

# Chapter 7. The pottery

## I. The samian

by Felicity C. Wild  
(Table 5)

The excavations produced 188 sherds of samian ware from about 109 vessels. Of these, thirty-eight (35%) were South Gaulish, sixty-eight (62%) Central Gaulish and three (3%) East Gaulish. Of the Central Gaulish vessels, three were in the fabric of Les Martres-de-Veyre, two of form 18/31 and one of form Curle 15. The assemblage is too small for statistics necessarily to be reliable, a fact which should be borne in mind in considering the comments below. Excluding scraps of uncertain form, the forms are listed by origin in Table 5.

It seems likely that the site had seen a degree of disturbance during the Roman period. Not only were the sherds in small pieces, but joins were detectable between sherds from different contexts. Sherds from the largest of the decorated bowls, D5, came from no fewer than six contexts. Many of the South Gaulish sherds were pre-Flavian and likely to have arrived on site during the military phase, Period 2, though the amount stratified in Period 2 contexts was small (see below). Thirteen of the sixteen decorated bowls were South Gaulish, 37% of the South Gaulish ware as a whole and suggesting high status, as one would expect of a site with military connections (Willis 2011, 198–201).

Form	SG	CG	EG	Total
29	6			6
30	4			4
37	3	2		5
30 or 37		1		1
27	4	5		9
33		11	1	12
15/17	2			2
15/17 or 18	3			3
18	5			5
18 or 18/31	1			1
18/31		3		3
18/31 or 31		4		4
31		7	1	8
18R	2			2
18/31R		2		2
18/31R or 31R		2		2
31R		6		6
18/31, 31 or R		2		2
35	2	1		3
36	1	1		2
42		1		1
79		2		2
80		1		1
Ritt 12	1			1
Curle 15		2		2
Bowl	1	2		3
<b>Total</b>	<b>35</b>	<b>58</b>	<b>2</b>	<b>95</b>

Table 5 Samian forms, by origin

Whether all the South Gaulish ware arrived during the lifetime of the fortress at Longthorpe, however, is doubtful. Some of the pieces, including three examples of form 37 (D4, D5 and D7) are of undoubtedly Flavian or Flavian–Trajanic date, but these are comparatively few. Also worthy of note is the almost complete absence of wares from Les Martres-de-Veyre, suggesting that, whatever the status of the site at the end of the 1st and beginning of the 2nd century AD, consumption of samian ware was minimal.

The import of samian ware on a larger scale, from Lezoux, appears to have restarted shortly before the middle of the 2nd century AD, peaking in the second half of the century. The Hadrianic–early Antonine forms 27, 18/31 and 18/31R are present, but heavily outnumbered by the later forms 33, 31, 31R, 79 and 80. Decorated ware, which in any case became less common towards the end of the 2nd century, is almost entirely absent. The general assemblage is typical of a low-status rural settlement.

The decorated ware and stamps are listed below, together with a catalogue of the samian from Periods 2–3/4. Potter and die numbers are those used in Hartley and Dickinson 2008–12. Figure types are quoted from Oswald 1936–37 (O).

### Decorated ware

Figure 79 D1–D7

#### Phase 2

**D1.** Form 29, South Gaulish. In the upper zone are festoons with three rosettes in one lower concavity and part of a pronged terminal in the other. Insufficient remains to identify the type (a bird?) in the festoon. Similar triple rosettes appear on work in the style of Crestio from Mainz (Knorr 1952, Taf. 17B) and at Kingsholm (Wild 1985, fig. 21, 1), though in both cases at the end of a corner tendril on form 30 rather than on form 29. The lower zone shows panels with a chevron medallion and a saltire, but again, too little survives to identify the type in the medallion and the triple bud (?) at the top of the saltire is damaged. The large beads along the central cordon suggest a Claudio-Neronian date, probably *c.* AD 50–70. (LF2 III (1))

**D2.** Form 29, South Gaulish, showing a winding scroll in the upper zone, with rosette and probably a five-pronged terminal, a very common type of decoration in the pre-Flavian period. An identical sherd in both shape and decoration is illustrated in the Longthorpe Fortress report (Hartley 1974, fig. 49, 14), possibly a case of accidental confusion by the artist of similar sherds from two nearby and contemporary excavations. Hartley's note lists a Longthorpe provenance for no. 14, which also showed a winding scroll, whereas the present sherd is clearly marked with a Lynch Farm code. A date of *c.* AD 45–60 seems probable, as for the Longthorpe sherd. (LF2 73 T44 (249))

#### Period 3/4

**D3.** Form 29, South Gaulish. Sherd of upper zone showing panels with leaf tips and the lion (O.1447). The lion was used by Vespasianic potters such as Censor i, Coelus and Mommo. A number of bowls of form 29 by Mommo in the Pompeii Hoard show a similar arrangement of leaf tip panels and animal types in the upper zone (Atkinson 1914, 5–9, 13), though not with the lion. *c.* AD 60–85. (LF2 72 IV (21))

**D4.** Form 37, South Gaulish. Small scrap showing a panel with a leg probably of the cupid (O.390A). The type was in use at La

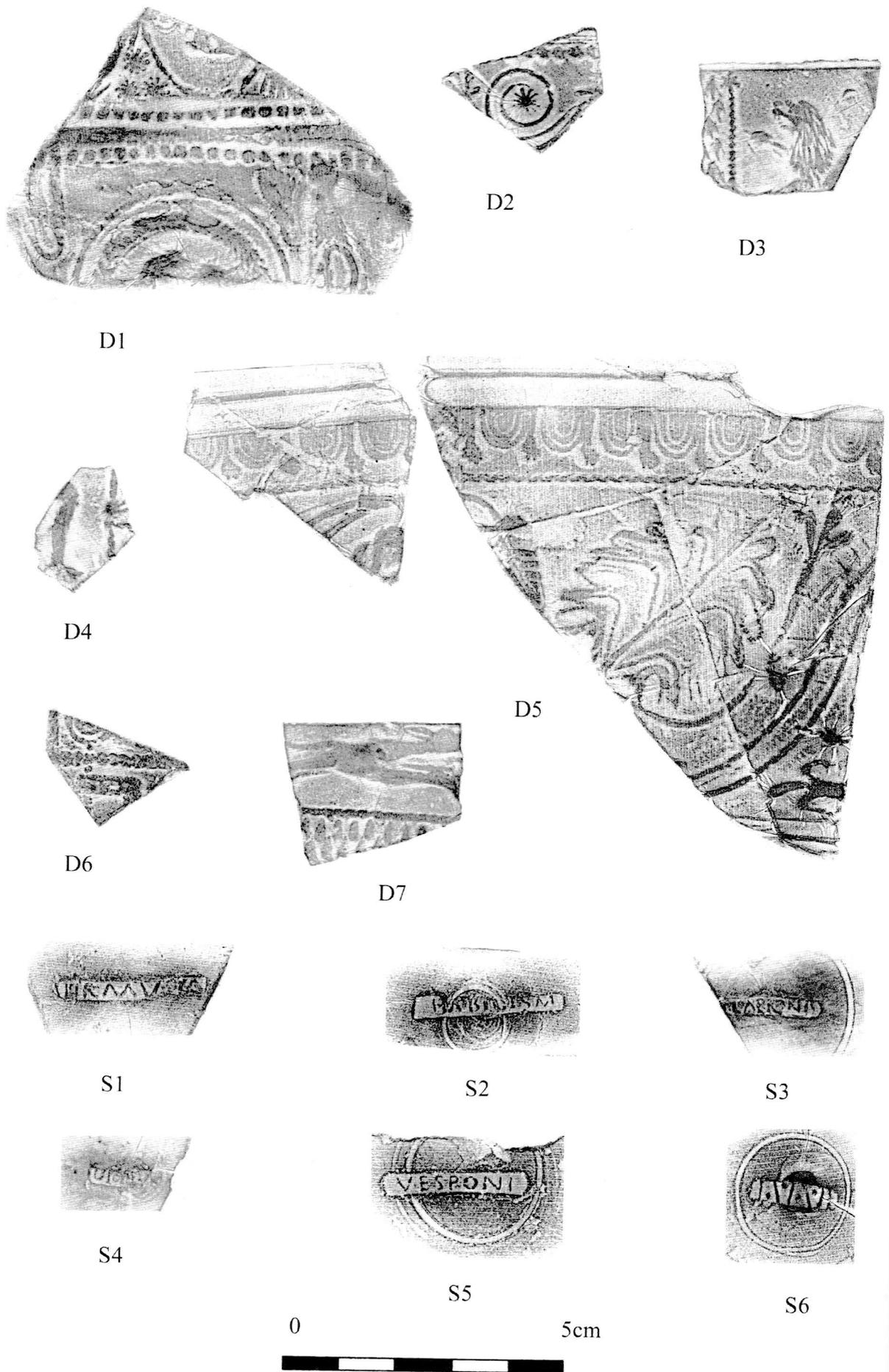


Figure 79 Illustrated samian, D1-7 and S1-6 (by Felicity Wild)

Graufesenge from Claudian times, but if this is indeed form 37, as it appears to be from its curvature, it will not be earlier than the Flavian period. *c.* AD 70–100. (LF2 73 II (9))

- D5.** Form 30, South Gaulish. Seventeen sherds in all, from the same bowl, showing an ovolo with tongue slightly angled to the left, ending in a damaged rosette (Dannell *et al.* 1998, CH) and leaf-scroll decoration. The ovolo and large leaf occur together on a bowl of form 37 from La Graufesenge (Mees 1995, Taf. 161, 1) showing a similar scroll, with the cursive signature PAS inscribed in the mould below the decoration, presumably by the mould-maker. Little is known of the potter Pas-, or even his complete name, though his connections and general style suggest a date in the Flavian–Trajanic period. Another bowl, with similar signature (Mees 1995, Taf. 160, 5), shows a leaf of similar shape to the smaller one here, though possibly slightly smaller. *c.* AD 80–110. (SF 357; T65 (321) SF 370; T58 (279) SF 372; T66 (348) SF 375; II (6); II (+))
- D6.** Form 37, Central Gaulish. Scrap, showing part of the ovolo, bead row and the edge of a festoon. Insufficient survives for a reliable identification, but the large beads suggest the work of potters such as Doecus i. What remains of the ovolo fits his (Rogers 1974, B160) for size and there are examples in his work of the vertical bead row running up into the ovolo, as here (Rogers 1999, pl. 40, 8). The piece is certainly Antonine, and if by Doecus, *c.* AD 165–200. (LF2 72 B (26))

#### Period 5/6

- D7.** Form 37, South Gaulish, with hound (O.1925), used by a number of Flavian potters, over a panel of leaf tips. A bowl by M. Crestio (Mees 1995, Taf. 37, 5) is a fairly close parallel, with hound and similar leaf tip panel. *c.* AD 80–100. (LF2 72 IV (23))

### The samian stamps

#### Figure 79 S1–S6

- S1.** Form 33, East Gaulish. Four joining sherds showing a stamp of Firmus iv of Rheinzabern, almost certainly die 5a, read as FIRMVSFC, rather than die 3a, FIRMVSFE. Although his stamps have also been found at other East Gaulish manufacturing centres, Hartley and Dickinson (2008–12) consider that he almost certainly operated only at Rheinzabern and the fabric of the present piece is quite consistent with manufacture there. *c.* AD 165–220? (Period 4/5: LF2 72 T44 (247) SF 356)
- S2.** Form 80, Central Gaulish, stamped HABILISM, die 1a of the potter Habilis of Lezoux. Habilis was at work during the mid-2nd century, making form 27 as well as the later Antonine forms 79 and 80. The present base, although not entirely flat, has traces of a step between wall and base and is more likely to be form 80 than form 27. *c.* AD 150–80. (Period 4/5: LF2 72, AII (28) SF 304)
- S3.** Form 18R, South Gaulish. Four joining sherds from two different contexts, stamped [OF].LABIONIS, die 1a of Labio of La Graufesenge. Labio was a mainly pre-Flavian potter, but his work also occurs on military sites founded during the early Flavian period. This is one of his more common dies, occurring widely on sites in Britain, including Chester, Carlisle and the York fortress. *c.* AD 45–75. (Period 2: LF2 B (53), Period 3/4: LF2 72 IV (22))
- S4.** Form 15/17, South Gaulish. Two joining sherds showing a poorly impressed and abraded stamp, possibly one of the many dies used by Primus iii of La Graufesenge. The reading is uncertain, but could be OF.PRM or OF.PRIM. Primus was primarily a Claudio-Neronian potter, though there is evidence that he was still at work in the AD 70s, suggesting a date range of *c.* AD 40–80, if this is indeed by him. (Period 3/4: LF2 72 IV (19))
- S5.** Form 33, Central Gaulish, stamped VESPONI by Vespo of Lezoux. The die (1a) occurs in the Castleford Pottery Shop of the early AD 140s (Dickinson and Hartley 2000, 61, fig. 30, 974–82). His recorded forms include the Hadrianic–early Antonine forms 27 and 18/31, though he also produced the later Antonine form 79. The rather large form 33 here is typical of the early Antonine period. *c.* AD 140–70. (LF2 72 (+) SF 64)

