



ST ALBANS & HERTFORDSHIRE
Architectural & Archaeological Society

We are grateful to St Albans Museums for permission to re-publish the photographs of the Verulamium excavations.

www.stalbanshistory.org

April 2015

The Verulamium Museum and its Collections

BY PHILIP CORDER, M.A., F.S.A.

THE year 1938 has seen the completion of a project which reflects great credit on the enterprise of the St. Albans City Council, and provides a city rich in monuments of the past with yet another mark of distinction—the building of the Verulamium Museum. It is therefore fitting that occasion should be taken in these *Transactions* to describe the new building and the collections housed in it.

Since Verulamium received the high status of *municipium* soon after the Roman Conquest of A.D. 43, there has never been a time when its buildings were entirely forgotten. Its civic life gradually dwindled and died in the Dark Ages, but the shell of its walls still remained, a lurking place for the outlaw. Later the walls of Verulamium provided building material for the Norman Abbey, around which the medieval city grew up. But for centuries prior to 1930 it was little more than a memory and a name, what remained of its walls a decaying mass of ivy-covered rubble.

From 1930-1934 the systematic excavation of part of the Roman city and of the pre-Roman Belgic settlement in Prae Wood was undertaken under the skilled direction of Dr. R. E. M. Wheeler and the late Mrs. T. V. Wheeler, while other excavations have followed since under the supervision of Miss K. M. Kenyon, Mr. A. W. G. Lowther and others. The results of these have been recorded annually in the *Transactions* of this Society, and a full record was published by the Research Committee of the Society of Antiquaries in 1936. The first chapter of the story has now been written. Since then many thousands of people from all parts of the world have flocked annually to Verulamium.

But the excavations that have taken place since 1930 have done much more than bring to light traces of the buildings of the Roman city. The rare



FIG. 1. THE VERULAMIUM MUSEUM.

RESEARCH

gifts of the Directors led to the development of a new technique in large-scale excavation, and Verulamium became a happy training-school for archaeologists. It led, moreover, to the recovery of an extensive collection of pottery, coins and small objects illustrative of the life of what we may justly claim to be the best-known city of Roman Britain. By the slow amassing of comparative material and its careful study by an increasing number of workers, as well as by improved technique in excavation, our knowledge of such objects has greatly advanced since such excavations as those of the towns of Silchester (1890-1909), Caerwent (1899-1913) and Corbridge (1906-1914). Recorded with careful attention to its stratification and context, the Verulamium collection forms a body of material of unrivalled value to the student, for it not only includes dated relics from nearly 400 years of the Roman city, but an extensive series from the pre-Roman Belgic city that preceded it—a series that may claim to be unique. Owing to the necessity of compressing the account of four years' large-scale excavation into one manageable volume, much of this collection has had, perforce, to remain unpublished. For four years it has been stored away at the Institute of Archaeology of the University of London, where part of it only was available to the student. Now a fitting permanent home has been provided for it in the very centre of the Roman city where it was found, and here it may be consulted by the student at leisure, and be inspected by the thousands who make a pilgrimage to Verulamium.

THE VERULAMIUM MUSEUM.

The site chosen for the Museum is an appropriate one. In the centre of Verulamium stood the Forum—the economic and political centre of the city. This now lies buried beneath the ancient church of St. Michael, but its north-east corner, at the point where Watling Street was intersected by the main east and west road through the city, was exposed by Mr. Lowther in 1935 prior to the erection of the Museum building and is to be marked out just outside the south wall of the Museum. Within 200 yards of the Museum

lie the Roman Theatre, excavated by Miss K. M. Kenyon in 1934—the only structure of its kind to be seen in Britain—and a great Temple and other public buildings, excavated in 1934 and 1938, but now covered in again. Some 250 yards to the north lie the site of the north-east gate, hidden beneath the modern road and cottages of St. Michaels, and St. Michaels Ford, which carried the Roman road from Verulamium to Colchester and must have carried its prehistoric predecessor. This ford must have been the determining factor in the first establishment of Belgic Verulamium. Across this ford three centuries later St. Albanus was led to the martyrdom, which may be said to be the prime cause of the very existence of the city of St. Alban to-day.

The building that has been erected in this situation in the heart of Verulamium was designed by Mr. F. Newton, assistant architect to the City of St. Alban, to be in keeping with its surroundings. It comprises a single museum hall, 78 feet long, with Curator's room and laboratory, over which are commodious storage attics. Show-cases are disposed along both side walls, while at the end of the room, facing the entrance, are set up the three well-known second-century pavements, removed from the houses excavated in 1930-4. The completion of the Verulamium Museum is the consummation of the first stage in the exploration of Verulamium, and an essential part of it; it is at the same time a memorial to the organiser, administrator, scholar and beloved teacher, whose patience and energy played so large a part in bringing it to a successful conclusion. It is fitting, therefore, that in the Entrance Hall of the new Museum, which she planned but which she never lived to see, there should be affixed a tablet, bearing the inscription:—

IN GRATEFUL AND AFFECTIONATE REMEMBRANCE OF
 TESSA VERNEY WHEELER
 WHOSE ENERGY AND ENTHUSIASM CONTRIBUTED
 SO LARGELY TO THE SUCCESS OF
 THE VERULAMIUM EXCAVATIONS
 THIS TABLET IS PLACED HERE BY HER FRIENDS IN
 ST. ALBANS
 MCMXXXVIII



FIG. 2. THE VERULAMIUM MUSEUM.



THE COLLECTIONS.

The exhibits in the Museum comprise all the finds made during the excavation of the Belgic city in Prae Wood and of the southern part of the Roman city during the years 1930-4, together with the burial groups from the Roman cemetery at St. Stephen's collected by Vyvyan F. Rees, Esq., and Dr. Norman Davey. Three tessellated pavements are set up on the wall opposite the entrance, while another, the largest found during the excavations, is preserved *in situ*.

THE TESSELATED PAVEMENTS.

The period of intensive urban development during the second century produced all the finest of the pavements which graced the town houses of Verulamium. The most striking of the three preserved in the Museum and that with the most artistic merit is the semi-circular pavement placed in the centre of the wall facing the entrance. It came from Building II, 1. The decorative motive is that of the scallop-shell, carried out with exceptional technical skill, especially in the grey and blue shading of the scallops, which are given prominence by the black and white border of Hellenistic wave-pattern and wide margin of brick-red which surrounds the whole. (Date: c. A.D. 130-150.)

On the right of this is another pavement of outstanding workmanship from Building IV, 8, room 4. In the centre is the bearded head of a Sea-God with projecting horns of lobster-claws. There is at the base a band of three-strand guilloche and a main border of black and white key-pattern, enclosing four floral panels and four *canthari*, two of which contain ladles. (Date: c. A.D. 160-190.)

On the left is another pavement from Building IV, 1, consisting of a grid formed of three-strand guilloche with a rose in each corner, overlying a large circle of two-strand guilloche and wave-pattern enclosing a central flower with sixteen petals. The work is elaborate rather than beautiful, but the workmanship is extremely competent. (Date: late second century.)

