, and shared themes should perhaps be seen as the local preference of the elite or a regional style (Cosh 2021). The subject matter, as opposed to any distinctive technique in achieving it, cannot be used in grouping them. The geometric elements of a mosaic are more likely to be part of the mosaicist's repertoire, and certain schemes and motifs would have been used in a very similar or identical fashion on various commissions. This is the most important means of linking pavements, not only in the patterns and motifs themselves but the idiosyncratic method of dealing with them. A technique for creating even the most commonplace patterns had to be consistent among all the individual craftsmen in a team throughout the same mosaic, and this technique – or 'standard operating procedure' in modern parlance – would have been pursued on other commissions elsewhere and can be recognised as such. The mosaicists would surely have had more of a free hand with the geometric elements than the figured ones, which were probably the owner's choice and perhaps selected from illustrated manuscripts in their possession, as has been suspected at Low Ham where scenes from Virgil's *Aeneid* are depicted (Cosh and Neal 2005, Mosaic 207.1); this mosaic was doubtless an object of pride to the villa owner, as it is to the Museum of Somerset in Taunton where it is proudly exhibited today. Geometric mosaics probably did not have the same cachet and were merely decorative, the mosaicist dipping into his standard repertoire, though the pavement had to display quality and a style in vogue at the time.

Notwithstanding Somerset falling between two centres for Smith's 'Schools', there are many mosaics in the county, particularly around the Roman town of Ilchester (*Lindinis, Lendiniae*), which, by the 4th century, may have become a *civitas* capital. This cluster prompted Smith, followed by Johnson (1982, 41) to suggest that there was a 'Durnovarian' *officina* (workshop) in the town. In the 1980s the author noted the similarity between several geometric mosaics in and around Ilchester, unrelated to the Smith/Johnson assemblage, which was termed the '*Lindinis* Group' (Cosh 1989). However, there are a few features in some of them which seem to relate to the 'Corinian Saltire' style. In general it is difficult to distinguish between a style or technique employed at a particular time and the distinct work of individuals. Of course, it may be a bit of each, for we have no idea of how much movement between teams there was – such as a former apprentice moving around and setting up a new team but continuing the patterns and techniques he learned elsewhere. Perhaps we should move away from the idea of discrete groups with a monopoly of schemes and patterns. Nevertheless, the very similar workmanship exhibited on several mosaics around Ilchester points to a Group operating in the area, conceivably based in the town (Fig. 1). Since the author proposed the group and afterwards briefly

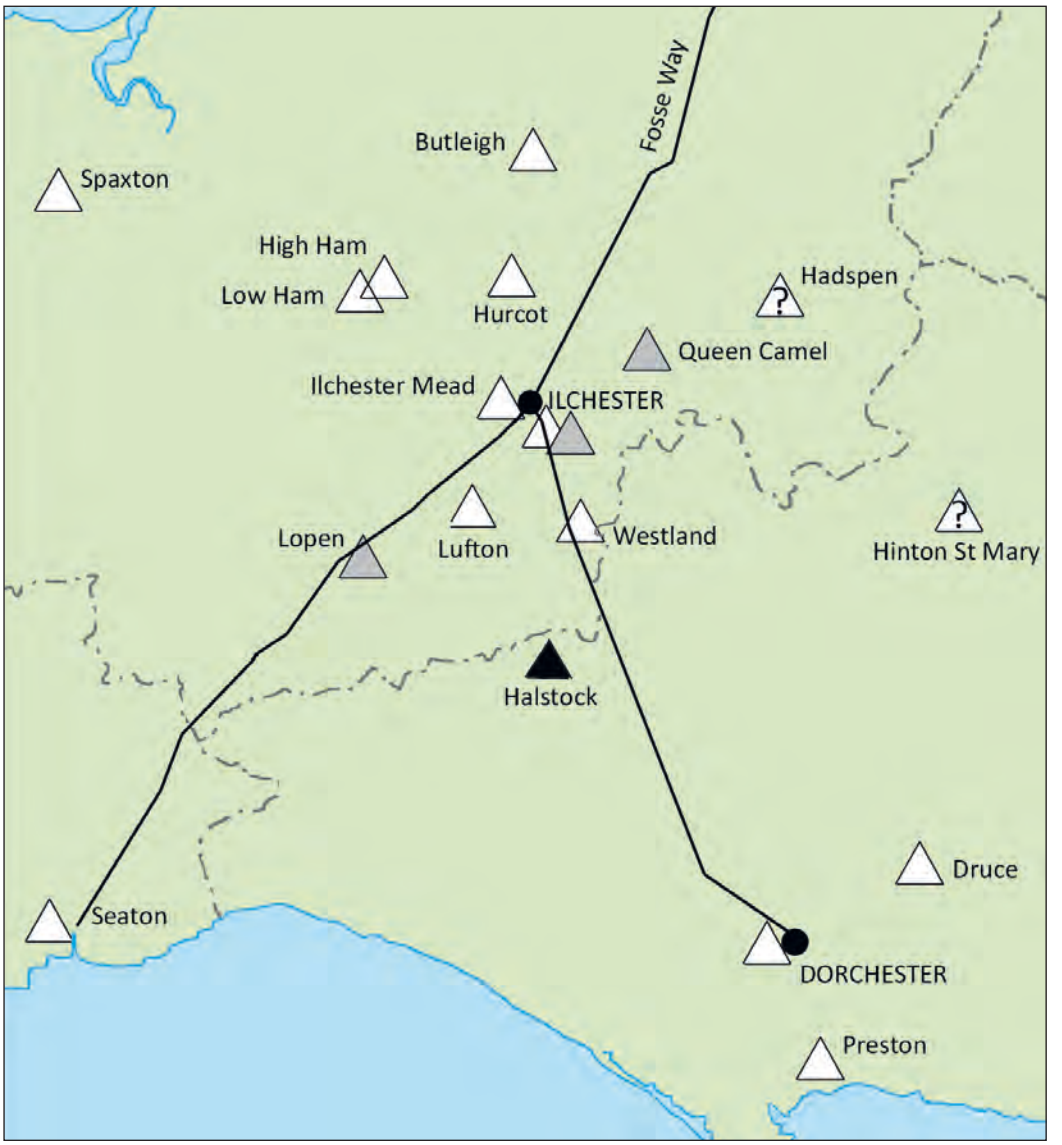

Fig. 1 Map to show sites mentioned in the text (solid black triangle: Corinian Saltire mosaic; grey triangle: Corinian style mosaic with Lindinis *Group features; open triangle:* Lindinis *Group mosaic*

refined it (Cosh and Neal 2005, 29-30), there have been a number of mosaics discovered in Somerset, such as at Butleigh, Hadspen, Lopen and Queen Camel, so that it is time to look again at this possible Group.