- S6.** Form 27g, South Gaulish, with an illiterate stamp. Probably Flavian. (Period 4/5: LF2 AII (9) SF 302)

### Catalogue

#### Period 2

- Ritt. 12, South Gaulish. Nine joining sherds. Pre-Flavian. (I (12))  
Form 22, South Gaulish (**D1**). *c.* AD 50–70. (III (1))  
Form 29, South Gaulish (**D2**). *c.* AD 45–60. (T44 (249))  
Form 27, South Gaulish. Three sherds, probably Claudian. (T71 (11))  
Form 18R, South Gaulish. Two joining sherds of dish with stamp of Labio (**S3**). *c.* AD 45–75. (B (53))  
Form 18/31–31, Central Gaulish. Hadrianic–Antonine. (B (53) upper levels)

#### Period 2/3

- Form 29, South Gaulish. Rim scrap. Pre- or early Flavian. (II (90))

#### Period 2/4

- Form 15/17 or 18, South Gaulish, burnt. Probably pre-Flavian. (IV (47))

#### Period 3

- Form 30, South Gaulish. Rim scrap. Neronian or Flavian. (IV (9))  
Form 33, Central Gaulish. Two joining sherds. Probably Antonine. (IV (9))  
Uncertain scrap, Central Gaulish. Probably Antonine. (VI (3))

#### Period 3/4

- Form 30, South Gaulish (**D5**). *c.* AD 80–110. (T58 (321)), T66 (348))  
Form 27, South Gaulish, slightly burnt. Probably pre-Flavian. (II (8))  
Form 37, South Gaulish (**D4**). *c.* AD 70–100. (II (9))  
Form 18/31 or 31 (R?), Central Gaulish. Hadrianic or Antonine. (II (9))  
Form 35, South Gaulish. 1st century. (II (72))  
4 sherds of form 18/31 or 31, rim sherd, probably from form 18/31R and footring scrap from bowl, all Central Gaulish and Hadrianic or Antonine (II (74))  
Another group of Central Gaulish origin and Hadrianic or Antonine date comprising three scraps, one possibly from form 27. (II (194))  
Form 79, Central Gaulish. *c.* AD 150–200. (IV (4))  
Form 36, South Gaulish. Two joining sherds, probably Flavian or Trajanic. (IV (7))  
A South Gaulish, probably pre-Flavian, group comprising form 15/17 with uncertain stamp, possibly Primus (**S3**), form 29 rim and form 18. (IV (19))  
Another South Gaulish, pre-Flavian group, comprising form 29 (**D3**), 27g and 18. (IV (21))  
A South Gaulish, pre-Flavian group, comprising form 30 rim, two more sherds of the form 18R of Labio (**S3**) and sherds from at least two dishes of form 18. (IV (22))  
Form 37, Central Gaulish (**D6**). *c.* AD 165–200. (B (26))  
Form 30 rim, South Gaulish. Probably pre-Flavian.

## II. The coarse pottery

by Stephen G. Upex

### Introduction

(Tables 6–10)

The coarse pottery from Lynch Farm 2 consisted of 8,648 sherds weighing a total of 143.308kg. This represents only part of the total assemblage recovered from the excavations, as the excavators sorted the material on site and discarded unwanted sherds back into finished trenches. The pottery from the site is thus difficult to quantify other than in a very basic way and the report therefore has limitations in the scope it could achieve. As such, it was decided to restrict the way the pottery was described and analysed. Pottery quantification has been given only in terms of weight and the numbers of sherds, and although estimated vessel equivalents (EVEs) were taken for the initial indexing of the assemblage it was decided to include only weights and numbers in this report.

The analysis is also open to criticism concerning the validity of the statistical methods employed. Making comparisons of various forms of pottery groups between

<i>Area</i>	<i>Total weight in kg</i>	<i>Total no. of sherds</i>	<i>Average sherd weight in g</i>	<i>Total no. of contexts</i>
AI	6.932	268	25.86	97
All	49.169	2592	18.96	394
AIII	2.425	21	115.47	27
AIV	21.066	1272	16.56	53
AVI	8.175	319	25.62	23
B	25.304	1074	23.56	108
C	27.857	2983	9.33	81
D	2.380	119	20.00	26
<b>Totals</b>	<b>143.308</b>	<b>8648</b>	<b>16.57</b>	<b>809</b>

Table 6 Sherd numbers and weight of coarse pottery by area

<i>Period</i>	<i>Sherd nos</i>	<i>Sherd nos as %</i>	<i>Weight in kg</i>	<i>Weight as %</i>
1	83	0.959	0.790	0.005
2	120	1.387	1.34	0.935
3	639	7.388	9.39	6.552
4	531	6.140	6.78	4.731
5	239	2.76	3.1	2.162
6	2460	28.445	49.162	34.304
7	1036	11.979	11.48	8.010
8	2110	24.398	42.59	29.718
Unstra/+	1430	16.535	19.46	13.578
<b>Total</b>	<b>8648</b>	<b>99.99</b>	<b>143.31</b>	<b>99.996</b>

Table 7 Sherd numbers and weight by period

<i>Fabric</i>	<i>Period 1</i>	<i>Period 2</i>	<i>Period 3</i>	<i>Period 4</i>	<i>Period 5</i>	<i>Period 6</i>	<i>Period 7</i>	<i>Period 8</i>	<i>Total</i>
LIASGW	62								62
LIA/RGTW	21	8	2						31
RSGW		20	301	211	54	458	109	216	1369
RVTW		1							1
LNVRW			61	12	8				81
LNVGW			233	186	59	891	283	647	2299
LNVCCW				98	99	1091	617	1171	3004
LNVCWW				9	13	61	9	20	112
LW				5					5
NVPIRP								26	26
OXRW						25	13	26	64
OXMO						3	4		7
HADOX						3	1	4	8
BB1		2							2
Fabric 1		3	3	1					7
Fabric 2		7							7
Fabric 2a		4							4
Fabric 3		9							9
Fabric 4		1	8	2					11
Fabric 5		1	6	1					8
Fabric 6		11	9	3					23
Fabric 7		1	2						3
Fabric 8		6	8	3					17
Fabric 9		4	6						10
Fabric 10		2							2
Fabric 11		5							5
Fabric 12		16							16
Fabric 13		10							10
Fabric 14		6							6
Fabric 15		3			6				9
<b>Totals</b>	<b>83</b>	<b>120</b>	<b>639</b>	<b>531</b>	<b>239</b>	<b>2460</b>	<b>1036</b>	<b>2100</b>	<b>7218</b>

Table 8 Fabric by period (excluding samian and amphorae and unstratified pottery)

periods is beset with problems concerning actual vessel numbers and the volumes of material from period-based contexts. The volume of soil from Iron Age contexts, for example, was substantial, yet the actual number of sherds was minimal when compared with, say, later contexts.

The excavation was divided into eight discrete areas which produced a total of 809 contexts, of which 488 contained pottery (see Table 6). The amount of pottery

from each context varied both in weight and the numbers of sherds (see Table 7). In Area AII, for example, context 81 contained sixty sherds from the same vessel weighing a total of 3.950kg; in Area B, context 27 contained 210 sherds from numerous vessels with a total weight of 3.20kg. At the other end of the range, many contexts produced single sherds of pottery, some weighing a mere 0.01kg.

<i>Fabric</i>	<i>Period 1</i>	<i>Period 2</i>	<i>Period 3</i>	<i>Period 4</i>	<i>Period 5</i>	<i>Period 6</i>	<i>Period 7</i>	<i>Period 8</i>	<i>Total</i>
LIASGW	62								62
%	<b>100.</b>								<b>100%</b>
LIA/RGTW	21	8	2						31
%	<b>67.74</b>	<b>25.80</b>	<b>6.45</b>						<b>99.99%</b>
RSGW		20	301	211	54	458	109	216	1369
%		<b>1.46</b>	<b>21.98</b>	<b>15.41</b>	<b>3.94</b>	<b>33.45</b>	<b>7.96</b>	<b>15.77</b>	<b>99.97%</b>
RVTW		1							1
%		<b>100.</b>							<b>100%</b>
LNVRW			61	12	8				81
%			<b>75.30</b>	<b>14.81</b>	<b>9.8</b>				<b>99.91%</b>
LNVGW			233	186	59	891	283	647	2299
%			<b>10.13</b>	<b>8.90</b>	<b>2.5</b>	<b>38.75</b>	<b>12.30</b>	<b>28.14</b>	<b>100%</b>
LNVCW				98	99	1091	617	1171	3004
%				<b>3.26</b>	<b>3.29</b>	<b>36.31</b>	<b>20.53</b>	<b>38.98</b>	<b>100%</b>
LNVCWW				9	13	61	9	20	112
%				<b>8.03</b>	<b>11.60</b>	<b>54.46</b>	<b>8.03</b>	<b>17.85</b>	<b>99.97%</b>
LW				5					5
%				<b>100.</b>					<b>100%</b>
NVPIRP								26	26
%								<b>100.</b>	<b>100%</b>
OXRW						25	13	26	64
%						<b>39.06</b>	<b>20.31</b>	<b>40.62</b>	<b>99.99%</b>
OXMO						3	4		7
%						<b>42.85</b>	<b>57.14</b>		<b>99.99%</b>
HADOX						3	1	4	8
%						<b>37.5</b>	<b>12.5</b>	<b>50.0</b>	<b>100%</b>

Table 9 Fabrics by percentage and period

The pottery was divided into fabric groups (see Table 8), and fabric and surface colours were matched with those of the 'Munsell Soil Colour Chart' (1971 edn). The assemblage was assessed in line with the guidelines set out by the Study Group for Roman Pottery (Webster 1975; Young 1980; Darling 2004; Willis 2004). The total assemblage was scanned and a preliminary catalogue prepared. The sherds were examined using a hand lens ( $\times 20$  magnification) and then the assemblage was divided into fabric groups based on broad criteria such as the presence/absence of inclusions visible to the naked eye; or estimates of fabric coarseness/fineness where the suites of inclusions were similar; or of a particular firing property of the clays used in manufacture. The resulting categories probably each contain products from more than one source, but without any formal fabric analysis programme and using only a visual inspection, the groupings could not hope to be definitive. Within the time frame for producing this report it was not possible to analyse fabric types and the forms of vessels from those fabric groupings.

Fabric codes are descriptive and, within the catalogue and this report, are abbreviated to the main letters of the title — thus Roman Shell Gritted Ware becomes RSGW. Spot dates were assigned to each context and sherd types were also recorded. Sherds from each context were weighed and counted by fabric group and comment was made on any decorated, unusual, abraded or residual sherds. Samian and amphorae were excluded from this analysis and are dealt with in separate sections.

Table 8 shows the thirty fabric groups distributed across the eight periods. Period 1 produced eighty-three

sherds of either LIASGW or LIA/RGTW. Period 2 produced 120 sherds which ranged over twenty different fabric groups, representing the broadest range of fabrics by period within the whole assemblage; RSGW dominated with twenty sherds but significant groups also appeared in Fabric Groups 6, 12 and 13. Fabric Group 6 contained a series of platters (see nos 12–17 in the illustrated catalogue below); Fabric Group 12 contained a series of beakers and jars (see nos 12, 8–9, 11–17 in the illustrated catalogue below); while Fabric Group 13 contained jars and bowls (see nos 6, 10, 21 and 23 in the illustrated catalogue below). The fabrics of some vessels are clearly similar to vessels made at the Longthorpe potteries. For example the Longthorpe wares in creams, pinks and buffs (Dannell and Wild 1987, table VII), all match the range of variations within LF2 Fabrics 12 and 13 and the assumption is that many of the LF2 vessels were indeed made in the Longthorpe military kilns excavated between 1970 and 1975. It may be that several of the other LF2 fabrics were also made at Longthorpe military kilns yet to be excavated or at other local kilns related to the military base at Lynch Farm 2. That many of the fabrics within Period 2 are from a military context is suggested by the fact that many of the fabrics within Period 2 do not carry through into Period 3, suggesting perhaps that the military potters had either moved on or that military pottery production had ceased. However, Fabric 6, which is represented within the military period (Period 2), is found in Period 3 contexts (six sherds), although the possibility that such sherds are residual in Period 3 is distinctly possible. What is clear is that the

Vessel type	Period 1	Period 2	Period 3	Period 4	Period 5	Period 6	Period 7	Period 8	Total	Total as %
<b>Cups/beakers</b>	5	12	6	4	2	1	0	0	30	3.147
As % of group	14.28	40	20	13.33	6.66	3.33	0	0	97.6%	
<b>Dishes</b>	0	3	2	3	2	25	68	71	174	18.258
As % of group	0	1.72	1.14	1.72	1.14	14.36	39.08	40.80	99.96%	
<b>Bowls</b>	8	1	5	16	7	39	82	81	239	24.973
As % of group	3.36	0	2.10	6.72	2.94	16.38	34.45	34.03	99.98%	
<b>Plates</b>	0	12	0	0	0	0	0	0	12	1.259
As % of group	0	100	0	0	0	0	0	0	100%	
<b>Jars</b>	12	19	69	52	16	46	71	74	371	38.929
As % of group	3.23	5.12	18.59	14.01	4.31	12.39	19.13	19.94	96.72%	
<b>Mortaria</b>	0	0	2	6	1	13	16	18	56	5.876
As % of group	0	0	3.57	10.71	1.78	23.21	28.57	32.14	99.98%	
<b>Flagons</b>	0	1	2	1	0	2	1	2	9	0.944
As % of group	0	11.11	22.22	11.11	0	22.22	11.11	22.22	99.99%	
<b>Castor boxes</b>	0	0	0	0	1	4	6	8	19	1.993
As % of group	0	0	0	0	5.25	21.04	31.57	42.10	99.96%	
<b>Colanders</b>	0	0	3	1	0	2	1	0	7	0.734
As % of group	0	0	42.85	14.28	0	28.57	14.28	0	99.98%	
<b>Cheese press</b>	0	0	1	1	0	3	1	6	12	1.259
As % of group	0	0	8.33	8.33	0	25.00	8.33	50.00	99.99%	
<b>Lids</b>	1	1	2	1	1	3	3	7	19	1.888
As % of group	5.55	0	11.11	5.55	5.55	16.66	16.66	38.88	99.96%	
<b>Others</b>	0	0	1	2	1	2	0	1	7	0.734
As % of group	0	0	14.28	28.57	14.28	28.57	0	14.28	99.98%	
<b>Vessel totals</b>	26	49	93	87	31	140	249	268	955	
As a %	.027	4.93	9.75	9.12	3.25	14.69	26.12	28.12	96.00	

Table 10 Vessel types by period (excluding all unstratified and topsoil material)

range of fabrics becomes ever more limited through time and by Period 5 only ten sherds from five fabric groups are represented, and again these are likely to be residual. By Period 3 it is apparent that what one might loosely term the Nene valley pottery industry had been established, with LNVCW and LNVCCW dominating the assemblage. Such fabrics are broadened by Period 4 with the introduction of LNVCCW products which come to dominate by Periods 6, 7 and 8.