Preserved in their original setting under a shed on the site of Building IV, 8, are the large mosaic from

Room 7 (c. AD. 160-190), and part of the border of that from Room 6 (c. AD. 300). The former shows sixteen square floral panels with end panels of interlacing circles, all bordered in two-strand guilloche. It was the floor of the *tepidarium* of the bath-house which formed the southern wing of this large house. The hypocaust is intact. The heat from the fire in an external furnace passed through a brick-arched flue to a small central space whence it was distributed through diagonal channels to wall-flues in the four corners of the room, which may still be seen.

The adjoining Room 6 had originally contained a hypocaust, but this had been destroyed in Roman times and a new tessellated pavement laid upon the debris containing fragments of the earlier mosaic floor. The rectangular panel, including an elaborate acanthus-tendrill framed in a four-strand guilloche, is preserved adjoining the earlier floor.

POTTERY GROUPS.

The extensive collection of pottery has, so far as possible, been kept in chronological grouping. On the left of the entrance are exhibited the vessels recovered from the Belgic city in Prae Wood. The whole series may be dated c. AD. 10-40. It includes dark grey plates of imported continental fabric with local imitations in coarser ware, an interesting series of carinated cups and bowls, butt-beakers, girth-beakers, and a range of cooking-pots of local native ware. With these are grouped examples of curious pierced bricks that probably formed trays or platforms over hearths or in ovens, and examples of loom-weights of baked clay. (Fig. 3.)

In the next case on the left are vessels found buried in the floors of the Triangular Temple. Votive deposits consisting of groups of small vessels with thick rims in light buff ware probably contained oil and were certainly used in connection with the temple ritual (middle or second half of second cent.). A large group of dark grey or black vessels of mid second century date were found buried in a square pit cut into the early second century floor. With them were the charred seeds and scales from the cones of the Italian pine

(*pinus pinea*), doubtless costly gifts to the presiding deity. These and other indications point to the worship of Cybele, the goddess of human progress and of cities.

The most striking discovery in the Triangular Temple is the "Lamp-chimney" of early second-century date. It was presumably used to shelter a lamp or burning incense in the courtyard before the altar. The class of votive lantern to which this object belongs is more common in the Mediterranean world than in the north, but some eight or nine examples, mostly fragmentary, are known in Britain. (Fig. 4.)

Close to it is exhibited the skull of an ox, found in a cavity roughly lined with roof-tiles immediately behind the altar in the floor of the latest restoration of the Temple (c. A.D. 300). Forms of baptism with the blood of bulls and rams killed in sacrifice, became part of the ritual of Cybele, but it cannot be asserted as a fact that this votive burial is a trace of the practice.

In the next case on the left is a large group of vessels, dated c. A.D. 160-190, from the filling of a well-shaft in building IV, 8, room 5. The construction of the well was abandoned and the unfinished shaft deliberately filled with debris at the time the building was erected. With this extensive group of pottery were three coins of Antoninus Pius and four fine glass vessels, three of which are embellished with applied decoration in a style which became popular in the Rhineland in the third century. (Fig. 5.)

One other group of pottery of rather earlier date (c. A.D. 120-160) from Pit 6, Insula V, is exhibited on the right of the entrance. This was associated with coins of Hadrian, Sabina and Antoninus Pius. It includes numerous bowls of a light buff ware, cracked or distorted in firing, that were obviously "wasters" from some pottery kiln near by.

BURIAL GROUPS.

Along the rest of the right-hand side of the room and in two centre cases are groups of vessels recovered from the Roman cemetery around St. Stephens, on both sides of King Harry Lane. Three crematoria or burning chambers were located here, containing vast quan-

tities of wood and bone ash and iron nails from wooden coffins. In the majority of the burials, urns containing ashes were placed in holes dug in the ground and were accompanied by smaller vessels, such as flagons, cups and dishes, which had held offerings for the dead. Occasionally jewellery and personal ornaments were also placed in the graves, and beads, bangles and a few lamps are exhibited with their appropriate groups. Sometimes the vessels bear *graffiti*, words or names scratched upon them. In Group XL is a Samian cup (form 33) inscribed SIMILIS, which may be translated, "How *exactly* like (his father?) he is!" while Burial No. 4 from the late cemetery west of the north-west gate contained a small beaker inscribed MAVRVSI (This belongs to Maurusius), the freshness of the lettering suggesting that it had been scratched at the time of burial. (Fig. 6.)

In obedience to Roman law, cemeteries were placed outside cities and tombs were often grouped alongside the roads leading from them. Infants, however, seem in practice to have been excepted from this rule, and two examples of infant burials, found within the city, are preserved in the Museum. (Fig. 7.)

SAMIAN WARE.

One centre case is devoted to the imported red-glazed ware, known to archaeologists as *Terra Sigillata* or, more popularly, Samian Ware. It was manufactured in Gaul and imported in great quantities into Britain, though, it is true, one late pottery has recently been discovered at Colchester. The makers usually stamped their names upon their wares, which were both plain and decorated with moulded designs, often of great intricacy. Study of these decorative forms and the types of vessel manufactured at different periods in Southern, Central and Eastern Gaul has provided the archaeologist with invaluable criteria for dating sites of the first and second centuries where Samian ware is usually found in abundance.

After the destruction of the Gaulish Samian industry in the third century, its place was to some extent taken by that of the Castor potteries of Northamptonshire. The vessels characteristic of these potteries are black

glazed beakers, often decorated with running animals or curved scrolls in barbotine. A series of these beakers of British and Continental workmanship is exhibited in the adjoining case.

BUILDING MATERIALS.

The earliest houses of Verulamium were of wood with walls of wattle and daub—clay plastered on a woven framework of branches. Before AD. 61 Verulamium was an open town and easily fell a prey in that year to the hordes under Boudicca, who reduced it to ashes. During the excavations opposite the theatre in 1938 fresh light was thrown upon the construction of these wattle-and-daub buildings (see enlarged photograph). In the second century the houses, like the City Walls, were constructed of coursed flint work, levelled with brick bonding-courses and with all quoins and jambs turned in brick. Roofs were normally of the *tegula* and *imbrex* type; a section of a typical roof has been reconstructed in the Museum. One building only was roofed with hexagonal slabs of pennant, a style of roofing common in districts where stone is plentiful. Examples of tiles and other building materials are grouped together in the end case on the right. As usual, many tiles bear the footprints of animals that walked over the unbaked clay. One such tile tells a homely story: it bears the imprint of the paw of a large dog, evenly impressed as if the animal were standing still. Close to this a rounded flint pebble, evidently thrown with force, has buried itself in the clay. The next footprint made by the same dog in the same tile shows its nails deeply impressed as it sprang away.

Little stone other than flint was used at Verulamium. Two large blocks of Oxfordshire oolite (in the Entrance Hall) came from the south-west Gate. Each has a lewis-hole in the upper surface, showing that a two-legged lewis had been used to lift it into place. The only foreign building material found was a white marble (probably Carrara) of which fluted and moulded casings were made for some building, probably either the Triumphal Arch or the Triangular Temple. (Fig. 8.)

