

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

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THE following paper discusses an interesting deposit of samian ware recently excavated at the Romano-British site of Springhead. The largest part of this collection 'was found on the chalk floor of Building B18 during emergency excavations. Although most of it was on the floor, some had spilled over as far as Feature F16'.¹ Much of this pottery is in a very good state of preservation, though many sherds are badly burnt; the implications of this are discussed below.

(i) *Plain Forms* (Fig. 1)

With the exception of Form 24, most common plain forms are represented in this assemblage.

Form 15/17. Five fragments conjoining from the same South Gaulish platter, with excellent glaze and in very good condition, and closely resembling O. & P.,² pl. XLIII, 28; this platter dates probably not later than Vespaianic times.

Form 18. Fragments from one South Gaulish platter, O. & P., pl. XLV, 10-11, Claudian-Neronian; from a second platter of the same origin and about the same date; and a sherd from the base of probably yet another South Gaulish vessel.

Form 18R. One sherd only, South Gaulish and stamped (OF) PRIM (no. 9); the date of this well-known potter is Neronian.

Form 18/31. Several fragments conjoining and variously burnt from an East Gaulish vessel, stamped TARRA (no. 2); the stamp is badly preserved, but this potter dates to the late second century A.D.; a Central Gaulish platter stamped (PATERCL)OSFE (no. 6), Hadrianic; another vessel, probably Central Gaulish and similar to O. & P., pl. XLVI, 2.

Form 31. One vessel, East Gaulish, stamped ()RILISFE (no. 3); the stamp is very likely to be that of APRILIS whose period of activity is Antonine.

¹ Private communication from the excavator, the late Mr. W. S. Penn, B.Sc., who submitted this collection for study and kindly allowed its publication; cf. *Arch. Cant.*, lxxx (1965), 112, where the floor is described as of 'baked clay'. I am indebted to Mr. B. R. Hartley, M.A., F.S.A., for his comments on some of the stamps.

² F. Oswald and T. Davies Pryce, *An Introduction to the Study of Terra Sigillata*, London, 1920. (Further abbreviated to O. & P.)

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

Form 31R. Two Central Gaulish vessels stamped PATIIRAT(V) (no. 7) and PATR() (no. 12); PATERATVS worked in mid-Antonine times and PATRICIVS rather later. An East Gaulish sherd, well preserved, stamped (PR)IDIANVS (no. 11); mid-Antonine.

Form 32. One fragment, East Gaulish, from the base of the vessel.

Form 36. One vessel, probably South Gaulish close to O. & P., pl. LIII, 20; perhaps Neronian.

Form 42. Parts of one vessel, perhaps South Gaulish fabric, lacking the usual barbotine leaves, but with a strap handle, like O. & P., pl. LIV, 8; another vessel, also perhaps from South Gaul, with barbotine leaves and strap handle, O. & P., pl. LIV, 3, c. A.D. 70-80.

Curle 11. One vessel, probably of South Gaulish origin, without barbotine leaves, O. & P., pl. LXXI, 10, Flavian; another, with barbotine leaves, South Gaulish, O. & P., pl. LXXI, 12, Flavian.

Curle 15. Fragments from one Central Gaulish vessel, O. & P., pl. LVI, 10, Antonine.

Form 27. A small scrap from a Central Gaulish cup of Hadrianic-Antonine date.

Form 33. Several cups of this form are present and include two Central Gaulish vessels of Antonine date; two East Gaulish ones of late-Antonine date. A cup with the stamp TAVRICIOF (no. 5); this potter's stamp occurs in the Wroxeter Forum Gutter deposit and his activity lasted into late-Antonine times. A Central Gaulish cup, stamped SOILLIM (no. 1); late second century A.D. Another Central Gaulish vessel, with the fragmentary stamp CRAC(VNA.F) (no. 10) of the potter CRACVNA, Antonine. An East Gaulish cup with the stamp (L)VPVSF; LVPVS's period of activity is fully Antonine.

Form 38. Two Central Gaulish vessels, one with a partial double impression of the stamp MET(TI.MA) (no. 8), the other stamped (CIN)TVSMIM (no. 14); METTIVS and CINTVSMVS are both fully Antonine; and another sherd, probably from a vessel of this form or Form 44, stamped SINT(VRVSF) (no. 15); stamps of SINTVRVS from the same die occur in Ditch III at the Eccles villa whose filling is dated mainly to late-Antonine times.