This gradual move from the foundations of the local pottery industry with many identifiable fabrics to the later periods, where a few fabrics dominate, is expressed in Table 9, where figures are given both as sherd numbers for each fabric group and period but also as percentages for the total number of sherds within specific fabric groups. Thus for LNVCCW for example the figures show that Period 4 represented only 3.26% of the total colour coated ware within the whole assemblage. This figure rises to 36.31% by Period 6 and 38.98% by Period 8. This rise in the production of colour coated ware products is matched by a decline in the quantities of grey ware products found at the site: Period 3 represented 10.13% of grey ware which then increases to 38.75% by Period 6 but falls away to 28.14% by Period 8.

Equally interesting is the rise of late pottery sequences within the assemblage. The imports from both the Oxford kilns and those from Hadham begin during the late 3rd century and continue until the end of the ceramic life of the site. Of especial interest is the production/manufacture of NVPIRP which is found exclusively in Period 8. This type

of pottery is now being recognised as the latest to be produced within the area of the lower Nene valley, normally represented by basic Romanised forms, such as dishes and flanged bowls, but in debased fabrics.

Table 10 provides a basic analysis of the variety of vessels present at Lynch Farm 2 through the site's eight periods of occupation. This shows that the use of cups and beakers reaches a peak during the military phase, Period 2, with twelve vessels (40% of the total number of vessels within this category). This figure then declines through Period 3 (six vessels, or 20% of the total) and by Period 7 cups and beakers are not represented at all on the site. Such a decline in a 'basic' vessel type must indicate that alternative forms of receptacles were being used, perhaps made from glass, wood, metal or horn. There is little comparative evidence from other sites related to vessel numbers and forms. However, at Orton Hall Farm Perrin has provided data related to the forms of vessels against periods and shows that beakers are present throughout all of the occupation periods, reaching a peak in the late 3rd century (Perrin *et al.* 1996, table 76).

Dishes and bowls clearly increase in use through time at LF2, representing 18.2% and 24.9% of the total pottery assemblage respectively, with similar figures for these two groups of vessels at Orton Hall Farm. By contrast, plates, which are not represented at Orton Hall Farm, appear to have been used only during the military phase of Period 2 at LF2. It may be that the functions of plates during the later periods were taken over by shallow dishes. Jars seem to have been fairly ubiquitous throughout all periods,

representing 38.9% of the total assemblage, but apparently slightly more common during the later periods. There has been no attempt, within the timescale allocated for the analysis of the pottery, to distinguish the great variation in jar sizes or the form of jars. Lid seated jars appear in increased numbers during the middle and later periods while jars with simple decorative bands around their girths are earlier and end by Period 4. Thereafter, the decoration on jars seems to have been confined to their shoulders and very occasionally their rims.

Specialist vessels such as cheese presses appear to increase in numbers over time, but their overall appearance within the collection is small (1.25% of the overall assemblage) and thus little can be said about them with confidence. On the other hand, Castor boxes do appear to increase from their first appearance during Period 5 to reach 42% of the total number of vessels represented at the site by Period 8. Similarly, lids, which are found in all periods except Period 2, also appear to increase in numbers — although again these numbers are small in actual terms.

For any of the periods represented at the site there would have been wooden, glass and metal vessels of all kinds which are not represented within the surviving evidence. Lids used either for covering food or to retain heat during cooking are found at the site (eighteen in number, representing 1.88% of the total assemblage) but the estimated numbers of jars with lid seating suggests that the eighteen surviving pottery lids were probably supplemented by many more lids made from wood, stone or cut-down broken pottery bases.

However, even though there was some selection of pottery for archiving during the excavation that may have skewed the pottery data somewhat, it may still be possible to pick out some general trends within the groupings of vessels and to speculate on possible diet, fashion or culinary changes. In general terms there seems to have been a trend towards the increased use of bowls and dishes during the later periods and this runs parallel with the rise of both mortaria and Castor boxes on the site. It could be suggested that food preparation and consumption was moving toward a greater emphasis on stews and casseroles where the pounding or mixing of ingredients was a prelude to their being cooked together in a single vessel and then served into dishes or bowls. Castor boxes are known from other sites at much earlier periods but the general trend is for them to increase in size during the later periods (Perrin 1999, 99–100) — perhaps another indication of the growing consumption of casserole-type meals. Such food consumption, indicated by Castor boxes, could contrast with the use of plates during Period 2, which would have allowed slightly drier food to have been eaten without the need for the 'dish like rim' required by wetter foods.

Variations in cooking methods are also worthy of consideration in terms of the way they may have influenced the ceramic assemblage. Thus Castor boxes may have been used to heat food within ovens while jars and other vessels may have been used over tripods or griddles to keep food hot or to simmer the contents (Perrin 1996, 179). The sooting on many of the vessels, including lids, clearly indicates that they came into contact with fires, but most of the actual cooking over fires would have been done in metal vessels, of which no evidence has survived.

The variations over time of the appearance of vessels from the LF2 site may indicate either changing fashions in food preparation and table dining or changes in the food supply. Of course, food fashion may have influenced food production but it is more likely that local agriculture simply produced what the environmental conditions allowed.

How perceptible changes in the ceramic assemblages and their links to food preparation, cooking and consumption at LF2 reflect broader aspects of the changing local geography and economy is beyond the scope of this present discussion. However, the local environment from which almost all the food would have been derived would have changed over the time of the site's occupation. We know of climatic variations during the Roman period which seem to have influenced the ways in which the nearby fenland and presumably the land along the line of the river Nene was managed from the 1st and 2nd centuries, when the area was drier, to the 3rd and 4th centuries, when it became wetter. Such variations in average weather conditions would have caused the local populations to respond in a variety of ways and, in simple terms, this can be seen in the breakdown of the numbers and management of stock and the quantities and extents of cropping and their relationship to soil types (see, for example, Jones 1996; Grove 1988; Dark 1996; Blackford and Chambers 1991; Potter 1981; 1989; 1996; Potter and Potter 1984; Phillips 1970, *passim*). Thus the overall analysis of the ceramic assemblage and the variation through time in the ways that differing forms of vessels are used on sites could reflect much broader environmental changes which have moulded the local and regional economies. Future work on the pottery collections from Nene valley sites and any connections between pottery and the geographical situations in which those sites are located might begin to fill in these gaps in our knowledge.

Although the range of pottery from LF2 is broad, both in the date range it spans and the repertoire of vessel types, there are some noticeable gaps in the forms of vessels which one might expect. For example, the limited presence of colour coated cups and beakers (thirty in total) has been already noted (in Table 5) — these forms of vessel appear to be absent from Period 7 onwards and are present only in small numbers in Periods 4–6. There are no plain rimmed beakers and only two fragments of cornice rimmed beakers from Period 5 and only one fragment of a folded beaker from Period 6. There are no scaled beakers or beakers with decorative, over-painted designs and certainly no fragments of 'hunt cups'. Such absences are to some extent odd and may reinforce the impression of a 'low-status rural settlement' which the samian suggests (see above). However, other low-status sites, such as that at Barnwell, produced a range of painted and scaled beakers (Upex forthcoming a, fig. 49), while at Orton Hall Farm Perrin (1996, 114–90) also describes a range of colour coated beakers with various forms of decoration.

### The catalogue of pottery

The catalogue of pottery is organised into the chronological periods which are represented within the assemblage. The fabric of the vessel is given first (see the fabrics list below), followed by the colour of the vessels, which are matched with those of the 'Munsell Soil Colour Charts' (1971 edn) and are given in a 'range' form because the colour of many vessels' fabric and surfaces was rarely

uniform and often had considerable variation (see colour range below). The colours below are given in numerical form prefixed by the letters CR and are listed below. Each entry has a site code (given within a bracket) which gives the area and context number. Where possible, the context of each sherd is given by reference to an illustrated section (e.g. S15) and Figure number. Then follows a description and any comparative detail.

#### Colour ranges

1	weak red	10R4/4, 2.5YR4/2
2	red	10R4/6, 2.5YR5/6, 2.5YR5/8
3	light red	10R6/6, 2.5YR6/6, 2.5YR6/8
4	reddish yellow yellowish red	5YR5/6, 5YR6/6, 5YR6/8, 5YR7/6; 5YR7/8, 7.5YR6/8, 7.5YR7/6, 7.5YR7/8, 7.5YR8/6
5	pink	5YR7/4, 5YR8/4, 7.5YR7/4, 7.5YR8/4
6	pinkish white	5YR8/2, 7.5YR8/2
7	pinkish grey	5YR6/2, 5YR7/2, 7.5YR6/2, 7.5YR7/2
8	reddish brown	2.5YR4/4, 2.5YR5/4, 5YR4/3, 5YR4/4, 5YR5/3, 5YR5/4
9	light reddish brown	2.5YR6/4, 5YR6/4
10	light brown	7.5YR6/4
11	brown	2.5YR5/2, 7.5YR5/2, 7.5YR5/3, 7.5YR5/4, 10YR5/3
12	dark brown	7.5YR3/2, 10YR4/3
13	dark reddish brown	5YR2.5/2, 5YR3/1
14	very pale brown	10YR7/3, 10YR7/4, 10YR8/3, 10YR8/4
15	light brownish grey	2.5YR6/2, 10YR6/2
16	greyish brown	10YR5/2, 2.5Y5/2
17	dark/very dark greyish brown	10YR3/2, 10YR4/2, 2.5Y3/2, 2.5Y4/2
18	light grey	5YR7/1, 7.5YR7/0, 10YR7/1, 10YR7/2, 2.5Y7/2, N7
19	light grey/grey	5YR6/1, 10YR6/1, N6, 5Y6/1
20	grey	10YR5/1, 5Y5/1, N5
21	dark grey	10YR4/1, 5Y4/1, N4
22	very dark grey	5YR3/1, 10YR3/1
23	light olive grey	5Y6/2
24	light blue grey	5B7/1
25	dark greenish grey	5BG4/1
26	white	5YR8/1, 7.5YR7/0, 10YR8/1, 10YR8/2, 2.5Y8/2
27	yellow	10YR7/6, 10YR8/6
28	black/reddish black	10R.2.5/1, 2.5YR2.5/0, 5YR2.5/1, 10YR2.5/1, 2.5YR2.5/0, 5Y2.5/1, 5Y2.5/2

#### Notation

- Where a number of different colours occur arbitrarily on the same vessel, the ranges are linked with a plus sign (e.g. 10+24).
- Where the core varies from the surface the colours are separated by a solidus (e.g. 18/14/18). In these cases, the internal surface colour is given first, then the core, then the external surface. The colours of the surfaces can vary (e.g. 18/14/22).
- Where there is a 'sandwich' core, the colour(s) of this are separated from the surface by a double solidus (e.g. 21//11/19/11//21).
- Where the colour of a vessel is uniform except for just one surface, an en rule is used (e.g. 3-14). Sooting is not treated as a colour.
- If the surface of a vessel has different coloured zones or areas, these are distinguished by a comma followed by text (e.g. 18/5/18,21 patches).
- Colour ranges are not given for non-local wares which are described separately or adequately elsewhere.