The starting point for an assessment of the *Lindinis* Group is the mosaic unearthed at Hurcot in 1827 by Samuel Hassell, who made a watercolour of it, now housed in the Somerset Heritage Centre, Taunton, on which Fig. 2 is based (Cosh and Neal 2005, Mosaic 200.1). The mosaic, found about 8km north of Ilchester, is very helpful, because a significant portion of the panel with four pairs of interlaced squares survived, and it had two additional panels of differing designs presumably by the same craftsmen, which in all, gives a good basis for comparison with other sites.

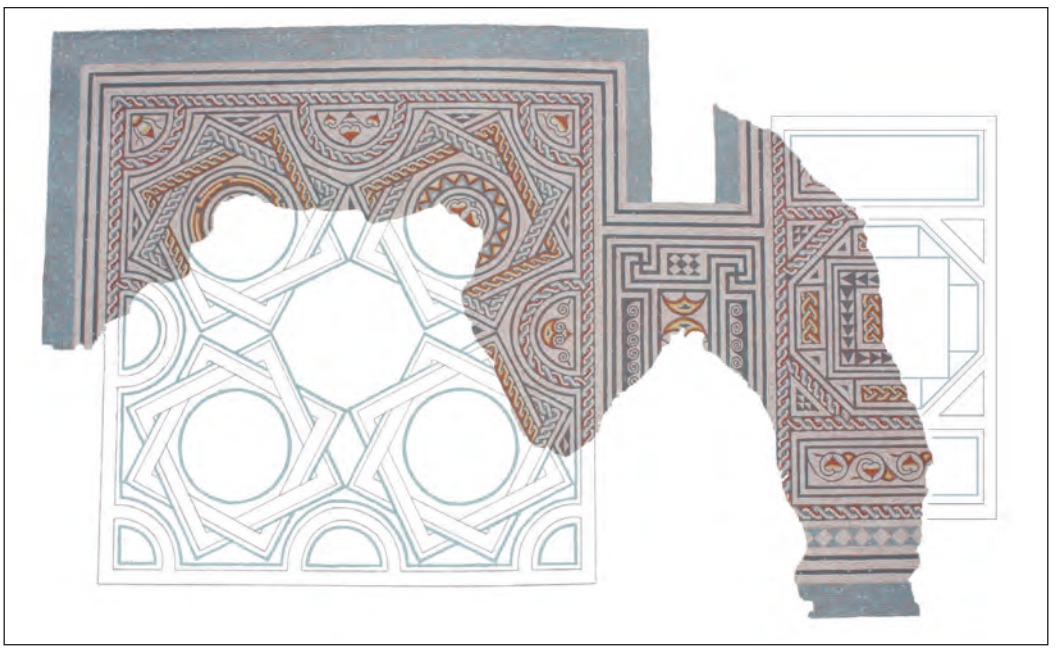

Fig. 2 Hurcot (painting by SRC)

The large panel is very closely matched to one found ten years later in Querns Lane, Cirencester (Cosh and Neal 2010, Mosaic 421.3) – in fact, it is rare to find two mosaic panels so similar (Fig. 3). Not only has it the same scheme drawn and executed in the same way but it shares several of the same motifs. This includes within a lunette the same distinctive form of pelta-urn with volutes which Smith associated with his Corinian Saltire group, in addition to an identical corner motif and a circular band of elongated Z-pattern. Although it is possible that the master mosaicist travelled about 100km from Ilchester along the Fosse Way to Cirencester to undertake a commission there, it is more likely that he moved south, perhaps joining up with craftsmen already working in the Ilchester area who may have already developed their own style, as exemplified in the other panels at Hurcot that cannot be matched in the Gloucestershire area.

Two mosaics with four pairs of interlaced squares like Hurcot's were excavated by Len Hayward around 70 years ago at Ilchester Mead and Lufton, the first just west of Ilchester and the second about 7km to the south west (Hayward 1972; 1982; Cosh and Neal 2005, Mosaics 203.1 and 208.3). At both sites very little of the mosaics survived or were excavated, but enough to be sure that they were the same scheme as the main panel at Hurcot and can be reconstructed with confidence (Figs 4a and b). The colouration

Fig. 3 Querns Lane, Cirencester (painting by SRC)

of the guilloche is identical in the various elements of the design and the group of three dark flattened triangles ensconced by the interlaced squares at the margin occurs at all three sites. The lack of a double row of blue-grey tesserae outlining the interlaced