Form 79. A large East Gaulish platter stamped FESTVSFO (no. 4); late-Antonine.

(ii) *Decorated Forms* (Figs. 1-3)

All three main decorated forms are represented, from South and Central Gaulish factories; East Gaulish figured samian is absent.

16 and 17. Form 37. South Gaulish, probably from Banassac rather than La Graufesenque. Two sherds from the same bowl; no. 17 is slightly burnt at the upper end. The decoration, which is of poor relief,

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

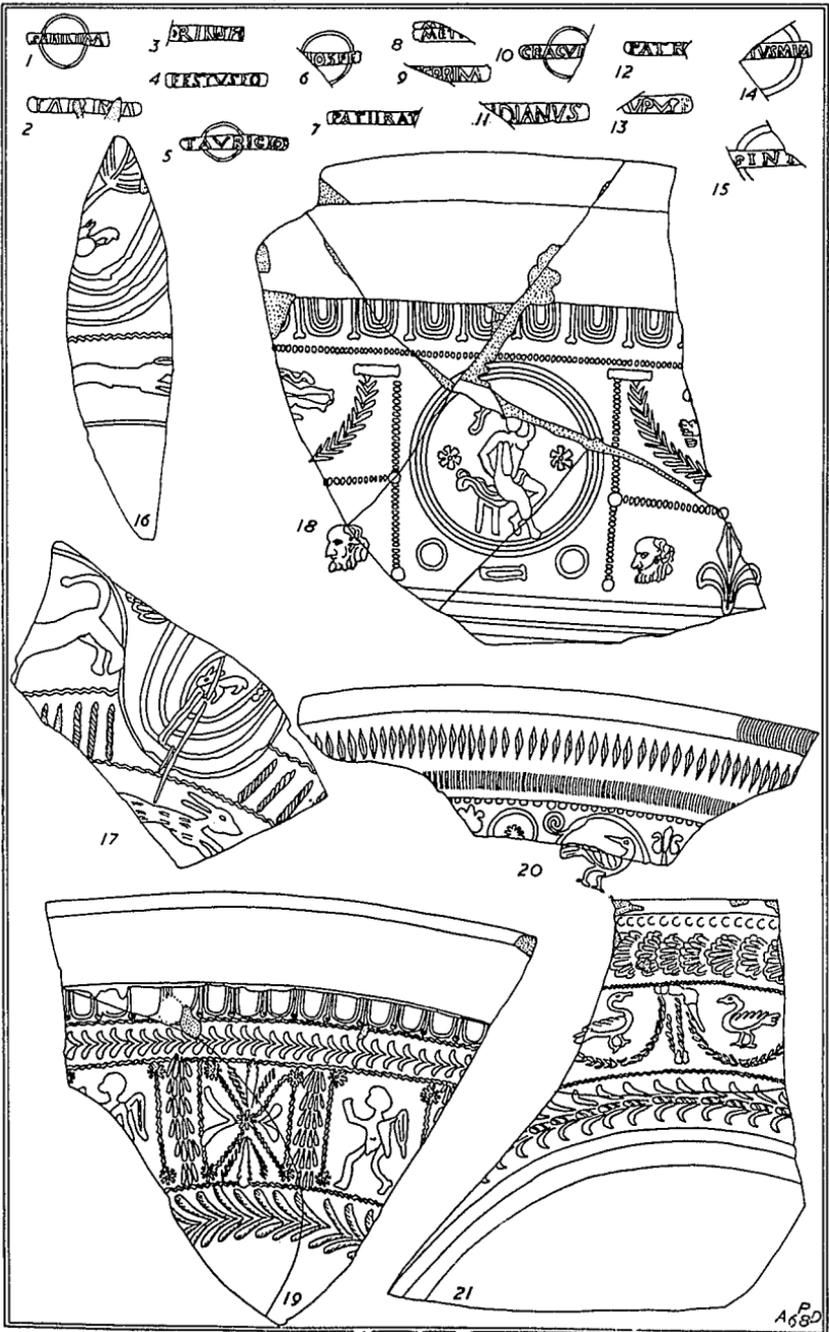


FIG. 1. ($\frac{1}{2}$)