#### Fabrics

LIASGW	= Late Iron Age shell-gritted ware
LIA/RGTW	= Late Iron Age/Roman grog-tempered ware
RSGW	= Roman shell-gritted ware
RVTW	= Roman vegetable-tempered ware
LNVRW	= Lower Nene valley reduced ware; general dark grey/black finish produced in a reducing kiln atmosphere and not technically LNVRW but with a lower Nene valley fabric
LNVRW	= lower Nene valley grey ware

LNVCW	= lower Nene valley colour coated ware
LNVCCW	= lower Nene valley cream/white wares
LW	= London ware
NVPIRP	= Nene valley post-industrial Roman pottery
SAMIAN	= samian
AMPH	= amphorae
OXRW	= Oxford red ware
OXMO	= Oxford white ware
HADOX	= Hadham red slipped ware
BB1	= Black burnished ware

- |            |  |
|------------|--|
| Fabric 1.  | Fired black/grey with smooth finish. Some fine quartz sand inclusion   |
| Fabric 2.  | Cream or cream/pink fired finish, with fine sand inclusion. Very hard finish with slightly abrasive exterior                                     |
| Fabric 2a. | As 2 above but with pink finish  |
| Fabric 3.  | Fired red/orange brown with a slightly soapy but sandy feel. Rounded quartz sand inclusion   |
| Fabric 4.  | Fired brown/grey with some oxidation on outer surfaces. Very fine sandy inclusion  |
| Fabric 5.  | Hard brittle surface fired grey/black with orange core. Fine sand inclusion giving slightly abrasive surface                                     |
| Fabric 6.  | Grey/brown exterior surfaces with slightly greyer core. Very fine sand inclusion and slightly sandy feel to inner and outer surfaces. Hard fired |
| Fabric 7.  | Hard fired, grey exterior with lighter and slightly brown core. Very fine shell and sand inclusion   |
| Fabric 8.  | Hard fired, grey exteriors with slightly brown/grey core. Soapy to touch although has very fine sand inclusion                                   |
| Fabric 9.  | Very hard fired grey and abrasive surfaces. Sand inclusion   |
| Fabric 10. | Fired red/brown with grey core and medium sand inclusion   |
| Fabric 11. | Black/grey fired surfaces and core with considerable vegetable matter inclusions and soapy feel  |
| Fabric 12. | Crisp, hard fired pink/orange surfaces with either pink or grey core. Hard sand finish   |
| Fabric 13. | Smooth light brown/grey finish and black/grey core with slightly soapy feel  |
| Fabric 14. | Grey/brown exterior finish with grey core and open slightly soapy interior surfaces. Shell and sand inclusions                                   |
| Fabric 15. | Hard fired cream surfaces and core. Surfaces can have slightly brown/pink colouration  |

\* Fabrics for mortaria are those given by Hartley 1996, 199

#### Iron Age pottery

##### Period 1

Figure 80 nos 1-4

Eighty-three sherds of Iron Age pottery came from the site. These were divided into two fabric groups, consisting of shell-gritted wares (sixty-two sherds) and grog-tempered wares (twenty-one sherds). Most of the assemblage appeared to consist of hand-made vessels (sixty-two sherds representing 74.7% of the total). Hand-made sherds dominated at the site at Bretton Way, Peterborough (Upex 2011b), with a similar range of fabrics and forms to the Lynch Farm 2 material. As a collection, the LF2 material is limited by the small quantity of Iron Age sherds and vessels represented. However, the forms of the vessels appear to be similar to those from other local sites (Perrin 1988; 1996; Rollo and Wild 2001; Pryor 1984) and there is nothing to suggest that they are not all from local production sites. Most vessels appear to have been wiped when the surfaces were still wet and one vessel has decoration (no. 4 in the illustrated catalogue) in the form of a series of lattice-work lines drawn over the surface of the vessel, forming slightly burnished lines. The whole assemblage is best seen as falling into the period immediately prior to the Roman

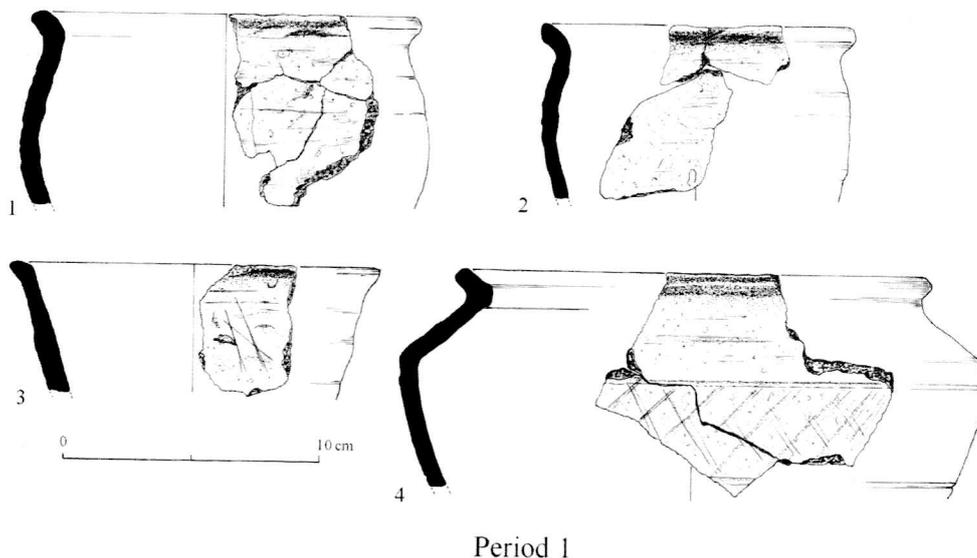


Figure 80 Iron Age pottery, nos 1-4

invasion, although precise dating has been difficult and some sherds could easily be residual from much earlier in the Iron Age.

1. LIASGW. CR17-16 (LF2 73, II 282) Hand-made jar with shell tempering; exterior surfaces wiped. From Iron Age Pit F (see Pl. 7 and Fig. 14, S28).
2. LIASGW. CR17/16 (LF2 73, AII, 2) Hand-made jar with shell tempering; exterior surfaces wiped. From I/A Pit H (see Fig. 15, S36)
3. LIASGW. CR15+18/15+18 (LF2 73, II 300) Hand-made jar with shell tempering and some vegetable inclusion; exterior surfaces wiped. From I/A Pit L (see Fig. 15, S35)
4. LIASGW. CR21-21 (LF2 73, II 318) Wheel-thrown jar with shell inclusion. The rim is angular and appears to be lid seated; the wall of the jar has burnished, latticed decoration below the carination. From I/A Pit J (see Fig. 15, S37)

### Roman pottery

#### Period 2

Figures 81 and 82 nos 5-34

The pottery from Period 2 contexts formed a mere 0.935% of the weight (1.34kg) of the total assemblage from the site, with 120 sherds, but makes up a significant group of early military pottery from the lower Nene valley. The material comes from either the defensive ditches of a fort or military camp or a series of pits found within this installation. Roman shell-gritted wares (RSGW) formed a single large fabric group (twenty sherds) and the rest of the assemblage consisted of another eighteen fabric groups, with sherd counts ranging from one to six sherds in each. The range of vessel forms was limited to cups and beakers, dishes, plates, jars and a single flagon. No detailed scientific analysis was carried out but most of the vessels seem to have been made at the Longthorpe military works depot, close to the Longthorpe fortress (Dannell and Wild 1987), where some of the styles, forms and fabrics of vessels are paralleled.

The LF2 bowls or beakers (see nos 5-6) are matched by nos 40 (a and b), 41 and 43 from Longthorpe (Dannell 1987, fig. 40). Some of the LF2 vessels have native forms; nos 8 and 22, for example, are matched by similar forms at Longthorpe. Further native forms include butt and girth

beakers (no. 23), which, again, are matched at Longthorpe (Dannell 1987, fig. 39, 15, and 16a) and were also found within the Longthorpe fortress itself (Wilson 1974, fig. 52, 39-47)

The range of plates at LF2 is interesting. Twelve plates came from Period 2, four of which are illustrated (nos 14-17). All of the plate fragments are in Fabric Group 12, with an orange/red coating, again matching the finishes and fabric ranges from the Longthorpe kilns (see Dannell 1987, table VII), where the forms are identical (Dannell 1987, fig. 39, nos 29b-37). That the vessel illustrated here as no. 14 is identical to a vessel from Longthorpe (Dannell 1987, fig. 39 no. 33) is uncanny and clearly shows that the source of the two assemblages is the same. The majority of the plates find their origins in samian forms and must be an attempt by the potters to produce vessels that would sit on the same table as imported wares.

The remaining vessels are mostly jars in shell-gritted fabrics and are all considered to be of local manufacture, again matching the fabrics from the Longthorpe military depot site (Dannell and Wild 1987). Some of the jars have external scored ring decoration on the shoulders (see nos 30, 33 and 34), which again can be matched both at the depot site (Dannell 1987, fig. 42, nos 68a, 71a and 74) and at the fortress (Wilson 1974, fig. 53, nos 82, 87, 93 and 95). Some jars have lid seated rims (no. 31) and a single lid was also present (no. 12).

The collection of vessels from Period 2 (shown in Table 10) represents a fairly broad set of table and cooking wares. Only three dishes and one bowl (no. 13) are recognisable, compared with the greater number of both forms of vessels found at the Longthorpe Depot site. However, making such a comparison between the two assemblages is hardly statistically valid because of the small size of the LF2 collection. The collection does indicate, on the other hand, that a fairly broad range of both cooking and table wares was being used at the site and may suggest that the military installation in which they were found was something more than just a temporary camp.

As to dating the LF2 military phase, the assemblage matches so well the collections from both the Longthorpe fortress and the military depot site that the date ranges must be very similar: that is, within the period *c.* AD 44–62 (Frere and St Joseph 1974, 36–8).

- 5. Fabric 12. CR9/18/9 (LF2 72, IV 12). From Military Pit 2 (see Fig. 11 S46)
- 6. Fabric 13. CR9/20/10 (LF2, IV 49). From Military Pit 4 (see Fig. 11 S123)
- 7. Fabric 3. CR9/18/9 (LF2 73, IV 47). From Military Pit 3 (see Fig. 11 S123)
- 8. Fabric 12. CR 9/18/9 (LF2 72, Tr 71 12). From military inner defensive ditch (see Fig. 10 S44)
- 9. Fabric 12. CR9/18/9 (LF2 72, IV 50). From Military Pit 5 (see Fig. 11 S124)
- 10. Fabric 13. CR9/18/9 (LF2 72, IV 22). From Military Pit 1 (see Fig. 11 S45)
- 11. Fabric 12. CR9/18/9 (LF2 72, Tr 71 12). From military inner defensive ditch (see Fig. 10 S44)