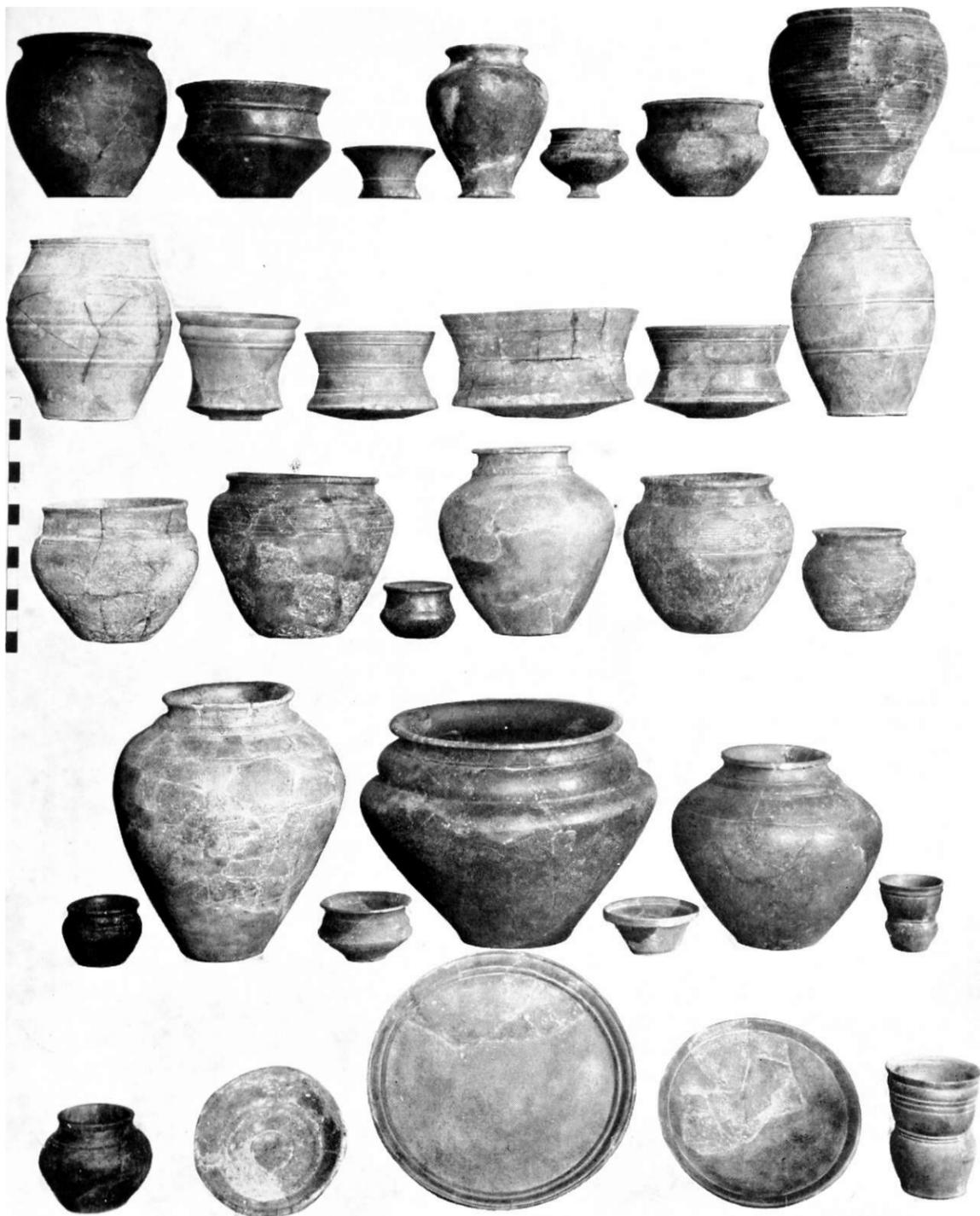
As freestone is lacking for some fifty miles round Verulamium, it is not surprising that no inscription of importance has been found during the excavations, for the inscribed slabs that once adorned the public buildings of the city must have long ago been borne away by those who ransacked the ruins for building materials. Two small fragments found in 1934, bearing a few letters, are all that has been found. These are to be seen in one of the table cases.

COINS.

During the excavations of 1930-3 eight pre-Roman and 1,761 Roman coins were found. Since then the excavations that have taken place at the Theatre and elsewhere have added thousands to the list, many of which are not yet published. Only representative coins are exhibited in the Museum.

In the same case as the coins are two objects of exceptional interest. Without parallel in Britain is the bronze die for striking silver coins of Hadrian, found in the north-east tower of the south-east Gate. This is of hard bronze and bears the legend ADVENTVS AVG, showing Hadrian being received by Rome (c. A.D. 134-8). The silver flan to be struck was placed upon an anvil bearing an obverse die inset in the top. This die, or trussel, was then laid upon the surface of the flan and struck to produce the impression. (Fig. 9.)

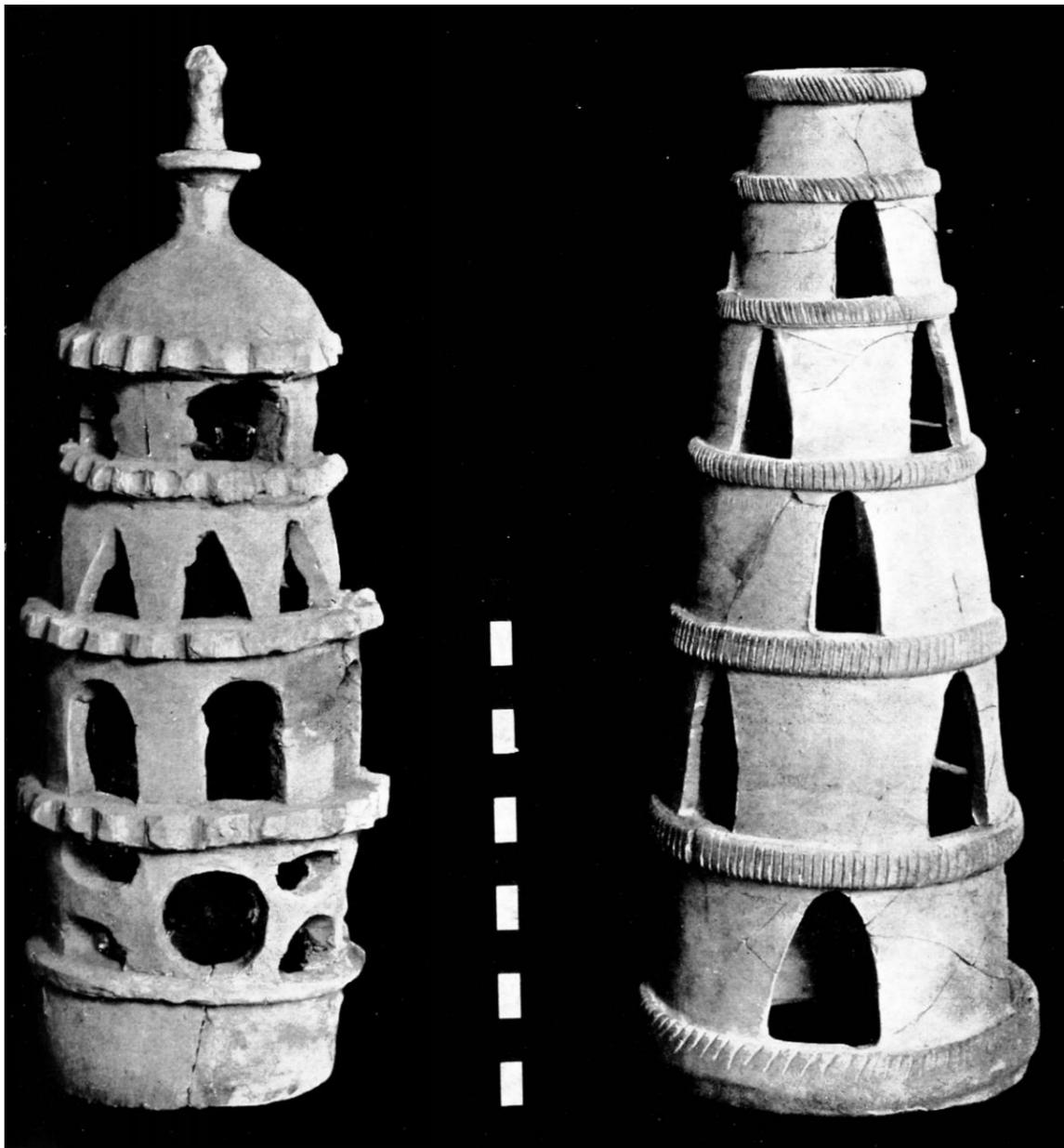
A second unique object is the Mithraic token or tessera, found with pottery not later than c. A.D. 200. A silver denarius of Augustus, the reverse of which bore the figure of Tarpeia overwhelmed by the Sabine shields, had had its legend smoothed away. In place of the obverse a fresh inscription had been incised: MIOPAC WPOMACDHC, around a circle, and 4PHN across the centre, the representation of Tarpeia being left to depict the birth of Mithras from the rocks, a favourite subject in sculpture. The worship of Mithras does not appear in Britain before the Antonine period and only became popular later still. Mithras was the God of Light and his name appears here with that of Ormuzd (Oromasdes), the Persian Supreme God, and PHREN, which Mr. Harold Mattingly (*Num.*