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

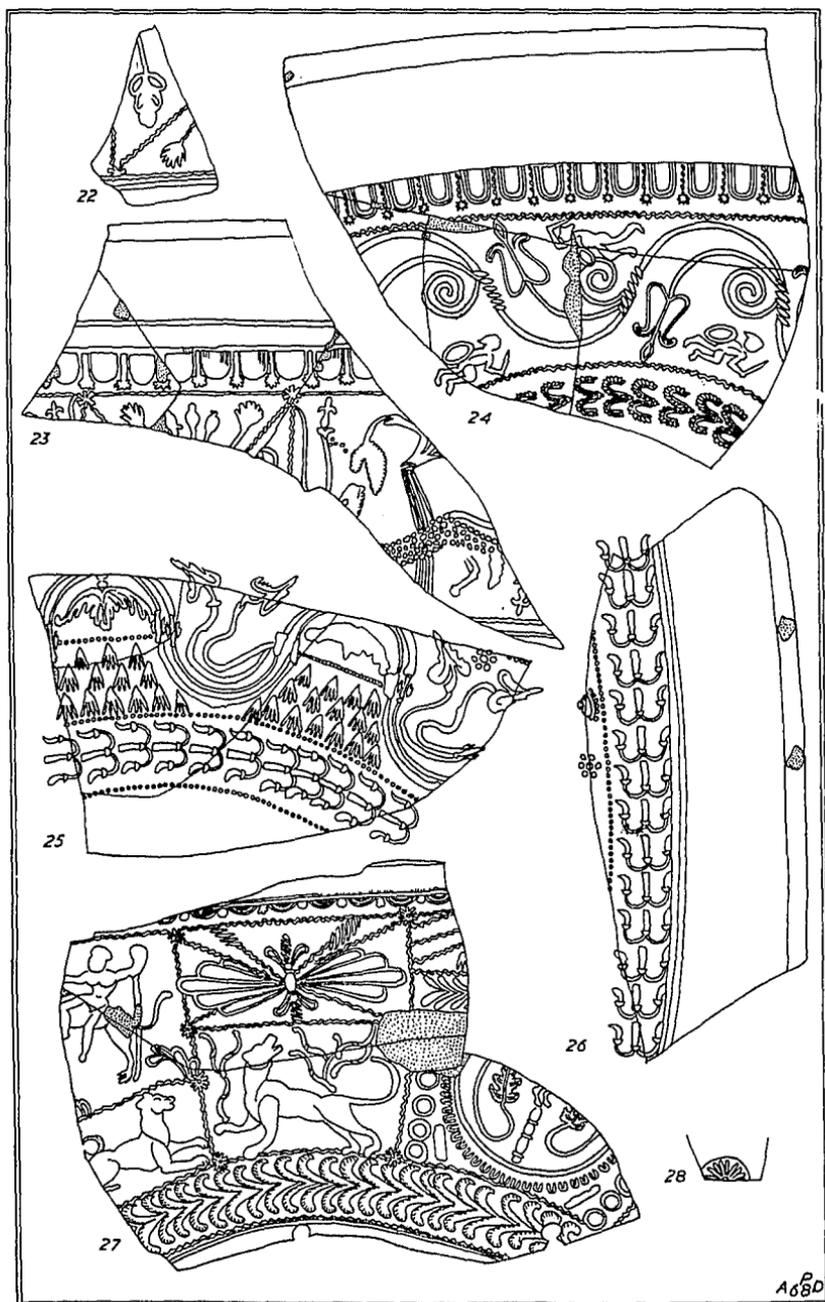


FIG. 2. (1/2)

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A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