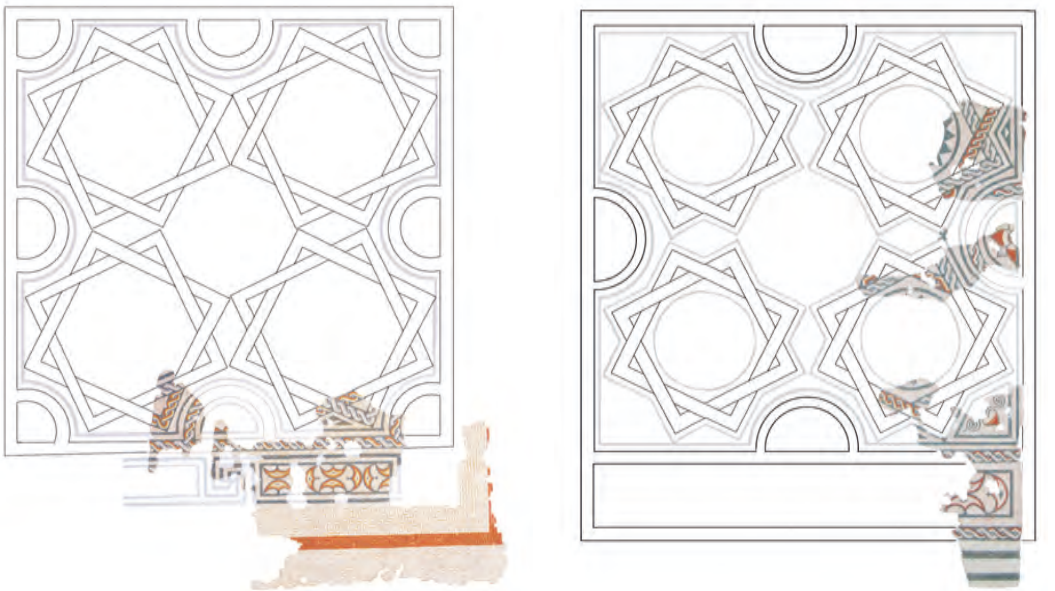

Fig. 4 a) Lufton; b) Ilchester Mead (paintings by SRC)

squares at Lufton is probably on account of the panel being smaller there. Furthermore, at all three sites there is an adjacent row of back-to-back peltae, within spaced swastika-meander at Hurcot and Lufton, while at Hurcot and Ilchester Mead the overall panel is framed by a pair of dark blue-grey lines. There can be little doubt that the same craftsmen were responsible for all three. A single pair of interlaced squares, similarly treated and including the distinctive chessboard arrangements of triangles at the margin, was discovered in South Street, Dorchester in 1905 (Cosh and Neal 2005, Mosaic 165.43) and is also attributable to the putative group. This demonstrates that, unless they were not wholly itinerant, the craftsmen were prepared to travel at least 40km for commissions.

In 2017 a mosaic of the same scheme was excavated at Hadspen villa (formerly known as Bratton Seymour) (The Newt in Somerset 2021, 122-23 with fig.) (Figs 5a and b). Although it shares the scheme of four pairs of interlaced squares with those discussed above and has roughly the same, admittedly rather conventional, colouration of the various elements in guilloche, the motifs and other details differ, so that attribution to the *Lindinis* Group must be in doubt. Unlike the other examples, a part of the central octagon features what appears to be the shoulder of a bust, but because of the differing workmanship at Hadspen, this cannot be taken to mean that the other mosaics of the same scheme originally had figured centrepieces. Nevertheless, because half the mosaic was intact and with modern recording, it could be ascertained that the assumed construction of this scheme based on a regular grid could be confirmed, which was not absolutely certain for those based on a 19th-century watercolour and rather poorly recorded fragmentary remains. This method of creating pairs of interlaced squares is interesting in that the design is not regular but each pair has been drawn using a three-by-three grid (or four-by-four grid if set at 45 degrees). Several mosaics with schemes comprising four pairs of interlaced squares drawn in this way have been found in the west of Britain from Wroxeter to a suspected example at Seaton on the south coast of Devon where only a small part of one corner survived (Cosh and Neal 2005, Mosaic 159.1). With this frequency of the scheme over a wide area, the choice of motifs within it and the scheme of associated panels are an important factor in assigning it to a particular group. Thus at Hadspen, the interlocking T-shapes bordering the panel and the guilloche knots with open flower buds springing from them perhaps link it with pavements in Dorset at Fifehead Neville and Hemsworth (Cosh and Neal 2005, Mosaics 167.1-167.2 and 171.1-171.2) rather than the *Lindinis* Group.

The neighbouring rectangular panel at Hurcot formed by a square containing an octagon and flanked by bands of foliate scroll, is almost identical to a