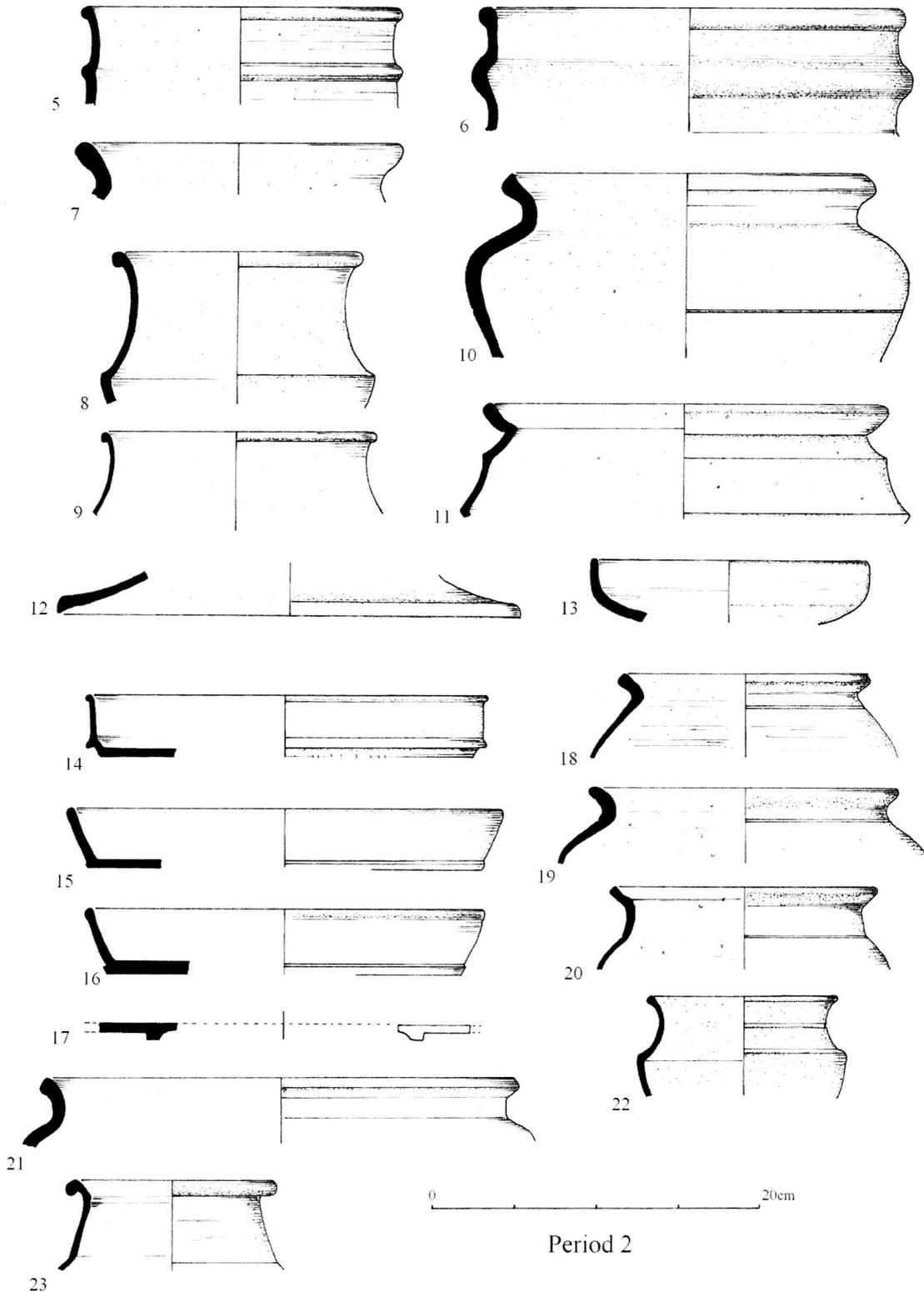
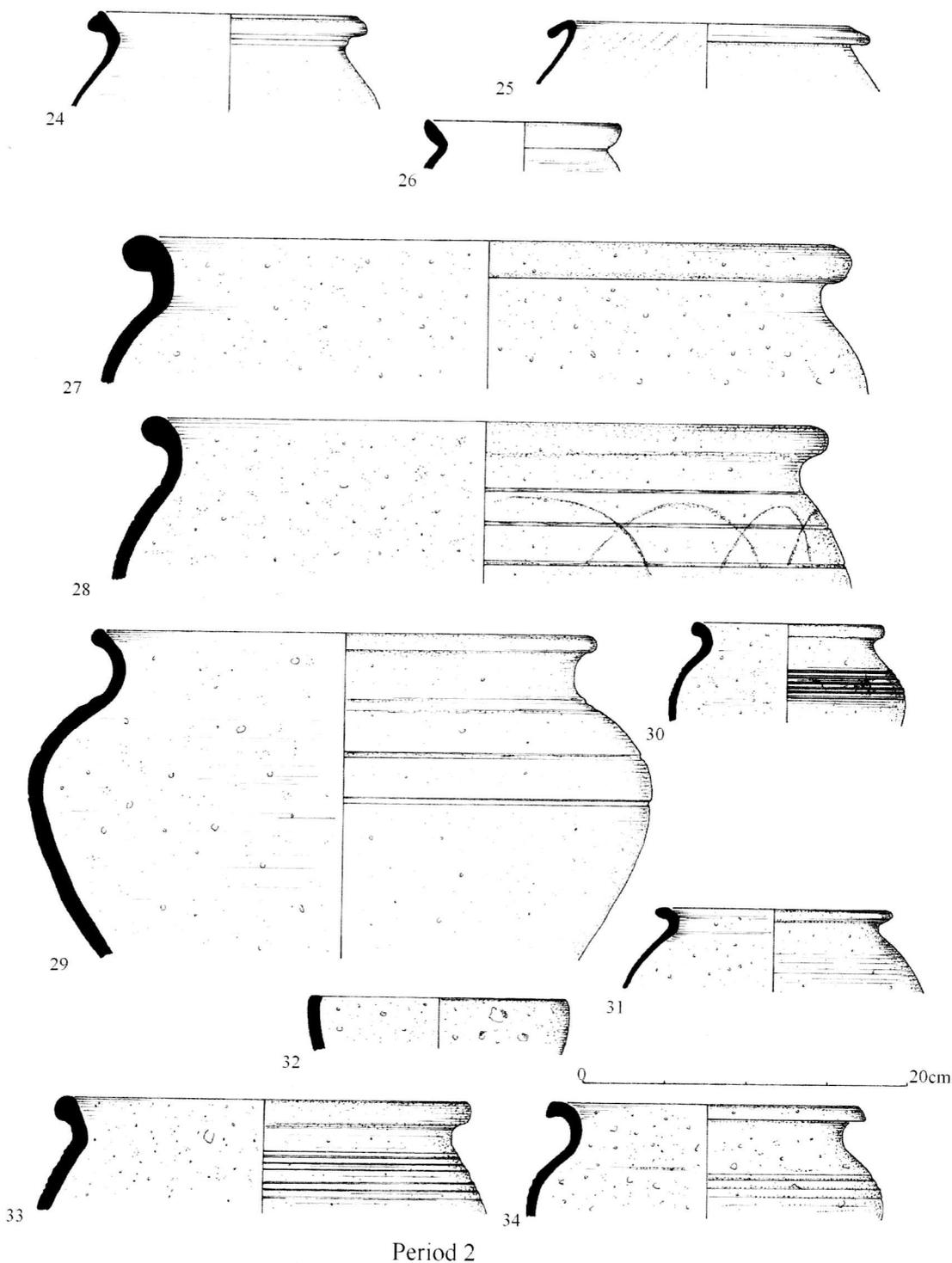


Figure 81 Roman pottery, nos 5–23, Period 2

S.G.U.

- 12. Fabric 12. CR6/5/7 (LF2 72, II 263). From military inner defensive ditch (see Fig. 10 S42)
- 13. Fabric 12. CR6/5/7 (LF2 72, II 249). From military outer defensive ditch (see Fig. 10 S40)
- 14. Fabric 12. CR6/18/6 with a red finish or colour coat (LF2 72, B 73). From military inner defensive ditch (see Fig. 45 was 46 S125)
- 15. Fabric 12. CR6/18/6 with a red finish or colour coat (LF2 72, II 263). From military inner defensive ditch (see Fig. 10 S42)
- 16. Fabric 12. CR6/18/6 with a red finish or colour coat (LF2 72, V 47). From Military Pit 1 (see Fig. 11 S122)
- 17. Fabric 12. CR6/26/18 with an inner red finish of colour coat, the outer (lower) surface is in grey (LF2 72, B 53). From military outer defensive ditch (see Fig. 45 was 46 S125)
- 18. Fabric 6. CR23/21/23 (LF2 72, II 263). From military inner defensive ditch (see Fig. 10 S42)
- 19. Fabric 6. CR24/24/24 (LF2 72, I 22). From Military Pit 1 (see Fig. 11 S45)
- 20. Fabric 6. CR24/24/24 (LF2 72, II 248). Possible waster? From military outer defensive ditch (see Fig. 10 S41)
- 21. Fabric 13. CR3/20/16+18 (LF2 72, IV 22). From Military Pit 1 (see Fig. 11 S45)
- 22. Fabric 9. CR19/18/19 (LF2 72, B 53). From military outer defensive ditch (see Fig. 45 was 46 S125)
- 23. Fabric 13. CR14/18/14 slightly burnished finish (LF2 72, I 22). From Military Pit 1 (see Fig. 11 S45)



Period 2

Figure 82 Roman pottery, nos 24–34, Period 2

SGU

24. Fabric 14. CR14/15/14 slight burnishing on outer surface (LF2 73, IV 49). From Military Pit 4 (see Fig. 11 S123)
25. Fabric 14. CR14/15/14 slightly soapy feel (LF2 72, B 53). From military outer defensive ditch (see Fig. 45 was 46 S125)
26. BB1(?) CR22/21/21 external burnishing (LF2 73, IV 49). From Military Pit 4 (see Fig. 11 S123)
27. RSGW CR3/19/3 heavy shell inclusion up to 5mm (LF2 73, IV 22). From Military Pit 1 (see Fig. 11 S45)
28. RSGW CR9+15/1/3 heavy shell inclusion with some angular limestone fragments up to 5mm (LF2 73, IV 19). From Military Pit 1 (see Fig. 11 S45)
29. Fabric 14 CR 15+1+18/21/15+1+18 slight burnishing on rim and shoulder (LF2 73, IV 22). From Military Pit 1 (see Fig. 11 S45)
30. RSGW CR28/1/21 fine shell inclusion with some quartz sand grains up to 1mm (LF2 73, II 50). From Military Pit 5 (see Fig. 11 S124)
31. RSGW CR 10/18/17+18+16 (LF2 72, IV 22). From Military Pit 1 (see Fig. 11 S45)
32. RVTW (?) CR17/18/28 voids within fabric (LF2 72, B 53). From military outer defensive ditch (see Fig. 11 S125)
33. RSGW CR15/20/22+16 (LF2 73, IV 49). From Military Pit 4 (see Fig. 11 S123)
34. RSGW CR7/16/18+21 (LF2 72, IV 11). From Military Pit 2 (see Fig. 11 S46)

### Period 3

Figures 83–85 nos 35–84

The pottery from Period 3 consists of 639 sherds weighing a total of 7.388kg. Most of this material comes from ditches which show evidence of recutting or realignment over a very short space of time and in part were cut into the former ditches of the military installation on the site. The collection shows the beginnings of the local grey ware industry, with some of the earliest grey ware forms known from the lower Nene valley. Grey ware represents one-third of the sherds from this period, the rest comprising shell-gritted ware (301 sherds), lower Nene valley reduced wares (sixty-one sherds) and seven other fabric groupings, all represented by very small sherd numbers (see Table 8).

Jars seem to dominate the material within this period with sixty-nine examples identified within the assemblage; cup and beakers come next with six examples and the rest of the identifiable forms consist of small numbers of bowls, colanders, mortaria, dishes, flagons, lids, and a single example of a cheese press.

The group is best paralleled by vessels from Monument 97 at Orton Longueville (Rollo and Wild 2001), Orton Hall Farm (Perrin 1996) and Haddon (Rollo 1994, 89–131), where jars again seem to have dominated. Several vessel forms from LF2 are early forms of beakers in grey ware. Some, such as no. 56, occur in a fabric that harks back to Period 2 type fabrics but are fired so as to produce a 'grey ware' and possibly represent the beginnings of the grey ware industry in the lower Nene valley. There are also 'girth type' beaker forms (nos 40–41) fired as grey ware products. Such vessels clearly bring an earlier tradition of vessel types, fired previously in oxidised atmospheres, into a period when grey ware production was becoming more common and fashionable.

Early jar forms with external decoration (see no. 35) are present within the group and must be very early forms of the vessels which appear commonly in the 2nd century (see Perrin 1999, fig. 56 nos 3–10). Wide-mouthed jars in grey ware are common, while jars with a wide mouth and angular profile (nos 49–51) in either grey ware or grey sandy fabrics are also common and are paralleled at Monument 97 and Orton Hall Farm (Rollo and Wild 2001, 65–8; Perrin *et al.* 1996 figs 84–85); the jars with a more

angular profile (nos 48 and 52), although less common, are also present (see Potter and Potter 1982, 55, fig. 24, 106). Certain jars have been produced with narrow mouths (see no. 69) which perhaps shows an earlier beaker type form indicating a possible 'Belgic' origin.

Shell-gritted wares tend to be reserved for the larger vessels and these consist of jars of various sizes (nos 79–80 and 82), dishes (no. 81) and large bowls (no. 83). One 'base' in shell-gritted ware (no. 84) is difficult to interpret and may be the lower part of a jar or beaker, but could equally be a vessel in its own right and may have formed a holder or base to support some other vessel (possibly of glass?). Number 74 may be a plate or dish and thus similar to one from Monument 97 (Rollo and Wild 2001, fig. 35, no. 53) but the form is hard to assign, although it seems diagnostically to belong to the Flavian period (see Corder 1961, 44, 15, 39).

Vessels 56–67 all come from a single fill of Ditch 4 (Area II, layer 171, see Fig. 12 and Fig. 15 S35) that produced sixty-eight sherds, weighing 1.39kg. Many of the fragments were large and the deposit must represent material deposited very shortly after its breakage. Like the rest of the pottery from this period of the site's history, the repertoire from layer 171 contains beakers, jars and bowls, including a decorated wide-mouthed jar (no. 65 — Fabric Group 1) and the base of another jar or bowl with a burnished decorated lower body (no. 68).