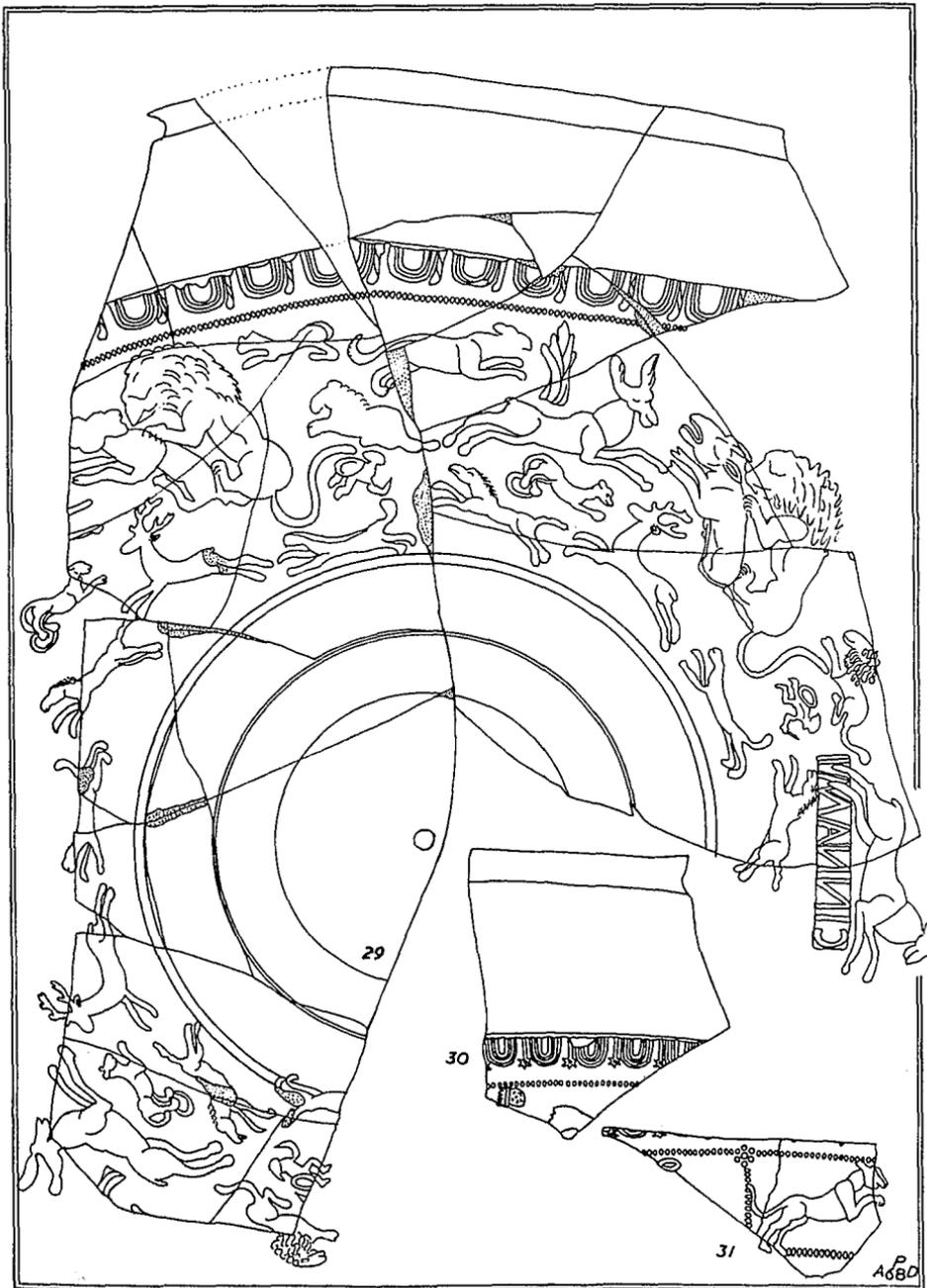


FIG. 3. (1)

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

consists of a winding-scroll, with concavities filled either by tendrils and leaves or subdivided by a horizontal wavy line into two compartments; finally, below a single wavy-line border a frieze of animals running to right replaces the more usual basal wreath of floral *motifs*. No. 16 shows a leaf at the upper extreme whose remnants are so badly blurred as to make positive identification virtually impossible, though it recalls one published by Knorr;³ a small part of the same leaf is also visible on no. 17. Below this decorative detail is a small Rabbit to left (probably O.2098A)⁴ and, below the wavy-line border, a very poor impression of a Dog springing to right (perhaps O.1925). The upper part of the divided concavity on no. 17 contains an animal figure-type which may be a Lion to left (O.1444) and the lower part is filled with a series of vertical and rather narrow twists. This is followed by another concavity decorated in similar fashion and with the same elements as that on no. 16; below this is a poorly stamped Hare to right (O.2073 or O.2074). This vessel is not easy to attribute with certainty to the style of any one potter, particularly as both sherds lack the ovolo, but is quite clearly of late-Flavian date.