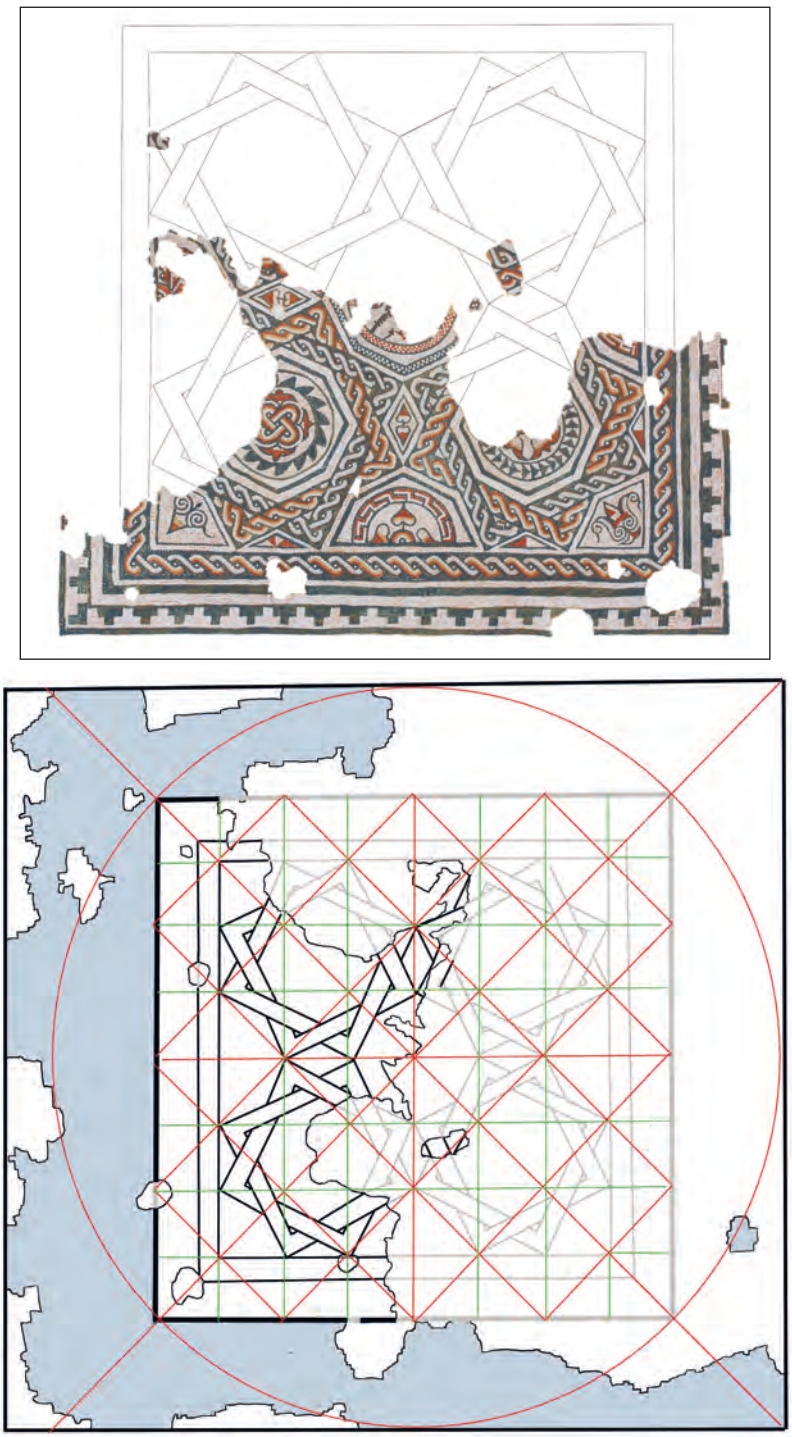

Fig. 5 a) Hadspen (painting by SRC); b) drawing to show construction method (SRC)

Fig. 6 Preston, Dorset (painting by SRC)

mosaic from Preston, near Weymouth in Dorset (Cosh and Neal 2005, Mosaic 177.1) (Fig 6). One difference is that, instead of lengths of three-strand guilloche, simple meanders occupy the rectangular spaces at Preston. However, this somewhat unusual filling occurs in rectangular spaces in a similar position on a simpler pavement at Limington Road, Ilchester (Cosh and Neal 2005, Mosaic 202.24). Although excavation was limited at Preston, it does not appear to have been part of a bipartite room as at Hurcot, but the number of almost identical features in this unusual design leaves little doubt that the same craftsmen were responsible for both panels.

The intermediate panel at Hurcot comprises a band of back-to-back peltae, but, unlike Lufton and Ilchester Mead, the peltae are completely enclosed by spaced swastika-meander which incorporates a rectangle of simple chequers set at 45 degrees. The use of stones of just two colours, dark blue-grey and white, in such a pattern is more typical of 1st- and early 2nd-century 'black-and-white' pavements, as seen in Fishbourne Roman Palace in West Sussex. It is unusual for 4th-century mosaics, but this part of the Hurcot mosaic has close parallels in the area. At High Ham a panel was unearthed in 1861 which was wholly of spaced swastika-meander enclosing squares of chequer-pattern set at 45 degrees. It is flanked by ashlar pattern (imitating masonry perhaps as a stylistic wall for protection against evil spirits). In 2009 a similar pavement was found by Absolute Archaeology directed by Paul Martin and Sam Driscoll at Butleigh villa 24 km north of Ilchester, and the greater part of it uncovered in 2013; although a simpler form of swastika-meander, it includes the same squares of chequer-pattern set at 45 degrees as at High Ham (Cosh 2010; Martin and Driscoll 2014). Another 'black-and-white' pavement of spaced swastika-meander was found at Low Ham (Cosh and Neal 2005, Mosaic 207.2) but there the chequers are conventional; it might well be by the same craftsmen, especially considering the villa's close proximity to the one at High Ham (Fig. 7a-d).

Another feature at Hurcot is the band of poised squares on a dark ground. This is found on several other mosaics in the area but very rarely elsewhere in the 4th century. This includes a fragment of mosaic found in a service trench in Limington Road, Ilchester in 1950 (Cosh and Neal 2005, Mosaic 202.19) (Fig. 8b). It also appears on the rectangular panel at High Ham next to the one already referred to and perhaps on a similar pavement from Spaxton about 24km to the west. It also occurs at the villa or settlement

at Westland 7km south of Ilchester (Cosh and Neal 2005, Mosaic 221.9). The villa at High Ham was the subject of a Channel 4 *Time Team* investigation in 2010 during which the two known mosaics were re-exposed and traces of a third mosaic were found, probably paving the *porticus*; this has parts of two parallel bands of poised squares of the *Lindinis* type (Fig. 8a).

40 km away from Ilchester as the crow flies a 4th-century 'black-and-white' mosaic was uncovered during excavations in 2013 at Druce Farm, Puddletown, north east of Dorchester (Ladle and

Fig. 7 clockwise a-d) a) Hurcot (detail); b) Butleigh; c) High Ham; d) Druce, Dorset (paintings and drawing by SRC)

Bithell 2013, 3-4, cover) (Fig. 7d). The panel mainly comprises a swastika with multiple returns, but crucially it also has ashlar pattern and bands of white poised squares on a dark ground as at High Ham, and therefore is perhaps attributable to the same group.

In the smaller panel at High Ham and the one of similar design in a room in the same position at the end of the *porticus* at Spaxton, the rows of poised squares were part of a simple three-panelled polychrome mosaics and had identical flower forms with four petals with blue-tipped excrescences between them. Although in itself such a basic stylised flower would not be particularly diagnostic, significantly it also occurs on the *Lindinis* pavement at Ilchester Mead.