By courtesy of the Society of Antiquaries.

FIG. 3. POTTERY FROM BELGIC VERULAMIUM (c. a.d. 10-40).

OF
(HISTORICAL.]
l



By courtesy of the Society of Antiquaries.

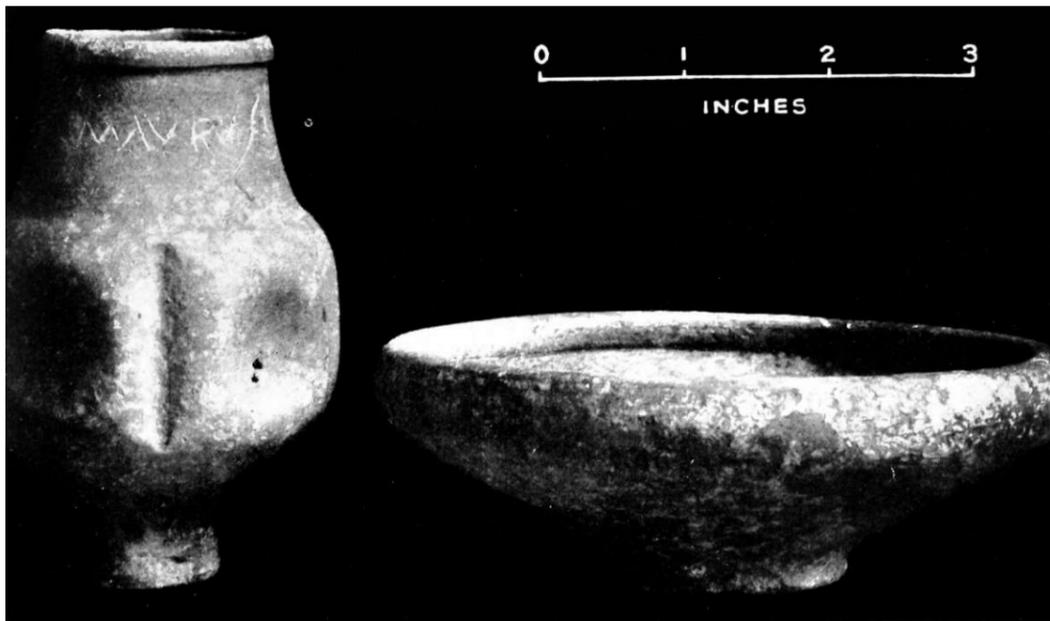
FIG. 4. CHIMNEYS FOR LAMPS OR INCENSE-BURNERS : LEFT, FROM THE ROMAN HOUSE AT ASHSTEAD, SURREY; RIGHT, FROM THE TRIANGULAR TEMPLE AT VERULAMIUM.

HISTORICAL
V* V



FIG. 5. GROUP OF POTTERY FROM THE UNFINISHED WELL IN BUILDING IV, 8 (c. a.d. 160-190).

HISTORICAL!



By courtesy of the Society of Antiquaries.

FIG. 6. POTS FROM BURIAL NO. 4 IN THE LATE ROMAN CEMETERY WEST OF THE NORTH-WEST GATE.