18. Form 30. Central Gaulish, in the style of LAXTVCISSA. Five conjoining sherds from a vessel with good glaze and relief, except for the central panel where the figure-type and the astragalus beneath are squashed. The panel decoration is initiated by LAXTVCISSA's usual hammer-head ovolo⁵ and consists of one panel filled with one double-ringed medallion below which is placed an astragalus (detail 3)⁶ flanked by two plain rings (detail 7);⁵ within the medallion two rosettes (detail 11)⁵ on either side of Mercury (D.530 = O.547), known in LAXTVCISSA's style.⁶ Vertical bead-row borders, terminating either in astragali or plain circles, separate this panel from its flanking ones which are subdivided by horizontal bead-rows. The upper parts of these panels contain festoons⁷ around an erotic couple (O.K.);⁸ this figure-type occurs fairly often in LAXTVCISSA's work, occasionally on sherds with his characteristic leaf (detail 1);⁵ as on a sherd from Ilkley.⁹ The lower part of these panels contain

³ R. Knorr, *Töpfer und Fabriken verzierter Terra-Sigillata des ersten Jahrhunderts*, Stuttgart, 1919, Taf. 87 G. (Further abbreviated to Knorr 1919.)

⁴ O. followed by a number = F. Oswald, *Index of Figure-Types on Terra Sigillata 'Samian Ware'*, i-iv, Liverpool, 1936-7; D. followed by a number = J. Déchelette, *Les Vases céramiques ornés de la Gaule romaine*, ii, Paris, 1904.

⁵ J. A. Stanfield and Grace Simpson, *Central Gaulish Potters*, London, 1958, fig. 27, p. 184, no. 1. (Further abbreviated to OGP.)

⁶ P. Karnitsch, *Die Reliefsigillata von Ovilava (Wels, Oberösterreich)*, Linz, 1959, Taf. 42/5. (Further abbreviated to Wels.)

⁷ OGP, pl. 97/4.

⁸ OGP, pl. 100/25; Wels, Taf. 42/7; also unpublished sherds at the Guildhall Museum, London, and at Corbridge.

⁹ *Journ. Yorks. Arch. Soc.*, XXVIII (1925), pl. XXV, no. 6, pp. 240-1.

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

LAXTVCISSA's fleur-de-lis (detail 2),⁵ as on signed sherds from London¹⁰ and Wels,¹¹ between two impressions of the same figure-type, Mask to left (D.713 = O.1218), as on a sherd in LAXTVCISSA's style from London.¹² Clearly, the whole decorative scheme is based on a repetition of these two units, with the possibility of a different figure-type replacing Mercury in two of the panels. Date: c. A.D. 150-180.

19. Form 37. South Gaulish; two fragments conjoining, both of which are slightly burnt. A very small and shallow bowl whose ovolo is badly blurred; it is single-bordered, and its thin tongue ends in a swelling with a central hole and bends slightly to left.¹³ The ovolo-band is enclosed by a wavy-line border which was very probably also present above the ovolo, though it is not now clearly visible; below the ovolo is a wreath of bifid leaves, and the remainder of the decoration consists of small panels containing either a St. Andrew's Cross arrangement of floral *motifs* or a squashed single figure-type, Cupid to left (O.435). Very narrow panels with vertical floral wreaths separate the main ones, and the whole decoration is enclosed by a basal wreath. An identical arrangement of the same ovolo and leafy wreath beneath it is present on a Form 37 sherd from Richborough.¹⁴ This sherd, like its Richborough parallel, is clearly an early example of Form 37. Date: c. A.D. 75-85.