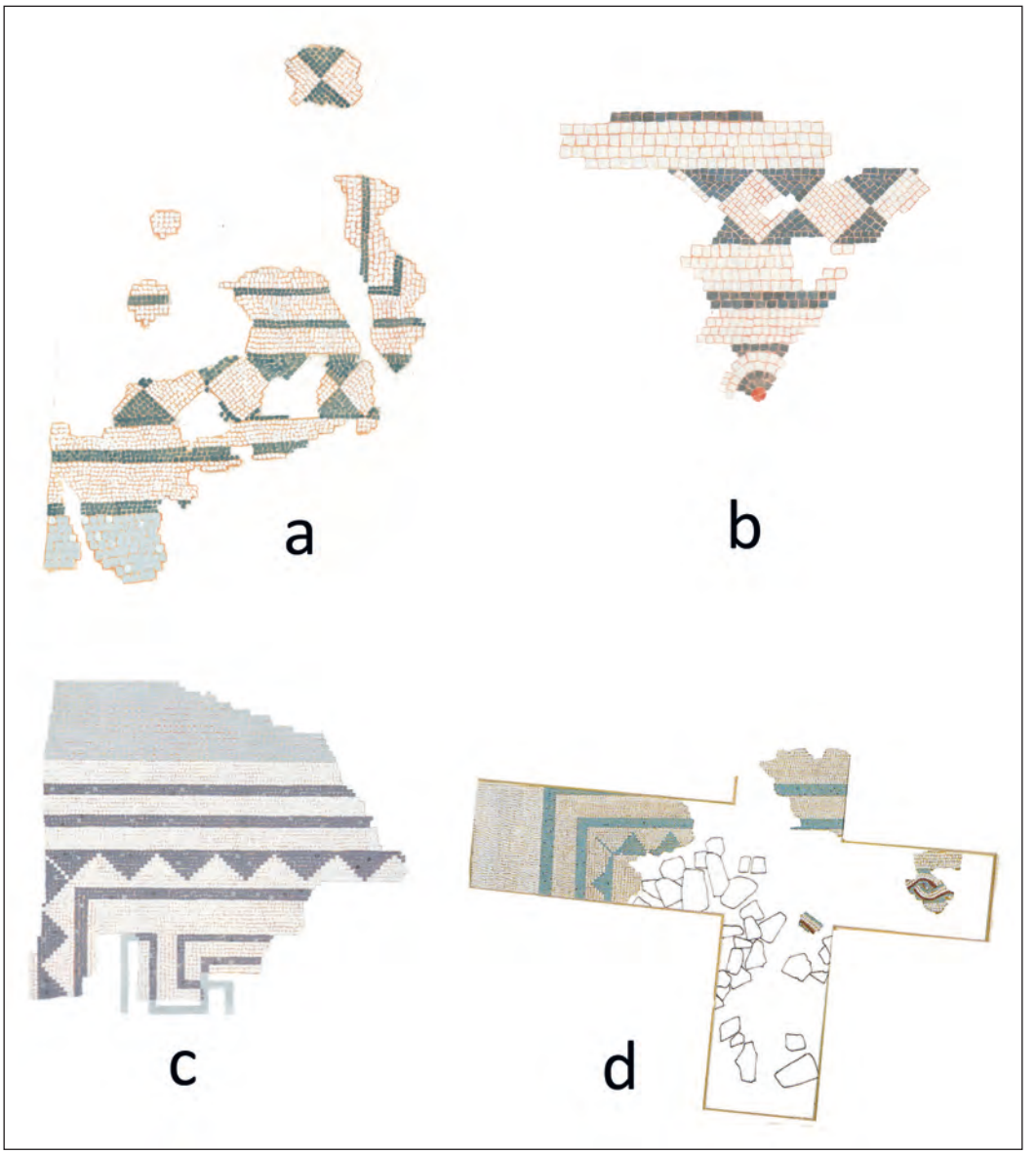

Fig. 8 a) High Ham (porticus); b) Ilchester (Limington Road); c) Ilchester (Ivel House) (painting by SRC); d) Hinton St Mary, Dorset (painting by David Neal)

Other mosaics are perhaps attributable but so little survives or was unearthed, and the motif fairly commonplace, that this cannot be claimed with any certainty. At Ivel House, Ilchester, (Fig. 8c) the mosaic is surrounded by stepped triangles (as at Spaxton and High Ham) and two parallel triple rows of dark tesserae separated by five rows of white, followed by a row of inward-facing stepped triangles almost exactly as at High Ham and similar to Hurcot, Spaxton and probably Ilchester Mead (Cosh and Neal 2005, Mosaic 202.1) Also at Hinton St Mary, Dorset on the largely unmentioned second mosaic of which little more than the parallel dark bands at the margin and pieces of guilloche were seen in a narrow cruciform trench, and very different from the famous 'Christ' mosaic there (Cosh and Neal 2005, Mosaic 172.2) (Fig. 8d). It is worth mentioning that Hinton St Mary lies 27km from Ilchester as the crow flies, closer than it is to Dorchester.