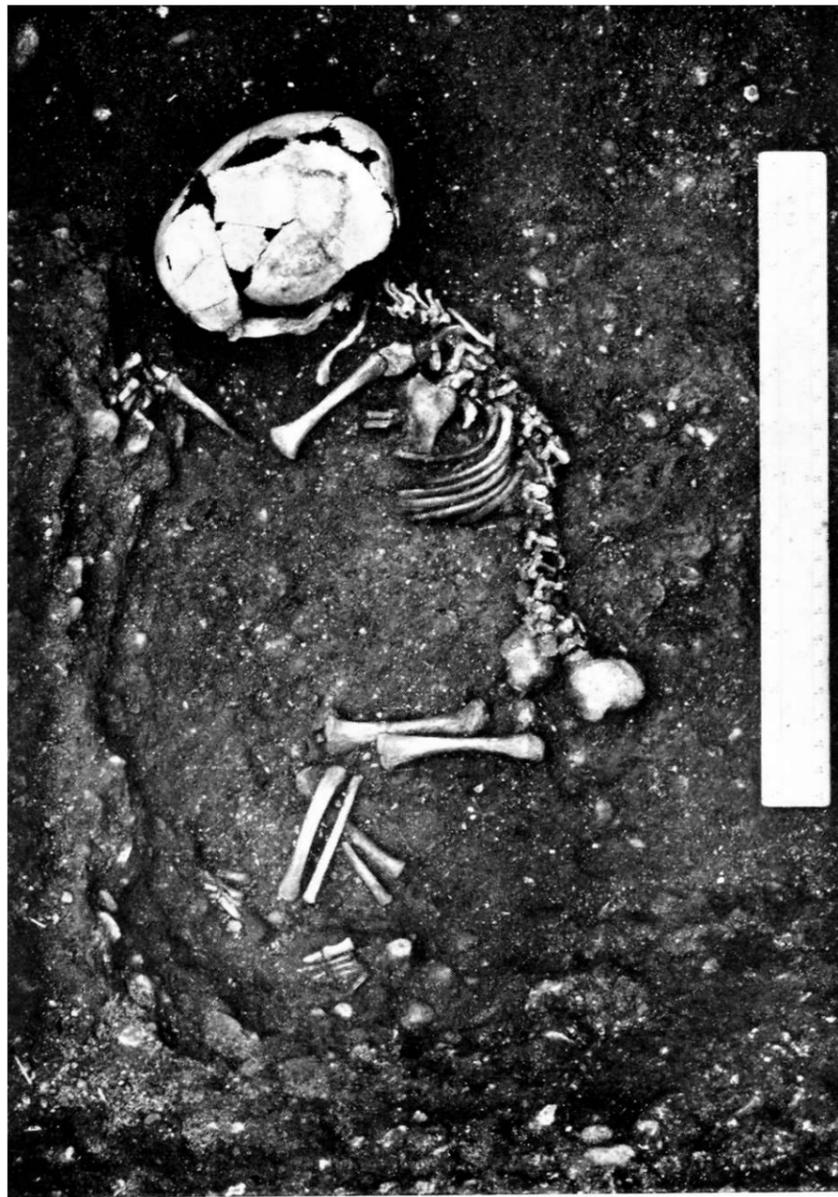
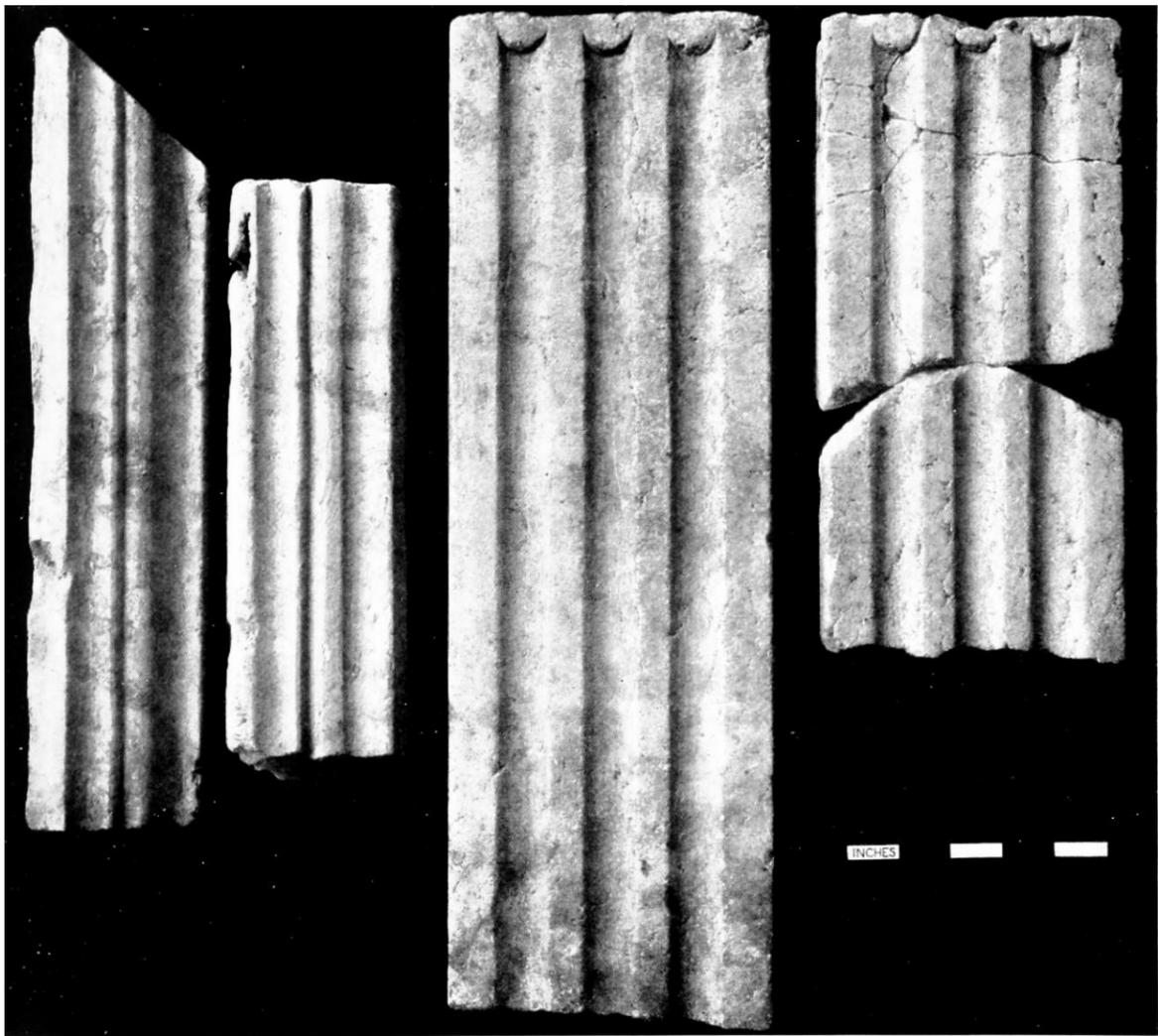


FIG. 7. INFANT BURIAL.

fS OF 'A
(HISTORICAL)
 V^* V



By courtesy of the Society of Antiquaries.

FIG. 8. FRAGMENTS OF MOULDED AND FLUTED ITALIAN MARBLE.

WRITING MATERIALS.

The adjoining case contains materials connected with writing, lamps, etc. The commonest method used in daily communication was that of scratching upon a wax surface with a pointed instrument of iron or bronze (*stilus*). A thin layer of wax was prepared in a folding tablet recessed to receive it, a model of which is shown in the case. The pointed end of the *stilus* was used for writing, the flattened end for smoothing the wax surface before it could again be used. There is ample evidence that a knowledge of reading and writing in Latin was widespread among the inhabitants of the British towns, and in another case are collected examples of *graffiti*, usually names scratched in cursive script upon pots to denote their ownership. Ink was also used, and part of a large amphora among the pottery from the Well bears an inscription on its shoulder in ink.

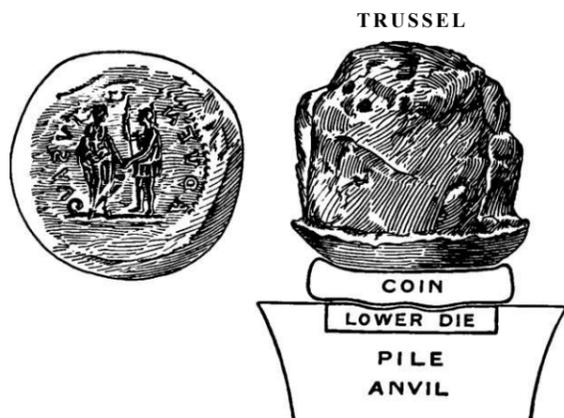
A group of seal-boxes is arranged to show their use. They consist of a small cup, usually of bronze, provided with a hinged lid, often ornamented with enamel. The cord around the packet to be sealed was passed through the wax contained in this small box, upon which the signet was impressed. The lid was then closed down upon it, sealing the whole from interference.

LAMPS.

Several small clay hand-lamps are shown, grouped to indicate the chronological development of form and decoration. They all consist essentially of an oil-container (*infundibulum*), the circular cover of which (*idiscus*) is often decorated in relief, and a nozzle from which the wick protruded. The filling-hole in the *discus* could be closed by a plug, and the wick regulated by a small pair of bronze tongs. (Fig. 12.)

TOOLS, WEAPONS, LOCKS AND KEYS, ETC.

The cases at the end of the room opposite the entrance are devoted to objects of iron. Such tools and weapons as a dagger, knives, shears, and socketed lance and arrow-heads call for no special comment.