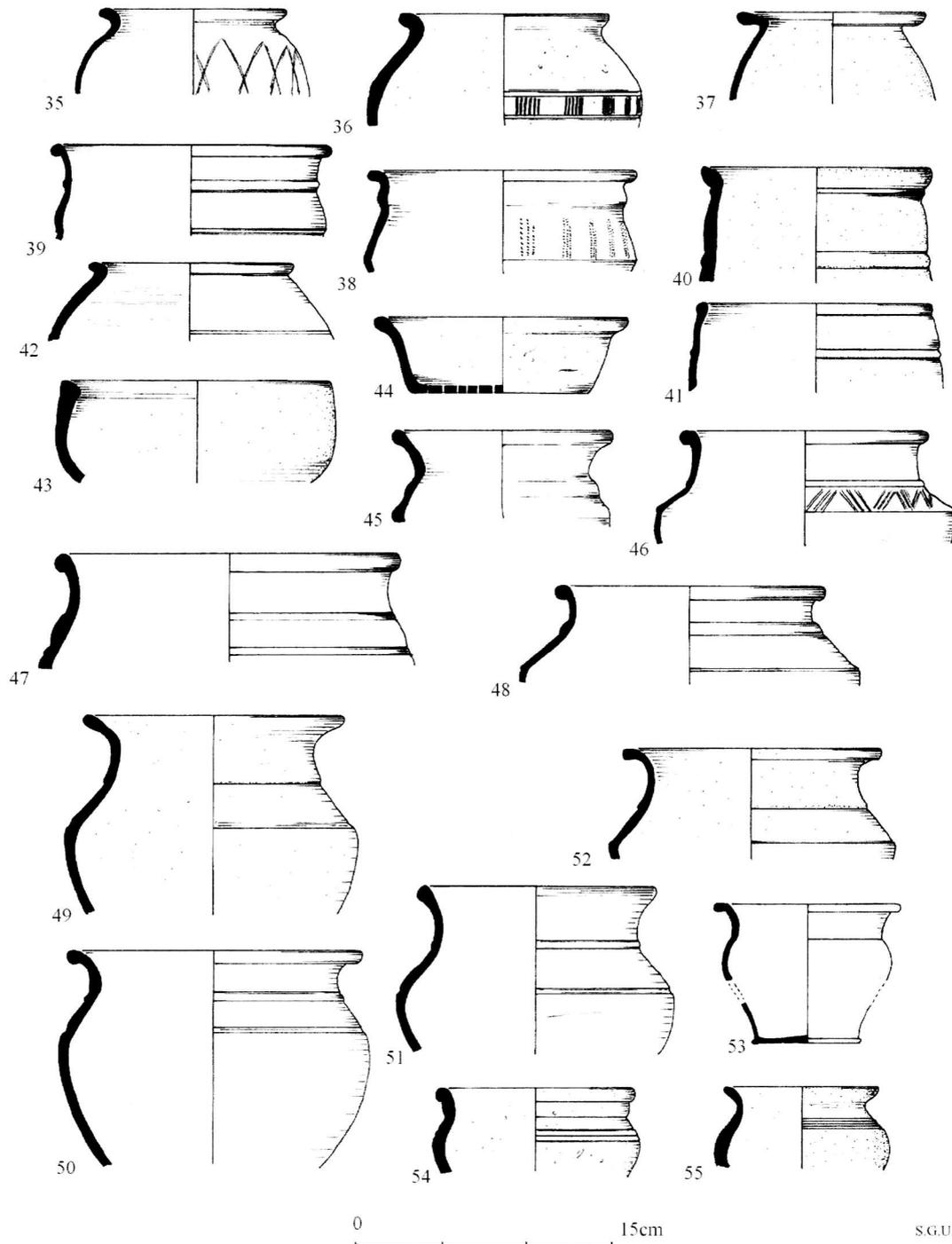
Vessel no. 67 is a 'waster' and an early attempt at producing a form of what later became the standard Nene valley 'dog dish'. There are several other waster fragments (not illustrated). From this period that appear to be related to the kiln located within the area of the encircling ditched enclosure (see Fig. 18 plan, S121) — two other vessels which came from the bowl of this kiln are illustrated as nos 40 and 72. This kiln is sealed by layer 97 (see Fig. 18 S121) which contained sherds of 'London ware'-type pottery (not illustrated) and could indicate a kiln date within the late Flavian period or perhaps slightly later — thus making it one of the earliest post-military kilns known from the Nene valley.

The Period 3 assemblage does not contain any examples of the grey ware jars with slashed cordons dated to the second quarter of the 2nd century (see Perrin 1999, 80; Hadman and Upex 1975a, 16–18), nor are there any colour coated wares, which may indicate that this industry had yet to start when the final deposits were being made in Period 3. The best parallels for the group as a whole come from Monument 97 in Orton Longueville, where they are dated to before *c.* AD 125, and from Orton Hall Farm, where the dating is less tight (mid-1st century–*c.* AD 175) and colour coated products are present within the range of vessels. The dating of the deposits from LF2 is best viewed as running from *c.* AD 60–65 to *c.* AD 120–30.

### Figure 83 nos 35–55

35. LNVGR CR 19/18/19 (LF2 73, II 126). From upper fill of Ditch 5 (see Fig. 17, S49)
36. LNVGW CR19/19/19 (LF2 73, II 6). From Ditch 4 **Same context as 68 in S60** (see Fig. 16)
37. LNVGW CR19/18/19 (LF2 73, II 216). From Ditch 4 (see Fig. 15, S39)
38. Fabric 5 CR 16/18/22 (LF2 73, II 122). From upper fill of Ditch 4 (see Fig. 15, S35)
39. LNVGW CR 19/19/19 (LF2 72, I 18). From upper fill of Ditch 4 (see Fig. 16 S63)
40. LNVGW CR20/20/19 (LF2 73, II 104). From within firing chamber of kiln (see Fig. 18, S121)

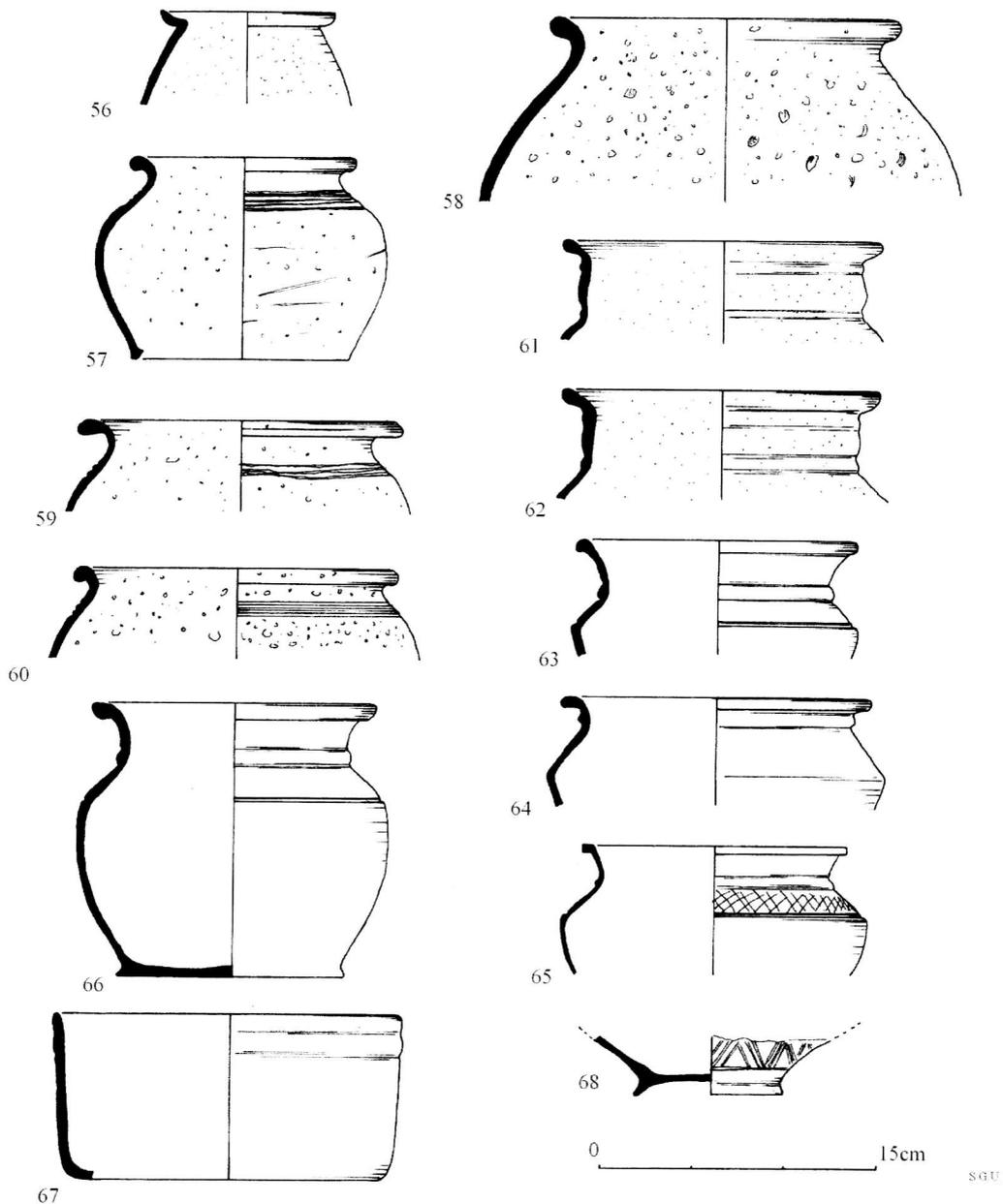
- 41. LNVGW CR20/18/22/18/20 (LF2 73, II 76). From bottom fill of Ditch 4
- 42. LNVGW CR19/19/19(LF2 73, II 50). From fill of Ditch 4. (see Fig. 16 S62)
- 43. LNVGW CR19/18/19(LF2 73, II 50). From fill of Ditch 4. (see Fig. 16 S62)
- 44. LNVGW CR21/20/21 (LF2 73, II 6). From lower fill of Ditch 4
- 45. LNVRW CR22/18/21/18/22 (LF2 73, II 219). From Ditch 4 (see Fig. 16 S61)
- 46. LNVRW CR20/20/20 (LF2 72, II 8). Lower fill of Ditch 3
- 47. Fabric 13 CR9/21/9 (LF2 73, II, 213). From lower fill of Ditch 4
- 48. LNVRW CR22/21/22 (LF2 73, II 171). Mid-fill of Ditch 4 (see Fig. 15 S35)
- 49. Fabric 9 CR16/20/16(LF2 73 II 188). Lower fill of pit in Trench 11 (see Fig. 13 S128)
- 50. Fabric 6 CR15/16/15 fired with a grey ware finish (LF2 73, II 171). From fill of Ditch 4 (see Fig. 15 S35)
- 51. LNVGW CR19/21/19 (LF2 72, II 180). Lower fill of pit in Trench 11 (see Fig. 13 S128)
- 52. Fabric 5/LNVRW CR22/9/20/9/22 (LF2 73, II 77) Lower fill of Ditch 3 (see Fig. 16 S62)
- 53. Fabric 5 CR 22/20/9/20/22 (LF2 73, II 331). Lower fill of Ditch 3 (see Fig. 15 S36)
- 54. Fabric 4 CR18/22/15+20 (LF2 73, II 50). From Ditch 3 **Same context as 77 in S62** (see Fig. 16)
- 55. Fabric 4 CR 16/19/16(LF2 73, II 71). Lower fill of pit in Trench 11 (see Fig. 13 S128)



Period 3

Figure 83 Roman pottery, nos 35–55, Period 3

56. Fabric 7, CR20/18/20 fired as grey ware (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
57. RSGW CR17/21/21 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
58. RSGW CR17/22/14+18 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
59. RSGW CR10/16/18+16 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
60. RSGW CR16/20/9 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
61. Fabric 6 CR15/19/15 fired as grey ware (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
62. Fabric 6 CR15/19/15 fired as grey ware (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
63. LNVGW CR20/18/20 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
64. LNVGW CR20/18/20 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
65. Fabric 1 CR28/20/28 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
66. Fabric 8 CR19/19/19 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
67. LNVGW CR20/19/21 waster; early attempt at a dog dish? (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
68. LNVSGW CR17/21/22 slight burnishing on exterior (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 12 and Fig. 15 S35)
69. Fabric 6 CR15/19/15 fired as grey ware (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 15 S35)
70. LNVGW CR18/18/18 (LF2 73, II 171). From middle fill of Ditch 4 (see Fig. 15 S35)
71. LNVGW (?) CR16/10/16 (LF2 72, II 70). Fill of Ditch 3 (see Fig. 16 S63)
72. LNVGW CR18/18/20 (LF2 73, II 104). From firing chamber of kiln (see Fig. 18 S121)
73. LNVGW CR20/20/21 (LF2 72, II 122). From Ditch 4 (see Fig. 16 S63)
74. Fabric 6 CR16/19/16 (LF2 73, II 90). From Ditch 4



Period 3  
Context II, 171

Figure 84 Roman pottery, nos 56–68, Period 3, context II, 171

75. RSGW CR21/21/22 very fine 0.5mm shell inclusion (LF2 72, I 19). From fill of Ditch 4 (see Fig. 16 S63)
76. RSGW CR22/21/22 (LF2 73, II 120). Upper fill of Ditch 4
77. RSGW CR13+20/19/19+3 (LF2 73, II 197). Lower fill of Ditch 4
78. RSGW CR1/1/1 (LF2 72 II 180). Lower fill of pit in Trench 11 (see Fig. 13 S128)
79. RSGW CR13/16/14+20 (LF2 73, II 75). Middle fill of Ditch 4
80. RSGW CR16/20/20 (LF2 73, II 171). Middle fill of Ditch 4 (see Fig. 15 S35)
81. RSGW CR10/21/10+3 (LF2 73, II 2). From the middle fill of Ditch 4 (see Fig. 16 S66)
82. RSGW CR8/18/8 (LF2 72 I 18). Upper fill of Ditch 4 (see Fig. 16 S63)
83. RSGW CR14/20/5+21 inclusion of flint and limestone up to 3mm (LF2 73, II 187). Same context as II 219, from fill of Ditch 4 (see Fig. 16 S61 context 219)
84. RSGW CR 10+9/21/10+9 (LF2 73, II 192). From lower fill of large pit (see Fig. 13 S128)