20 and 21. Form 29. South Gaulish; three sherds, two conjoining, rather badly burnt. No. 20 preserves part of the decoration of the upper zone with cordate buds, a rosette within a tendril and, inside probably a winding-scroll, one figure-type, Goose to right looking back (D.1009 = O.2247). No. 21 shows part of the lower decoration, though its detail had badly suffered due to heavy firing. The decorative scheme, below the usual line of large beads at the beginning of the carination, consists of a floral wreath, as on sherds from Kempten,¹⁵ below which is a very fine wavy-line border and leaf half-medallions containing, from left to right, Swan to right (O.2220) and Goose to left (O.2257); both these half-medallions are separated by an ornament which has become too indistinct through firing to be restored with certainty. Both the wreath and the half-medallions are known on a sherd from Rottweil,¹⁶ though the half-medallions of the present sherd and the

¹⁰ *CGP*, pl. 97/3.

¹¹ *Wels*, Taf. 42/3.

¹² *CGP*, pl. 100/25.

¹³ Cf. R. Knorr, *Sigillata Stempel von Rottweil*, in 'Korresp. Blatt d. Westd. Zeitschr.', 5/6, 1907, Taf. XI, 3, on Form 30.

¹⁴ B. W. Cunliffe (ed.), *Fifth Report on the Excavations of the Roman Fort at Richborough, Kent*, Oxford, 1968, pl. LXXX, 15.

¹⁵ Knorr 1919, Taf. 10.

¹⁶ *Ibid.*, Taf. 94 A.

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

Rottweil one are not identical; on the other hand, identical half-medallions, except for different figure-types within them, and basal wreath are seen on another Rottweil sherd.¹⁷ Date: c. A.D. 55-80.

22 and 23. Form 30. South Gaulish. Four sherds, three of which conjoin; a fourth sherd is not illustrated here as it adds nothing to the decoration. Except for no. 23, all these sherds are burnt. No. 23 gives some idea of the decorative scheme which may have consisted of repeating panels composed either of St. Andrew's Cross ornaments or filled with figure-types and decorative details. The ovolo, and most of the decoration, is poorly impressed and squashed, but it is double-bordered with a tongue ending in a fairly large rosette. The wavy-line border below the ovolo-band is squashed almost beyond recognition; wavy-line borders, with junctions masked by rosettes, delimit the panel decoration and from the St. Andrew's Cross *motif* whose lowest portion can also be seen on no. 22. The triple bud within the upper part of the St. Andrew's Cross panel is well attested in South Gaulish samian on vessels from Bonn,¹⁸ Hofheim,¹⁹ Bregenz,²⁰ Burladingen,²¹ Neuss²² and, as a basal wreath, on a vessel from London²³ signed by AQVITANVS, on another vessel from Colchester²⁴ signed by ARDACVS as well as on other sherds from that site.²⁵ The Panther to left eating a bunch of grapes (D.802 = O.1573), filling the main panel as far as can be seen, occurs on two sherds from the same bowl of Form 29 from Colchester,²⁶ on the sherds from Neuss mentioned above with the retrograde signature MASCLVS·F,²² which also shows some of the Springhead sherds' decorative details and the same ovolo, and on sherds from Kempton and in the Crefeld Museum²⁷ of Form 30 attributed to MASCLVS. Knorr's dating of MASCLVS's period of activity certainly fits the Colchester sherds. Date: c. A.D. 45-65.

24. Form 37. Central Gaulish, in the style of the anonymous potter known as Potter X-2. Altogether ten sherds, three of them variously burnt, from this bowl; only four of these are illustrated here as the rest are repetitive. The decorative scheme consists of this potter's ovolo²⁸ over a wavy-line border; below this, the main zone of decoration is

¹⁷ *Ibid.*, Taf. 94 D.

¹⁸ *Ibid.*, Taf. 86 B.

¹⁹ *Ibid.*, Taf. 87 H.

²⁰ *Ibid.*, Taf. 97 A.

²¹ *Ibid.*, Taf. 99 D.

²² *Ibid.*, Taf. 52 B.

²³ R. Knorr, *Terra-Sigillata-Gefässe des ersten Jahrhunderts mit Töpfernamen*, Stuttgart, 1952, Taf. 5 G.

²⁴ C. F. C. Hawkes and M. R. Hull, *Camulodunum*, Oxford, 1947, pl. XXXIV, 18.

²⁵ *Ibid.*, e.g. pl. XXXIV, 7; pl. XXXVII, 2; pl. XXXVIII, 15 and 26.

²⁶ *Ibid.*, pl. XXXVII, 1b and c.