By courtesy of the Society of Antiquaries.
 FIG. 9. BRONZE COIN-DIE WITH DIAGRAM
 TO SHOW METHOD OF USE. (4)

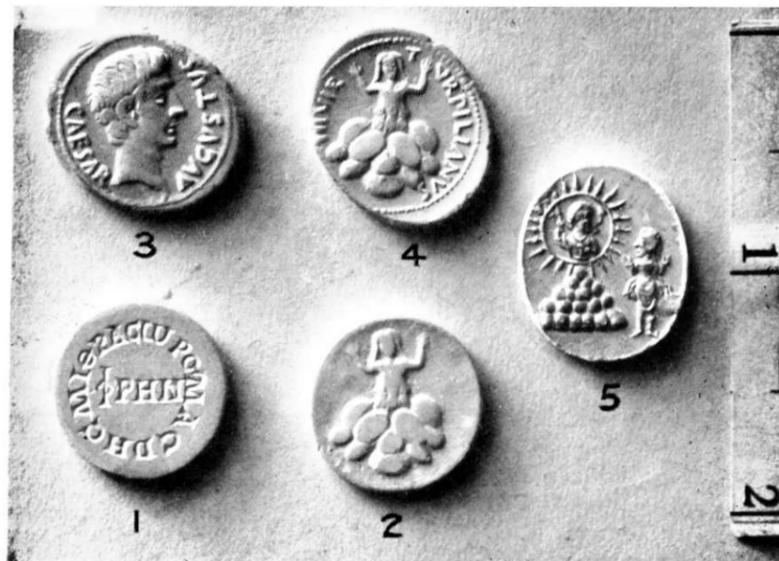
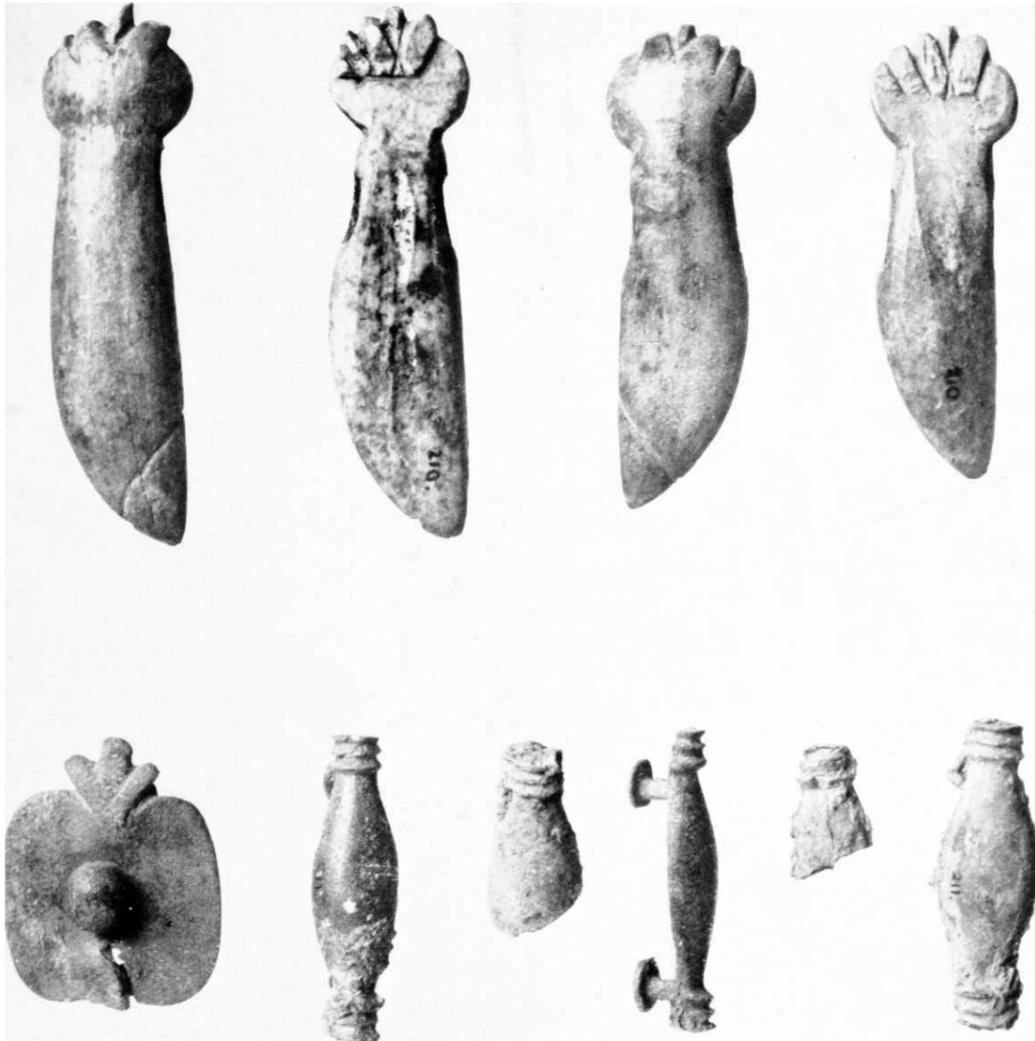


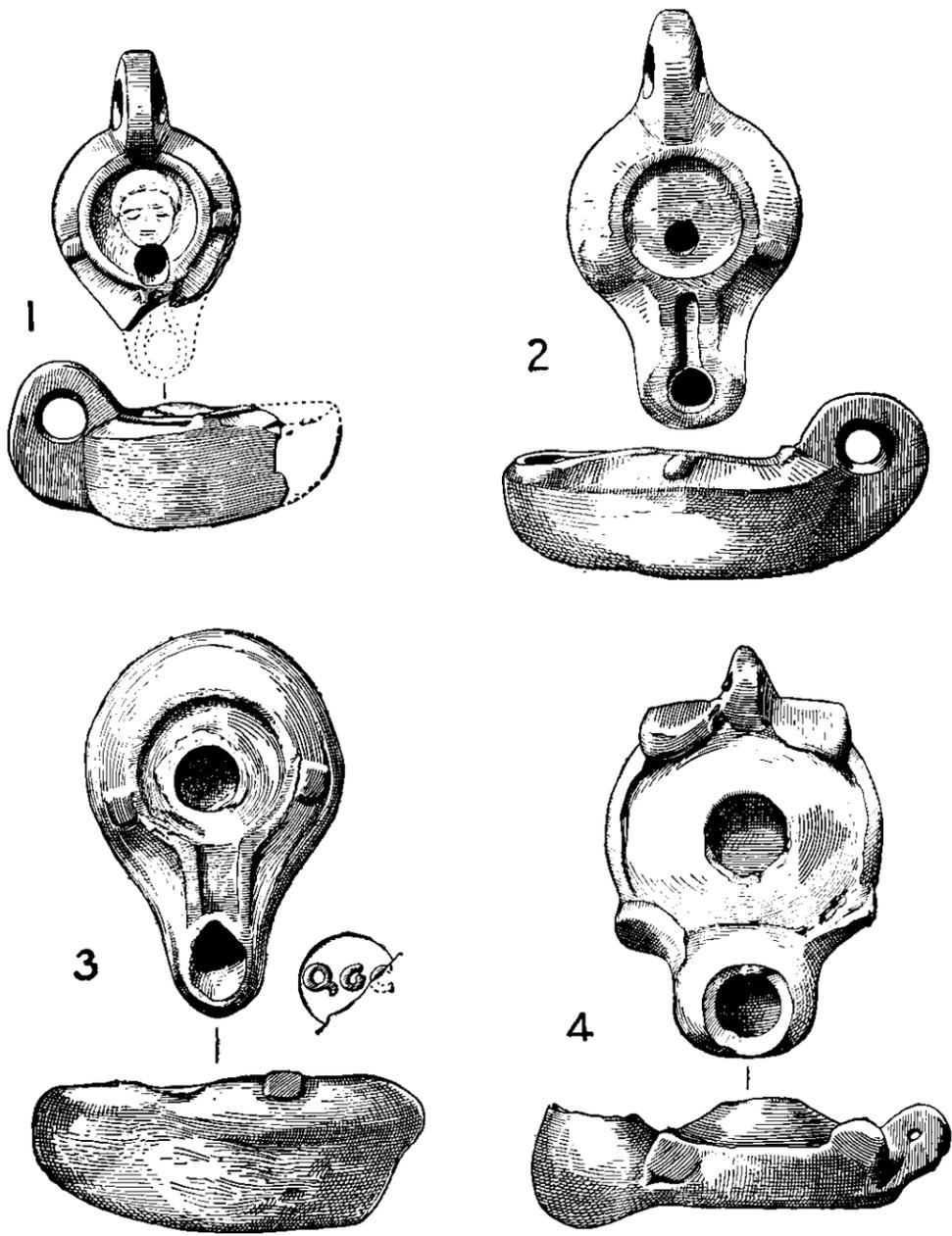
FIG. 10. 1 AND 2, MITHRAIC TOKEN; 3 AND 4, DENARIUS
 OF AUGUSTUS TO SHOW ORIGINAL TYPE; 5, SASSANIAN
 SEAL WITH COMPARABLE MITHRAIC SCENE.