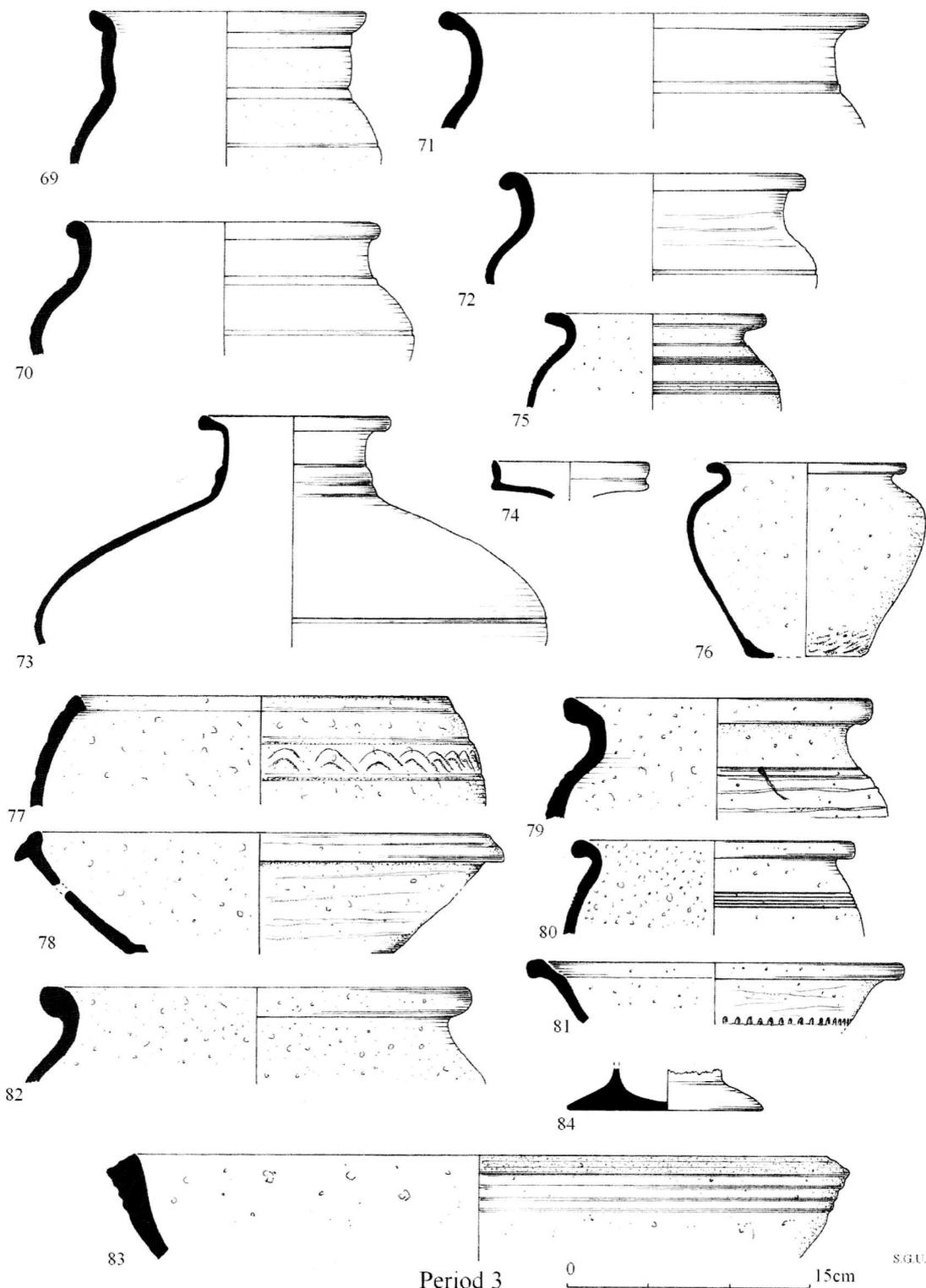


Figure 85 Roman pottery, nos 69–84, Period 3

Period 4

Figure 86 nos 85–96

The pottery from contexts related to Period 4 deposits consisted of 531 sherds weighing 6.78kg. The collection was dominated by shell-gritted wares (211 sherds) and grey wares (186 sherds), with the introduction of colour coated wares (ninety-eight sherds) and cream wares (nine sherds) seen at the site for the first time. In addition, there were five other fabric groups present (see Tables 8 and 9) and five sherds of London-type ware. Of the identifiable vessels (see Table 10), jars dominate, followed by bowls (sixteen) and mortaria (six), which were introduced to the site's assemblage in Period 3.

There are five fragments of London ware, all from bowls and all appearing to imitate samian form 30 vessels. The two illustrated sherds (nos 85 and 86), although described as London Ware, are probably local products and both in fabric and motif are similar to vessels from Chesterton, Ashton and Normangate Field (Castor — all as yet unpublished). The fabrics could easily fit into either

the LNVGW or the LNVRW categories used within this report.

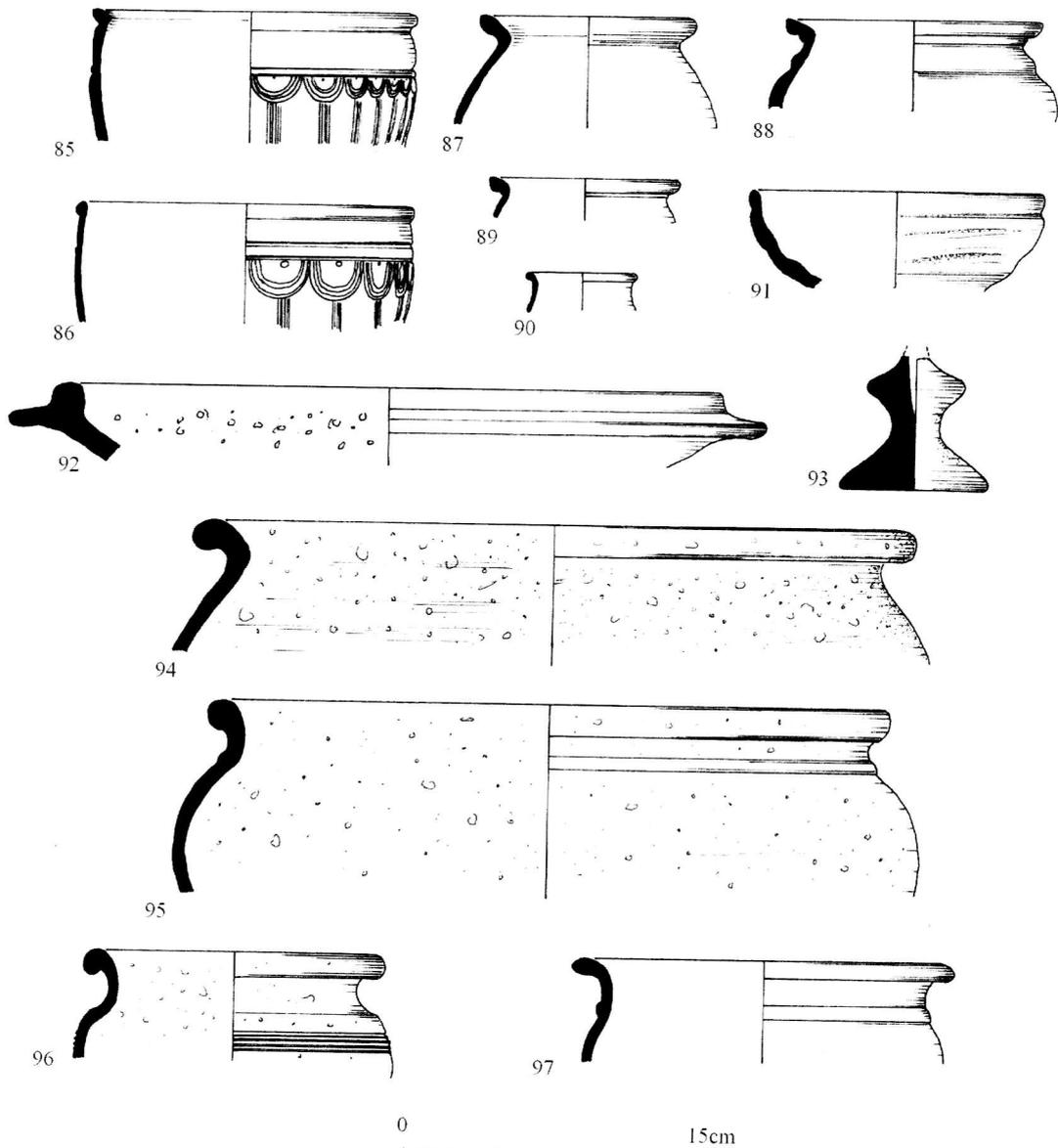
The LNVCCW beakers (nos 89 and 90) may represent products from the beginning of the colour coated industry in the lower Nene valley, while the appearance of a candle (or rush) holder (no. 93) is a rare find (see Perrin 1999, fig. 67, nos 364 and 365 for other candle holders).

This group of pottery is best dated to the mid–late 2nd century. London ware products are poorly understood at present but probably fall within the range *c.* AD 140–200 (Perrin 1999, 106–8), with some vessels from Stanground being produced into the early 3rd century (Dannell 1973; Dannell *et al.* 1993).

85. LW CR20/20/20 (LF2 72, IV 4). Late 2nd-century packing over Military Pit 1 (see Fig. 11 S45)

86. LW CR21/20/21 (LF2 73, II 235). Fill of Ditch 6 (see Fig. 19) (same context as 144; shown in Fig. 24 S56)

87. LNVGW CR18/18/18 (LF2 73, II 72). Upper fill of large pit (see Fig. 13 S128)



Period 4-nos 85-96  
Period 5-no 97

S.G.U.

Figure 86 Roman pottery, Period 4, nos 85–96; Period 5, no. 97

88. LNVGW CR18/19/18 (LF2 73 C 52). Fill of gully 52 (see Fig. 51 and Fig. 54 was 55 S79)
89. LNVCCW CR10/9/10 (LF2 73, II 99). Fill of ditch C2 (see Fig. 24 S57)
90. LNVCCW CR17/26/17 (LF2 73, II 59). Top filling of Ditch 4
91. LNVGW CR18/18/18 (LF2 73, II 72). Upper fill of large pit (see Fig. 13 S128)
92. LNVCCW (?) CR5+6+26/7/5+6+26 (LF2 73, II 74). Upper fill of large pit (see Fig. 13 S128)
93. RSGW CR14/16/14+18 (LF2 73, II 76). A candle stick? Upper fill of large pit (see Fig. 13 S128)
94. RSGW CR11/20/3 slightly burnished exterior (LF2 73, II 72). Upper/middle fill of large pit (see Fig. 13 S128)
95. RSGW CR8/21/22+2 (LF2 72, C 16). Fill of ditch C2 (see Fig. 50)
96. RSGW CR8/21/22+2 (LF2 73, II 72). Upper/middle fill of large pit (see Fig. 13 S128)

#### Period 5

Fig. 86. No. 97

Period 5 contexts produced limited quantities of pottery (239 sherds weighing 2.76kg) compared with the earlier periods of the site and the range of fabric types was also reduced in number, with colour coated wares providing the most sherds (ninety-nine) (see Table 8). The assemblage of individual vessels which can be identified from this period is probably too small to make any viable comment, but jars and bowls dominate. This material is dated to the early 3rd century.

97. LNVCCW CR26/18/26 (LF2 72, C 44) (see Fig. 54 was 55 S79/S80)

#### Period 6

Figure 87 nos 98–120

This period provides the most pottery of any period by sherd count (2,460) and by weight (49.162kg), representing 28.44% of the site's sherd count and 34.30% of the total weight of pottery at the site. Much of this material came from the extensive range of ditches in the eastern part of the site which were being gradually filled during the late 3rd and early 4th centuries. LNVCCW dominated at this period, with 1,091 sherds, followed by LNVGW (891) and RSGW (458). Imports into the area from the Oxfordshire kilns (nos 99 and 118) and from Hadham (no. 120) also appear for the first time and match the situation on other local sites where imports from these two centres occur during the late 3rd and early 4th centuries (see, for example, pottery from Chesterton, Barnwell and Orton Hall Farm: Perrin 1999, 126–7; Upex forthcoming a, fig. 55; Perrin 1996).

The forms of the vessels from this period (see Table 10) are also of interest, with jars (nos 109–114), bowls (nos 99–100) and dishes dominating. The period also sees a rise in mortaria (nos 117–118) and Castor boxes (no. 103). All of these forms of vessel may indicate a change from previous periods in the format of table dining or food preparation, with casseroles and stews becoming more common.

All of the pottery from contexts of this period is matched by vessels from other dated sites. LNVCCW products, some with over-painted designs (see, for example, no. 100, which is matched at Chesterton: see Perrin 1999, fig. 63, no. 246), are in forms that range from the illustrated mortarium (no. 117) to flanged bowls (nos 105–108), and all are represented within other dated groups from Ashton, Chesterton, Orton Hall Farm, Barnwell and the Normangate Field excavations (1962–3 and 1968–74) at Castor (Ashton and Normangate Field,

Castor (1968–74) remain unpublished; Perrin 1999; 1996; Upex forthcoming a; Perrin and Webster 1990).