THE 'CORINIAN' CONNECTION

When Smith postulated his Corinian Saltire School, the mosaic rediscovered and fully exposed at Halstock, Dorset in 1971 seemed to fit all the criteria perfectly to assign it to that group, namely the typical overall scheme of pairs of regular interlaced squares alternating with saltires and a multitude of comparable motifs (Cosh and Neal 2005, Mosaic 170.2) (Fig. 9). In fact, Samuel Lysons had made a coloured sketch of part of what proved to be the Halstock mosaic at the beginning of the 19th century and now preserved in the library of the Society of Antiquaries of London, but, before 1971, as no location was recorded on the drawing, it was assumed that it must have come from Cirencester because of its style. The mosaic also had a remarkable number of similarities to one from Old Broad Street, London (Neal and Cosh 2009, Mosaic 370.76). These mosaics at Halstock and London looked like one-off distant commissions for Corinian craftsmen to create very large pavements. However, subsequent discoveries in Somerset have cast doubts on this hypothesis. The first was the realisation that a small fragment from a garden Limington Road, Ilchester found in 1982 was part of a distinctive flower-form identical to those at Halstock, and the scheme itself was likely to have been within the Corinian repertoire (Cosh 1989, 14, figs 1-2; Cosh and Neal 2005, 202.24). In 2000 a large pavement of the same scheme as Halstock and with comparable motifs, was found at Lopen less than 15km south west of Ilchester and the same distance from Halstock (Cosh and Neal 2005, Mosaic 206.2) (Fig. 10). Then in 2008-9 another mosaic of the same scheme and

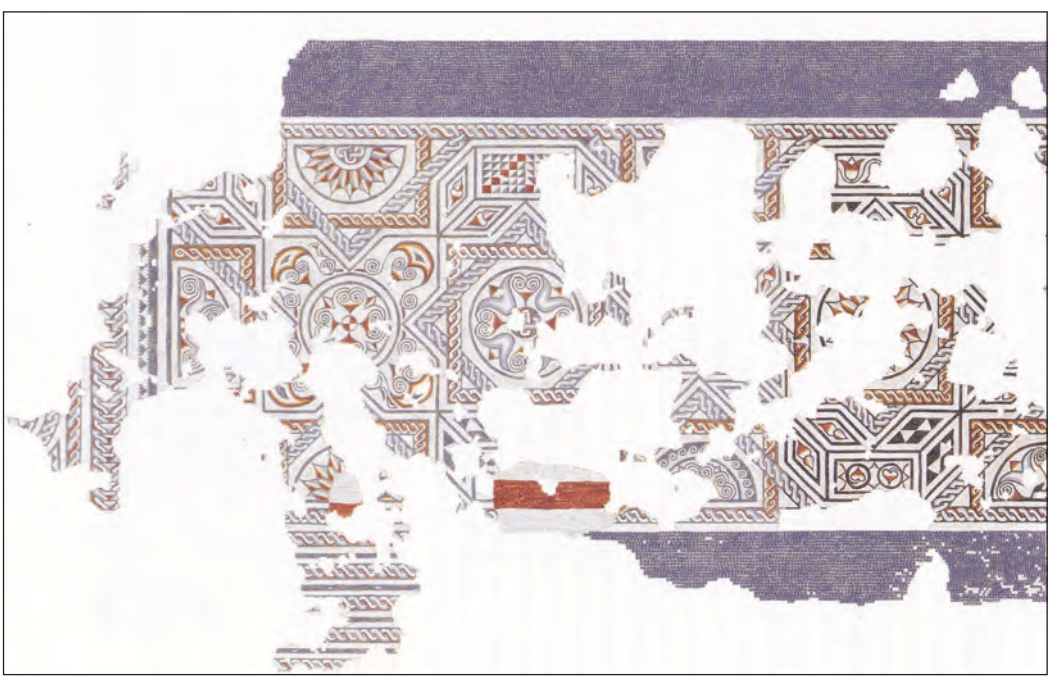

Fig. 9 North end of the mosaic from Halstock, Dorset (painting by SRC)