OF yv
(HISTORICAL



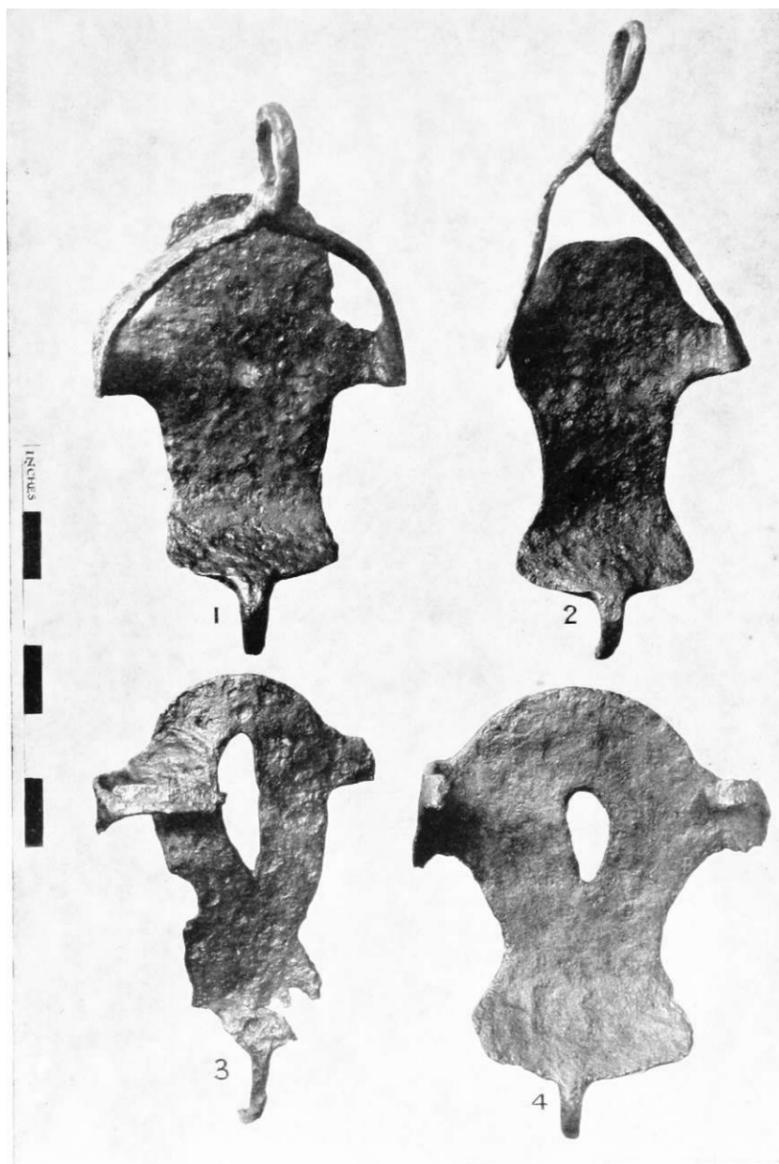
By courtesy of the Society of Antiquaries.

FIG. 11. GROUP OF BONE AND BRONZE OBJECTS, PROBABLY CHARMS (+).



By courtesy of the Society of Antiquaries.
FIG. 12. CLAY LAMPS (1/2).

F< OF **
(HISTORICAL
V* ^



By courtesy of the Society of Antiquaries.
FIG. 13. IRON HIPPOSANDALS.

OF ^
HISTORICAL

Chron. Series V, xii, 1932) interprets as the divine name of the Egyptian Sun-God. The purpose of this token can only be conjectured: it may have been the badge of membership of one of the Mithraic degrees, or a pass for admission to one of the underground buildings where Mithras was worshipped. (Fig. 10.)

PERSONAL ORNAMENTS.

In the case adjoining that containing the coins are exhibited fifty-four *fibulae* or brooches, arranged in chronological order, a series of finger rings, bracelets of bronze and shale, necklaces of coloured glass and paste beads, and ornaments of jet. One group of objects is of outstanding interest. It consists of four bone objects, about 2 1/2 ins. long, representing a clenched fist with the thumb protruding between the first two fingers, the other end forming a phallus. They are pierced laterally for suspension, and were associated with four bronze objects in the form of *astragali*, provided with two studs at the back for attachment to leather. With them too was a small shield-shaped object, with a central knob and a rectangular loop on the back. There can be little doubt that these were charms used to avert the evil eye. Single objects of somewhat similar nature in bronze and bone respectively have been found at Wroxeter and Newstead, but no others have been recorded in Britain. (Fig. 11.)

In the next case are representative specimens of the very large numbers of pins of bone and bronze found during the excavations, together with some of the numerous bone counters and discs of pot and stone used in games. Specimens of toilet and surgical instruments are also shown. These are often difficult to distinguish with certainty, for small elongated spoons, for example, were doubtless used indifferently for extracting cosmetics from glass bottles, and for salves and ointments. Small toilet instruments in groups of three, comprising "ear-pick" (a minute spoon, used no doubt for cosmetics), nail-cleaner, and tweezers, are often encountered looped together as a set.

WRITING MATERIALS.

The adjoining case contains materials connected with writing, lamps, etc. The commonest method used in daily communication was that of scratching upon a wax surface with a pointed instrument of iron or bronze (*stilus*). A thin layer of wax was prepared in a folding tablet recessed to receive it, a model of which is shown in the case. The pointed end of the *stilus* was used for writing, the flattened end for smoothing the wax surface before it could again be used. There is ample evidence that a knowledge of reading and writing in Latin was widespread among the inhabitants of the British towns, and in another case are collected examples of *graffiti*, usually names scratched in cursive script upon pots to denote their ownership. Ink was also used, and part of a large amphora among the pottery from the Well bears an inscription on its shoulder in ink.