²⁷ Knorr 1919, Taf. 95 F and G.

²⁸ *CGP*, fig. 3, p. 7.

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

filled with a simple winding-scroll with a large bud (detail 10)²⁸ and junctions covered by coarse lozenge-shaped beads (detail 4),²⁸ and two figure-types, Pygmy to right (larger than D.834 = O.696A) and Warrior to left (O.218). A basal wreath (no. 2)²⁸ completes the decoration. A sherd from the same mould is recorded from London.²⁹ Date: c. A.D. 100-120.

25 and 26. Form 37. Central Gaulish, in the style of the formerly anonymous Potter X-3³⁰ whose name has now been established as DRVSVS I.³¹ A total of eighteen sherds from this bowl has been recovered, some badly burnt, others in very good condition; the whole scheme of the decoration is given by those illustrated here. The decoration consists of a winding-scroll contained between wreaths composed by this potter's characteristic anchor-like detail (detail 3);³⁰ one of these wreaths replaces the ovolo-band, a common habit of this potter. Below this wreath is his beaded cup (detail 16)³⁰ and his seven-beaded rosette (detail 5).³⁰ The winding-scroll is either subdivided and contains acanthus leaves (detail 26)³⁰ (in one instance heavy firing has made this detail almost indistinguishable) and arrow-heads (detail 7),³⁰ or contains his small leaves (detail 20),³⁰ with his sheathed astragalus (detail 18)³⁰ masking the junctions of winding-scroll and vine-tendrils. No record of this mould is known to me. Date: c. A.D. 100-120.

27 and 28. Form 37. Central Gaulish, in the style of the Potter of the Rosette. Six fragments from this bowl, all badly burnt; the two conjoining sherds illustrated here as no. 27 give most of the decoration and no. 28 bears part of this potter's rosette stamped within the basal interior of the bowl as on a sherd from London.³² It would seem that this vessel had a fairly long life as it has been repaired with the usual lead rivets; three rivet holes are present on no. 27 and two more on other sherds. The ovolo has been almost totally obliterated in the finishing process, but the panel decoration is divided by wavy-line borders whose junctions are covered with small rosettes (detail 20).³³ The left panel is divided in two compartments with, in the upper one, Bacchus (O.588), as on sherds from London³⁴ and Colchester,³⁵ as well as a decorative detail (detail 37)³³ partly impressed in one corner; in the lower compartment, Panther to right (O.1499), known

²⁸ *Ibid.*, pl. 4/41.

²⁹ A. P. Detsicas, *The anonymous Central Gaulish Potter known as X-3 and his Connections*, Brussels, 1963.

³¹ *RCRF Acta VII* (1965), 67-9.

³² *CGP*, pl. 20/250.

³³ *Ibid.*, fig. 7, p. 24.

³⁴ *Ibid.*, pl. 21/262, 265.

³⁵ *Ibid.*, pl. 21/260.

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

on sherds from Clermont-Ferrand,³⁶ Corbridge,³⁷ London³⁸ and Faulquemont-Chémery.³⁹ The centre panel is also subdivided: above, a St. Andrew's Cross *motif* composed of wavy-lines and decorative details (nos. 18, 24, 26 and 31);³³ below, surrounded by this potter's details simulating trees, a barking Dog to left looking back which, though unknown to Oswald, occurs on sherds from London,⁴⁰ Faulquemont-Chémery⁴¹ and Corbridge.⁴² The upper part of the right panel contains wavy lines and arrow-heads (detail 36),³³ with a horizontal wreath of chevrons below it which is quite common in this potter's work;⁴³ the lower part of this panel is filled with a single medallion, bordered by his usual ornament (detail 10)³³ and containing astragali (detail 18),³³ small vine-leaves and the legs of a small bird which cannot be restored with certainty, with plain rings and squashed astragali filling vacant spaces. The whole decoration is enclosed by a basal wreath composed of his well-known ram's horns ornament (detail 4).³³ On another sherd, which is not illustrated here, can be seen above the basal wreath the hind quarters of an animal figure-type, perhaps Dog to left (O.1984). Date: c. 100-120.