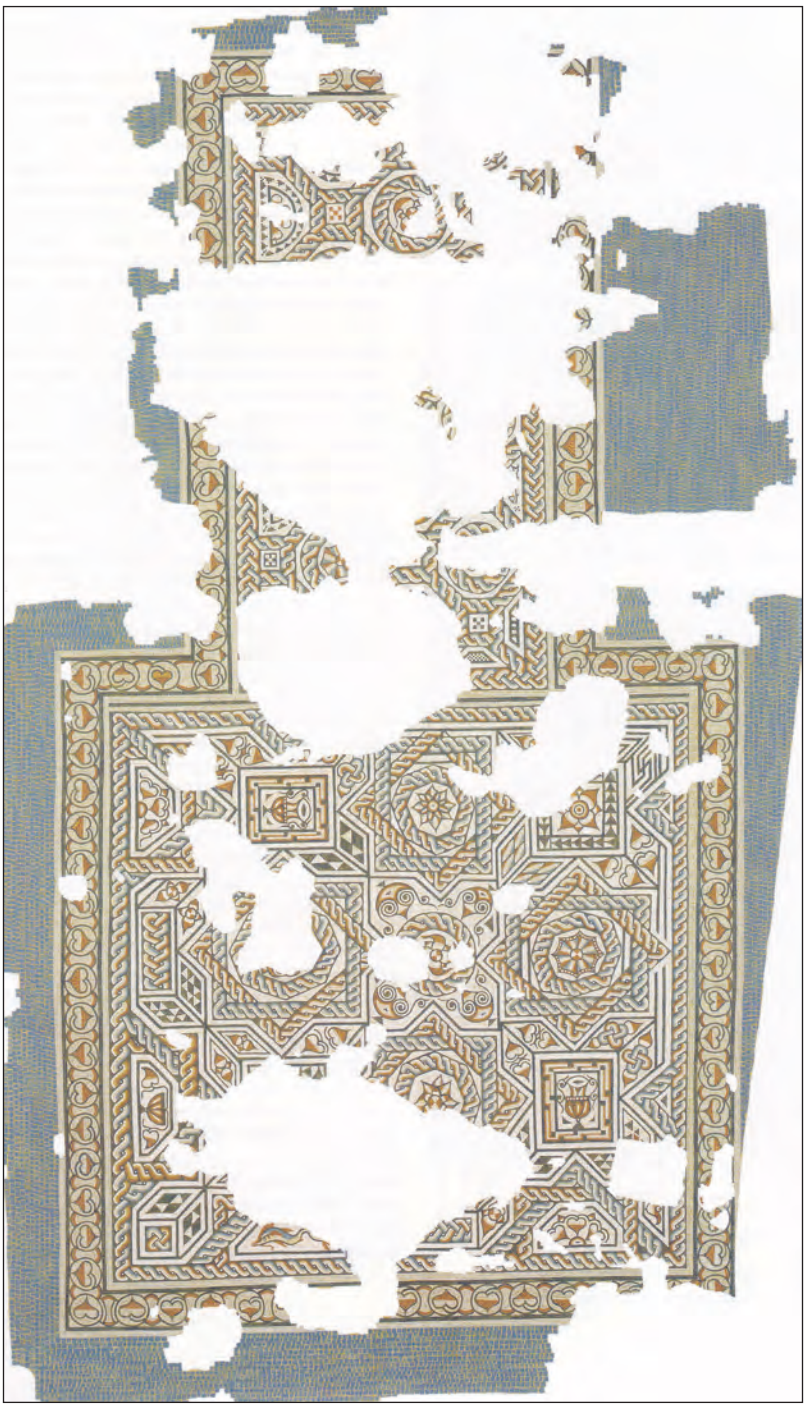

Fig. 10 Lopen (painting by David Neal from drawing by DSN and SRC)

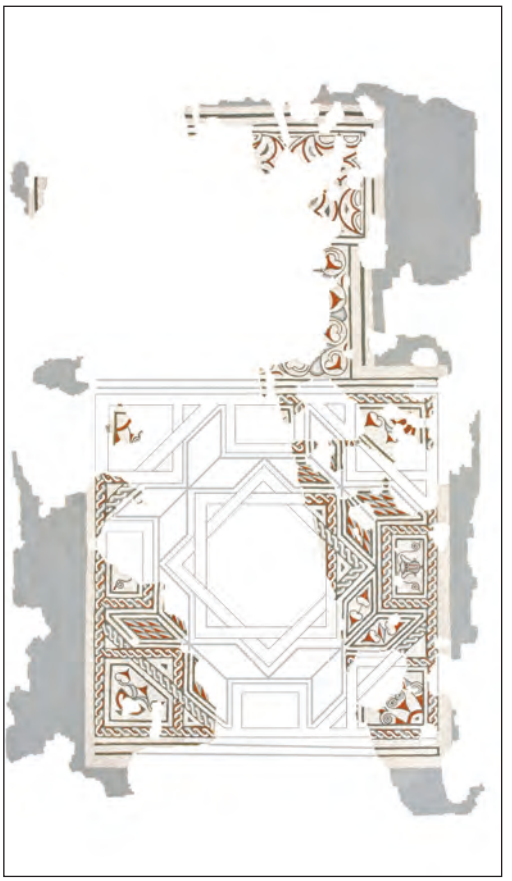

Fig. 11 Queen Camel (painting by SRC)

similar style was excavated at Queen Camel, 8km east of Ilchester (Cosh and Neal 2010, Mosaic 492.1) (Fig. 11). The similarity of one panel from Hurcot to a mosaic from Cirencester, mentioned above, perhaps indicates a further example. This suggests that either craftsmen from what is modern Gloucestershire remained in the area to fulfil other commissions on a temporary or permanent basis, or craftsmen in the Ilchester area, perhaps working alongside the master mosaicist, copied and adapted these designs. We can never know for certain, but there are features in these pavements that might offer clues.

Firstly, at Halstock itself, the workmanship is slightly different at the north end of this 12m long pavement (Fig. 9) In addition to a change in the shade of the dark outlining colour, the final saltire of the scheme has four pelta-urns with volutes (as at Lopen) different from the other three saltires, and a reinvention of the 'Corinian' flower-form seen elsewhere on the pavement and at Limington Road, Ilchester (this new form is also at Queen Camel). At the margin there is also a rectangular compartment of chequers set at 45 degrees, which would certainly not be out of place on a *Lindinis* mosaic, and, along with the chequerboard pattern of triangles opposite, are at odds with the floral motifs in equivalent compartments elsewhere on the southern part. The Lopen mosaic (Fig. 10) should have been much the same as Halstock and even more closely matched with the one in London. However, an error in layout, meant that the design and some motifs had to be squeezed and truncated to fit the space too small for it due to miscalculation, resulting in the 'centrepiece' being strangely off-centre (Cosh 2019, 3-5, figs 1-2). The overall effect is a pavement inferior to the normal faultless 'Corinian' style. The design also included a saltire with pelta-urns as at the northern end at Halstock, where there was also a rather awkward truncation, having its northern band of guilloche omitted.

At Lopen there are a number of motifs which are identical to some found on the Hurcot mosaic: a strangely truncated length of three-strand guilloche to fill a rectangular space; a square formed by six superposed dark triangles on each side; a complex stylised flower; the pelta-urns with volutes; elongated Z-pattern and guilloche colouration. (It also has a debased foliate scroll surrounding the mosaic akin to that at Hurcot and Preston).

The Queen Camel mosaic also has the same scheme and is also in the 'Corinian' style, including the gadrooned bowl and a form of 'veneered' lozenges (Fig. 11). The stylised flower in two corners (top left, bottom right) is identical to the adapted one at the north end of the Halstock mosaic. At Queen Camel parts of two other panels survive: one has a panel of back-to-back peltae, more elaborate than is normal; the other has a foliate scroll treated in the identical way to those at Hurcot and Preston. This mosaic, more than the Lopen example, appears to have more of an imprint of the *Lindinis* style.