A group of seal-boxes is arranged to show their use. They consist of a small cup, usually of bronze, provided with a hinged lid, often ornamented with enamel. The cord around the packet to be sealed was passed through the wax contained in this small box, upon which the signet was impressed. The lid was then closed down upon it, sealing the whole from interference.

LAMPS.

Several small clay hand-lamps are shown, grouped to indicate the chronological development of form and decoration. They all consist essentially of an oil-container (*infundibulum*), the circular cover of which (*discus*) is often decorated in relief, and a nozzle from which the wick protruded. The filling-hole in the *discus* could be closed by a plug, and the wick regulated by a small pair of bronze tongs. (Fig. 12.)

TOOLS, WEAPONS, LOCKS AND KEYS, ETC.

The cases at the end of the room opposite the entrance are devoted to objects of iron. Such tools and weapons as a dagger, knives, shears, and socketed lance and arrow-heads call for no special comment.

There is a single specimen of the long iron *pilum* or throwing spear carried by the legionary, the presence of which at Verulamium is surprising. Choppers, a sickle, a hammer, small axe, awl, punch and chisels have altered little in the course of time, though the softer metal used for blades necessitated the frequent use of hone stones, such as are always found on Roman sites. Spades, like those employed throughout the Middle Ages, were usually of wood, the blade shod with an iron edge, with sides of different patterns into which the edges of the wooden blade were fitted.

Numerous iron rings and shut-links belonged, no doubt, to harness or farm implements, while three specimens of lynch-pins, two with ornamented bronze heads, indicate wheeled vehicles. An ox-goad for prodding a sluggish ox into activity gives us a further glimpse of agricultural life.

Hippo-sandals are represented by three nearly complete specimens. They are iron plates with side cheeks, having a loop in front and a hook behind. Their exact use has given rise to much discussion, and all that can be said with certainty is that they were a sort of horse-shoe. (Fig. 13.)

Numerous keys for tumbler locks, and a few rotary keys are exhibited, some of the latter being combined with a finger ring. There is also the barb-bolt and box of a spring padlock.

PHOTOGRAPHS.

Attention must finally be directed to the two stands holding enlarged photographs and plans of the excavations in the pre-Roman city in Prae Wood, the defences of the two Roman cities of Verulamium and the buildings within them.

APPENDIX I.

Chief Events in the History of Verulamium.

- 54 B.C. Julius Caesar sacked the capital of the Belgic Chief Cassivellaunus, probably the fortified *oppidum* at Wheathampstead.

PRE-ROMAN VERULAMIUM (PRAE WOOD).

- late 1st cent. **BC.** The Belgic city in Prae Wood takes the place of Wheathampstead.
- c **15 BC.**- Tasciovanus, King of the Catuvellauni, had his palace and mint at Verulamium.
- c AD. 10 Cunobelin, son of Tasciovanus, transferred the Belgic capital to Colchester, c **10-40.** Defences strengthened. Roman Invasion of Claudius. Submission of Verulamium.
- c. **43.**

THE FIRST ROMAN CITY OF VERULAMIUM.

- c. **45.** The new city established on the slopes of the valley is granted the status of *municipium*.
61. Boudicca, Queen of the Iceni, destroyed the city, after which the Fosse Earthwork was constructed.

THE SECOND ROMAN CITY OF VERULAMIUM.

- c. 130-150. Period of intensive development. New city planned to include 200 acres along Watling Street. Stone Walls and Gates erected. Large and well-built houses equipped with mosaic floors. Theatre, temples and public buildings.
- 3rd cent.** Period of decay. Many buildings dilapidated and ruined,
- c. 300. "Constantian Renaissance." Much rebuilding within the city, followed by decline in wealth and population,
- c. 305. Martyrdom of St. Albanus.
- 380-400. Theatre derelict; clumsy remodelling of Temple west of the Theatre.
410. Rescript of Honorius. Withdrawal of Roman control from Britain.

POST-ROMAN VERULAMIUM.

428. St. Germanus, Bishop of Auxerre, visited Verulamium to combat Pelagian heresy. Roman traditions alive, but few traces of Roman culture survive.

793. Offa II, King of Mercia, established the Benedictine Monastery on the site of an earlier church.
- 1077-1097. Abbot Paul de Caen rebuilt the Abbey with Roman materials from Verulamium.
- 16th-19th cent. Intermittent spoliation of Verulamium for materials to repair local roads.
1847. Discovery of the Roman Theatre.
1930. Systematic excavation of Verulamium begins.
1939. Opening of the Verulamium Museum.

APPENDIX II.

List of papers published since 1930, dealing with Verulamium.

The full account of the Excavations of 1930-1933 is contained in Report No. XI of the Research Committee of the Society of Antiquaries of London, entitled, "Verulamium—A Belgic and two Roman Cities" by R. E. M. Wheeler, D.Lit., V.P.S.A., and T. V. Wheeler, F.S.A. (Society of Antiquaries, Burlington House, London, 1936, 15s.).

Other papers dealing with Verulamium or the oppidum at Wheathampstead have appeared in various periodicals.

Transactions of the St. Albans and Hertfordshire Architectural and Archceological Society:

- 1930 The Preliminary Excavations of Verulamium, 1930, by Mrs. R. E. M. Wheeler, F.S.A.
- 1931 Summary of the Verulamium Excavations, 1931, by Mrs. R. E. M. Wheeler, F.S.A.
- 1932 Summary of the Verulamium Excavations in 1932, by Dr. and Mrs. R. E. M. Wheeler.
- 1933 Verulamium, 1933, by Dr. and Mrs. R. E. M. Wheeler.
- 1934 The Roman Theatre at Verulamium, by Miss Kathleen Kenyon, M.A.
Verulamium: Insula XVI, by A. W. G. Lowther, F.S.A., A.R.I.B.A.

- 1935 The Romano-British Cemetery at St. Stephen's,
near Verulamium, by Norman Davey, B.Sc.,
Ph.D., A.M.I.C.E.
Verulamium: Insulae XII and XIII, by
A. W. G. Lowther, F.S.A.
- 1936 The Verulamium Excavations: 1930-1936.
Verulamium (1936), by A. W. G. Lowther,
F.S.A.
The Halsmede Site, by Vyvyan F. Rees.
- 1937 The Devil's Dyke, Wheathampstead, by
R. E. M. Wheeler, M.C., D.Lit., V.P.S.A.
The Romano-British Cemetery at St. Stephen's,
by Vyvyan F. Rees.

The Antiquaries Journal:

- XVII No. 1 (January, 1937) Report on Excavations
at Verulamium in 1934, by A. W. G. Lowther,
F.S.A.
- XVIII No. 2 (April, 1938) Verulamium Again, by
R. E. M. Wheeler, V.P.S.A.

Antiquity:

- 6 (June, 1932) A Pre-Historic Metropolis: The First
Verulamium, by R. E. M. Wheeler, F.S.A.
- 7 (March, 1933) The Belgic Cities of Britain, by
R. E. M. Wheeler, F.S.A.

Archaeologia:

- Vol. 84 (1934) The Roman Theatre at Verulamium,
St. Albans, by Miss Kathleen Kenyon, M.A.