29. Form 37. Central Gaulish, by the potter CINNAMVS part of whose medium-size retrograde (CIN)NAMI signature appears at the right-hand side. Seventeen sherds, all conjoining, from a bowl with a free-style decoration of animals, in poor relief. The ovolo is his no. 1⁴⁴ and the figure-types, repeating round the vessel, are all known in CINNAMVS's signed work, except for the pygmy. From left to right: Lion to left (D.753 = O.1421), as on a sherd from Wels;⁴⁵ Pygmy to right (smaller than D.834 = O.696A) now added to this potter's signed stock; Dog to left (D.934 = O.1980), on sherds from Chesters,⁴⁶ London,⁴⁷ Wroxeter,⁴⁸ Wels⁴⁹ and Halstatt;⁵⁰ Deer to right (D.852 = O.1720), on the Chesters sherd;⁴⁶ Panther to right (smaller than D.799 = O.1518), on sherds from Wels⁵¹ and London;⁵² Horse to

³⁶ *Ibid.*, pl. 23/282.

³⁷ *Ibid.*, pl. 23/291.

³⁸ *Ibid.*, pl. 25/314, 316.

³⁹ *Ibid.*, pl. 26/322.

⁴⁰ *Ibid.*, pls. 23/294 and 26/319.

⁴¹ *Ibid.*, pl. 25/318.

⁴² *Ibid.*, pl. 23/291.

⁴³ e.g. *ibid.*, pl. 21/261.

⁴⁴ *Ibid.*, fig. 47, p. 267.

⁴⁵ *Wels*, Taf. 77/3.

⁴⁶ *OGP*, pl. 163/74.

⁴⁷ *Ibid.*, pl. 162/61.

⁴⁸ *Ibid.*, pl. 163/69.

⁴⁹ *Wels*, Taf. 75/1.

⁵⁰ *Ibid.*, Taf. 74/7.

⁵¹ *Ibid.*, Taf. 67/5.

⁵² *OGP*, pl. 163/67.

A DEPOSIT OF SAMIAN WARE FROM SPRINGHEAD

left, which is not in Oswald but known on a sherd from Wels;⁵³ Deer to left (D.874 = O.1781), on a sherd from London;⁵⁴ and Lion to left attacking Boar (smaller than D.778 = O.1491), on a London sherd.⁵⁵ Also present, CINNAMVS's decorative detail 5.⁴⁴ Date: *c. A.D.* 140-180.

30 and 31. Form 37. Central Gaulish, in the style of AVSTRVS. Three sherds, two of which conjoin, are illustrated here from a total of five; no. 31 is badly burnt, but the other one only slightly so. The ovolo is his no. 2⁵⁶ and his small vase (detail 6)⁵⁶ is present on no. 30; the rest is too fragmentary for definite identification. The figure-type on no. 31 is a Panther to right, probably O.1573D rather than O.1512. Date: *c. A.D.* 125-150.

On the basis of both the plain and the figured samian in this deposit, a general date of *c. A.D.* 45-200 would cover all probabilities; the date of *c. A.D.* 150-210, already published elsewhere,⁵⁷ cannot be maintained.

It has been suggested,⁵⁸ on account of the samian found within it, that Building B18, 'a small structure of wattle and daub with chalk floor,⁵⁷ may have been a samian ware shop'; it is difficult to see, however, how the evidence of this samian assemblage can be reconciled with this suggestion. For not only is it very improbable that such a shop would have held stocks of samian over such a long period of time, but also the pottery itself was obviously burnt after breakage as the evidence of many conjoining sherds amply demonstrates. What is clear, on the other hand, is that the partial burning of Building B18 cannot account for this partly burnt deposit; and what is more likely is that this amount of samian accumulated over the years as domestic refuse (in this connection, it must be remembered that some of it at least may have spread as far as Feature F16, a distance of some 70 feet) and was deposited on the floor of Building B18 when, possibly after its burning, this structure had ceased to fulfil the function for which it was originally erected.

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⁵³ *Wels*, Taf. 74/7 and 77/2.

⁵⁴ *CGP*, pl. 163/66.

⁵⁵ *Ibid.*, pl. 163/67.

⁵⁶ *Ibid.*, fig. 25, p. 180.

⁵⁷ *JRS*, LVII (1967), 200.

⁵⁸ *Arch. Cant.*, lxxx (1965), 112.