LATE ARCHITECTURAL STYLE

It is probably no coincidence that, where a plan was recovered, several of the *Lindinis* mosaics floor a bipartite room of unequal parts where the smaller is entered from the porticus. This is probably the case at Hurcot, and almost certainly at Queen Camel and Lopen; it is strongly suspected at High Ham, Spaxton and the dubious '*Lindinis*' example at Hadspen. At Hadspen only a fragment of guilloche came from the smaller part of the room, while at Spaxton, the larger part was only sampled and 'Fragmentary remains of blue and white tessellation (incl. circular

motif)' were revealed according to an annotated plan in the Somerset Heritage Centre. Where known, the unheated bipartite room is at one end of the house. At Ilchester Mead the room with the interlaced squares is similarly located at one end and has a room in front where tesserae were found, but limited excavation makes it uncertain whether this is another example, while at Lufton the '*Lindinis*' mosaic floors a room near the centre, but has a wide entrance opposite a square extension to the porticus producing a similar effect to the bipartite room. It has been noticed in a study of mosaics attributable to Smith's Corinian Orpheus Group, that the same schemes were used in rooms with the same function and design: the large, heated bipartite room (one half figured, the other geometric) and a heated room in the bath suite acting either as the apodyterium (changing room) or the bath's reception room (Cosh 2020). This suggests craftsmen working under the direction of the same architect. However, again the form of bipartite room often associated with *Lindinis* mosaics also occurs at sites such as Hinton St Mary and Frampton, Dorset (Cosh and Neal 2005, 172.1 and 168.2), adorned with Durnovarian mosaics, and Yarford, Somerset (Cosh and Neal 2010, Mosaic 493.1), so we are perhaps dealing with an architectural style popular in south-west Britain in the third quarter of the 4th century and not specific to the *Lindinis* Group.

DATING

Dating of mosaics is never easy. In the past, before modern archaeological techniques were available, and before the importance of stratification or even location of finds was appreciated, only the overall range of coins and pottery found gave any clue to the occupation period of the site. Securely sealed material can only be recovered when a mosaic is lifted. However, in excavations over the last 70 years there have been a number of examples where datable artefacts, especially coins, have been found sealed by a mosaic or its bedding or date the same building phase. Even then these only provide a *terminus post quem* – the earliest possible date for the mosaic – and the mosaic may have been laid some years afterwards, as is sometimes hinted at by the coins' wear. For Halstock, a fairly 'well-worn coin' of AD 335-41 dated the phase with the fine 'Corinian' mosaic to after circa AD 350. At Ilchester Mead the mosaic overlaid a coin of Valentinian I (AD 364-75) which gives an even later date (Hayward 1954, 214; 1956, 80), while at Butleigh a coin of Magnentius (AD 350-53) was sealed by a mosaic likely to have been laid at the same time as the better preserved one considered here (Martin and Driscoll 2014). In Cirencester, a mosaic similar to the Querns Lane mosaic (the one with a remarkable number of similarities to that at Hurcot) was found in Admirals Walk, which adorned what was perhaps a large town house (Building 3), and was partly excavated in 1974 (McWhirr 1978). It was constructed over strip houses demolished by the end of the 3rd century and was therefore constructed in the 4th century; coins and pottery from construction levels suggest a date after AD 388. At Lydney the mosaics including one of this scheme and a comparable motif were dated archaeologically as post AD 364 (Cosh and Neal 2010, 173). In other words, none of these date from before AD 350, and mostly much later.

CONCLUSIONS

The more complex geometric mosaics in this study have many affinities with mosaics in Smith's Corinian Saltire Group, others appear to emulate these mosaics or were inspired by them but also include features more typical of mosaics found in and around the Ilchester.

The subtle difference between 'Corinian' mosaics in the Cirencester area and those in and north of Gloucester has been noted (Cosh 1992) so that the Saltire Group mosaics are known to display regional variations. Halstock, Bishopstone, close to Kenchester in Herefordshire, and Old Broad Street, London have so many identical features to suggest that the same designer/master mosaicist and probably craftsmen worked on them, and these large commissions made it feasible to travel long distances to fulfil them. The northern half of the Halstock mosaic and the Lopen mosaic, and especially that at Queen Camel, show more of a '*Lindinis* influence'. The organisation of the craft is difficult to specify given the possibility of movement of personnel, cooperation between teams or individuals, copying of designs or the circulation of pattern-books, and development or evolution of designs over time. Nevertheless the preponderance of certain patterns and schemes characteristic of the area and not elsewhere, makes it likely that craftsmen, perhaps based in Ilchester or its suburbs were operating in the second half of the 4th century in the south part of Somerset, and occasionally in Dorset. It is interesting that, like the Corinian Saltire group mosaics, they are almost entirely geometric as far as we know, except for a small dolphin and fish at Lopen. It is perhaps too dogmatic to claim a discrete team of craftsmen who worked under the same master mosaicist over several years. The *Lindinis* Group must be regarded as a style of mosaic prevalent in the area, although undoubtedly the same personnel were involved in a number of them and some kind of organisation would have been

necessary – it is essentially a group of mosaics with affinities rather than a group of mosaicists. The larger schemes are more closely related to those associated with Cirencester, rather than those attributable to the Durnovarian Group. The other factor which cannot be ignored is the role of the architect and the villa owner who commissioned the pavements. There was doubtless interaction between landowners in the area and the lavish decoration was part of what they hoped would impress their neighbours, and emulation was perhaps a natural consequence. The use of the schemes favoured by the *Lindinis* group within rooms of similar shape is also significant as they appear to be part of an architectural project rather than merely laying a new floor. Especially with their display in museums, mosaics are often regarded as works of art divorced from their context. Figured mosaics were more likely to have been meant to be looked at more closely, than even the most sophisticated and colourful geometric patterns. They would have been regarded originally as part of the overall decoration of the room along with the more visible wall-paintings and furnishing. At Lopen and Queen Camel an area of plain tessellation opposite the entrance might well have been intended as the location of a table or cabinet for the owner to display, for instance, silverware.

It is impossible to know how many mosaics of the *Lindinis* Group have been lost or lie undiscovered, but it is likely that a fairly small proportion of them have survived. Finding even a few might mean they were originally quite prolific. Neither is it known how long a mosaic took to make, depending on the number of craftsmen, whether tesserae were prepared on site, and other factors, but it would appear that *Lindinis* Group craftsmen operated over a period of some years in the second half of the 4th century.

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