98. LNVGW CR16/20/20 (LF2 72, C 34). From Ditch C3, shown in Fig. 50 (same as context 42 see Fig. 54 S82/S83)
99. OXRW CR2/2/2 (LF2 72, B 18). From upper fill of ditch B2 (see Figs 44 and 47 S104)
100. LNVCCW CR14/26/14 with over-painted decoration in white slip (LF2 72, B 18). From upper fill of ditch B2 (see Figs 44 and 47 S104)
101. LNVGW CR20/21/20 (LF2 72 B 6). Fill of ditch B9 (see Figs 44 and 48 S109)
102. LNVCCW CR15/27/10 (LF2 72, B 94). From upper fill of B1 (see Figs 44 and 49 S116)
103. LNVCCW CR12/16/12 (LF2 72, II 29). Fill of ditch 7 (see Figs 37 and 38 S52)
104. LNVCCW CR19/20/20+16+12 (LF2 72, C 23). From underneath wall to W of Area C (see Fig. 52)
105. LNVCCW CR11/18/22 (LF2 72, B 46). From ditch complex B12. See Fig. 46 was 45 (same fill as context B 38 shown in Fig. 49 S120)
106. LNVCCW CR17/18/17 (LF2 72, B 27). From packing around Well I (see schematic section Fig. 43)
107. LNVCCW CR21/13/21 (LF2 72, B 27). From packing around Well I (see schematic section Fig. 43)
108. LNVCCW CR9/18/9 (LF2 72, B 38). Fill of ditch B12 (see Figs 44 and 49 S120)
109. RSGW CR12+20/21/12+20 (LF2 72, B 78). Fill of Ditch (see Figs 46 was 45 and 48 S114)
110. LNVCCW CR24/26/24 (LF2 72, B 27). From packing around Well I (see schematic section Fig. 43)
111. LNVCCW CR14/26/14 (LF2 72, B 27). From packing around Well I (see schematic section Fig. 43)
112. LNVCCW CR24/16/24 (LF2 72, B 4). Upper fill of Ditch B4 (see Figs 44 and 48 S108)
113. LNVCCW CR24/18/24 (LF2 72, B 94). Upper fill from B1 (see Figs 44 and 49 S116)
114. LNVCCW CR14/26/14 (LF2 72, B 20). Lower fill of ditch B3 (see Figs 44 and 47 S103)
115. LNVCCW CR26/26/26+28 (LF2 72, B 77). Fill of Ditch B13 (context as B78; see Figs 46 was 45 and 48 S114)
116. LNVCCW CR26/26/26 mortarium; no trituration grit present but a local product and similar to a vessel from Barnwell dated to the late 4th century (Upex forthcoming a, fig. 53, 94). Hartley Fabric 1 (LF2 72, B 94) upper fill from Pit B1 (see Figs 44 and 49 S166)
117. LNVCCW CR26/26/26 Hartley Fabric 1 (LF2 72, B 18) fill of Ditch B2 (see Figs 44 and 47, S104). Mortarium, local black trituration grit. For a similar vessel see Hartley and Perrin 1999, fig. 78, no M48; Upex forthcoming a, fig. 53, 96. Both these vessels were dated to the 4th century.
118. OXMO CR26/26/26 with slight wash of CR16 over finish; red/pink and grey angular trituration grit (LF2 72, II 1). From Ditch 7 (see Figs 37 and 38 S50)
119. LNVCCW CR 22/2/22 with over-painted white design (LF2 73, II 187). Mid fill of Ditch 6 (see Figs 19 and 24 S54)
120. HAD OX CR10/20/10 embossed decoration (LF2 73, II 28). From floor area of aisled building above sag in Ditch 3. For a similar vessel see Stead and Rigby 1986, fig. 155, no. 749 dated to the late 4th century

#### Period 7

Figure 88 nos 121–137

The mid-4th-century deposits of Period 7 represent only 11.97% of the total assemblage by sherd count and 8.0% by weight. However, the proportion of LNVCCW, which forms the largest fabric group (617 sherds), is considerable. LNVGW has only 283 sherds present and RSGW accounts for only 109 sherds of this period's assemblage. The numbers of bowls exceeds jars for the first time and dishes are also present in increased numbers, while mortaria and Castor boxes also appear to increase in popularity. The contexts from which this material is mainly derived consists of the series of ditches within the eastern part of the site.

All of the pottery can be dated by comparison with other datable groups from local sites such as Chesterton, Orton Hall Farm, Barnwell, Normangate Field Castor (1962–3 excavations) Ashton (unpublished) and Normangate Field, Castor (1968–74 excavations, unpublished) (Perrin 1999; 1996; Upex forthcoming a; Perrin and Webster 1990).

121. LNVCCW CR11/18/11 (LF2 72, B 28). Fill of Ditch complex B12 (same as context B 52 shown in Fig. 49 S119)

122. LNVCCW CR10/18/10 (LF2 72, C 3). Fill of Ditch C7 (see Figs 50 and 54 was 55 S84–87)

123. LNVCCW CR 21/20/16 (LF2 72, C 3). Fill of Ditch C7 (see Figs 50 and 54 was 55 S84–87)

124. LNVCCW CR9/3/9 slight 'glazing' on inner surfaces (LF2 73, III 9). From upper layers within Ditch 7 (same as 1 and 133 in S50 and S51; see Fig. 38)

125. LNVCCW CR7/18/7 with over-painted brown (CR10) decoration on rim (LF2 73, II 87). From upper layers within Ditch 7 (same as 1 in S50; see Fig. 38)

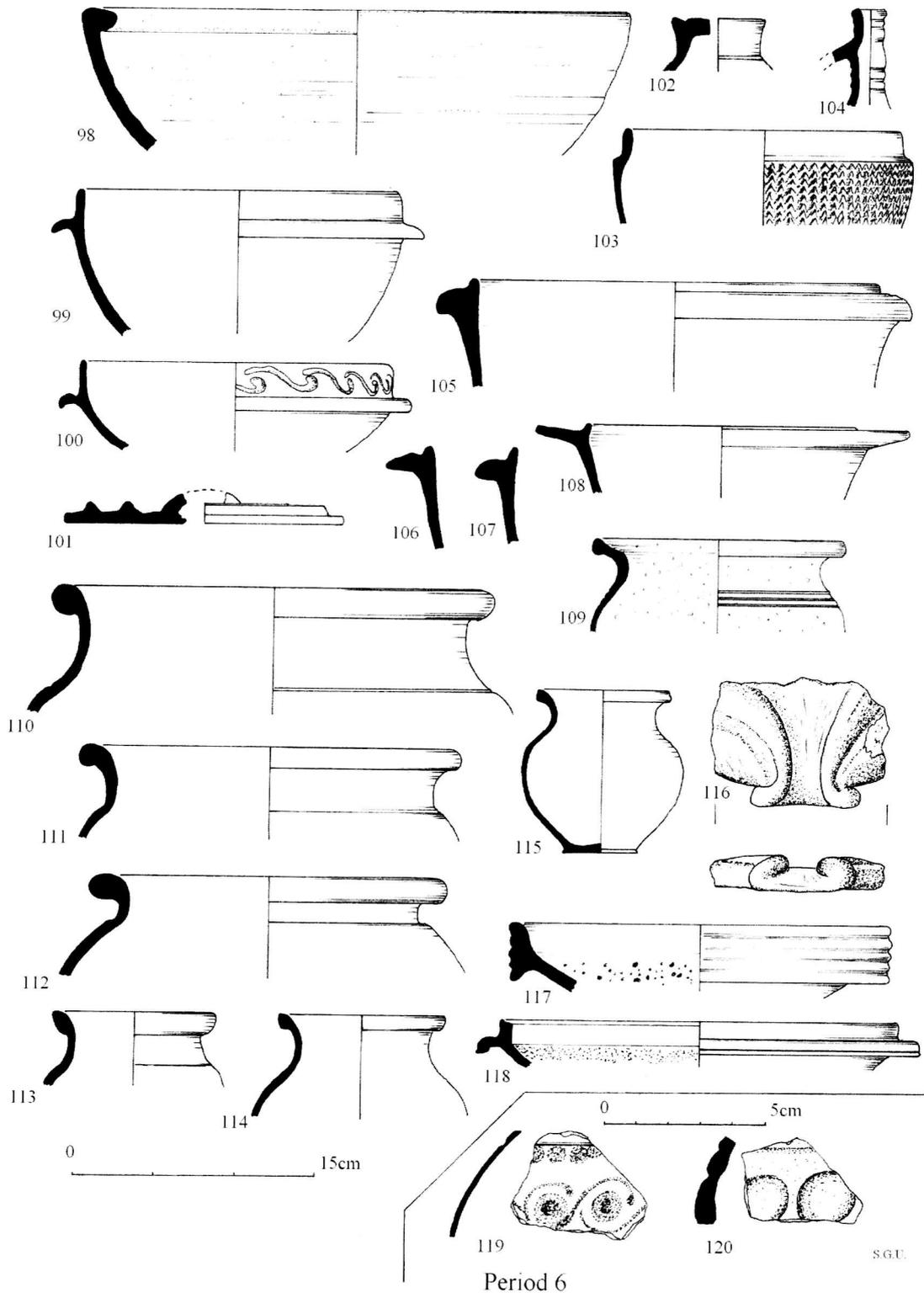
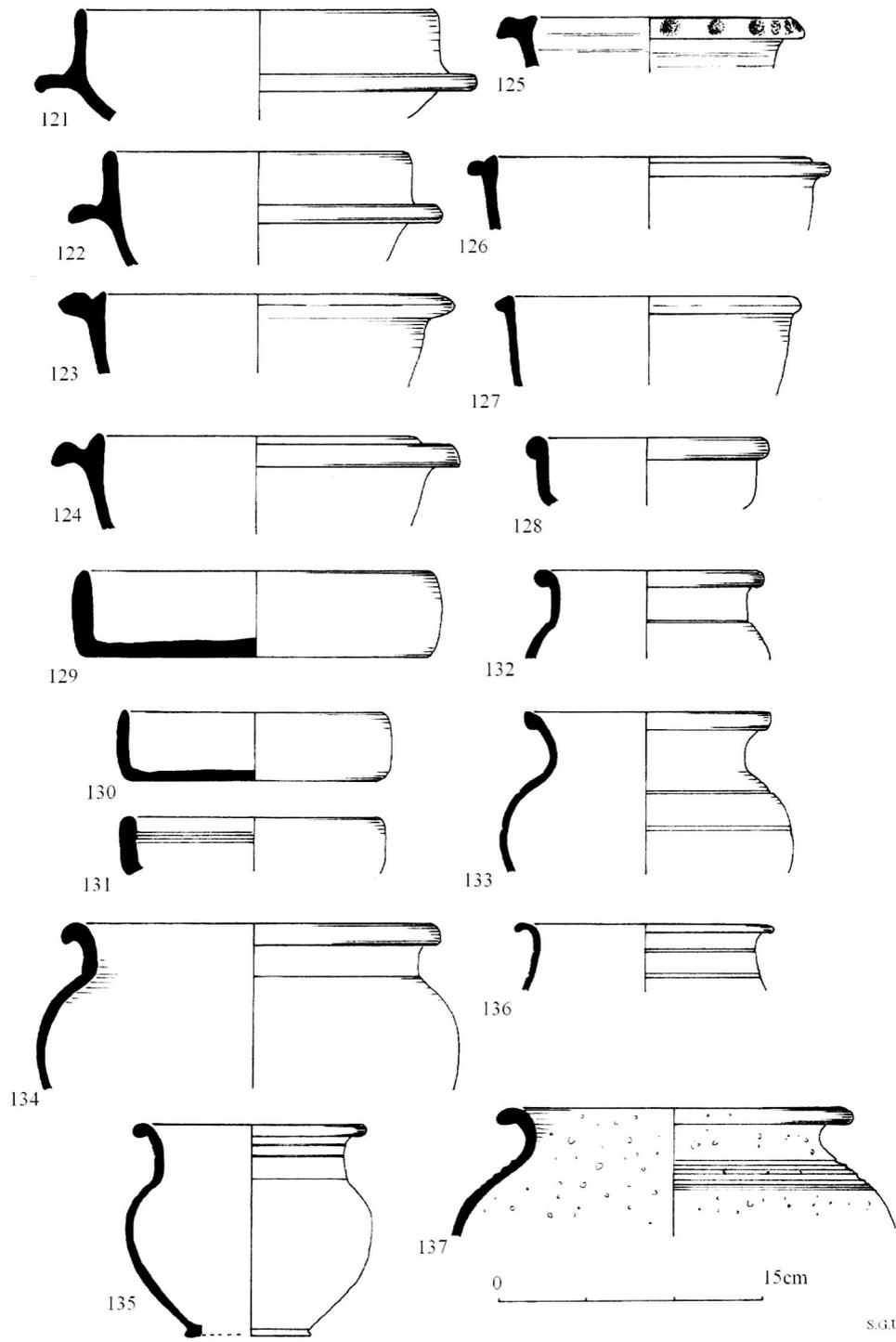


Figure 87 Roman pottery, nos 98–120, Period 6

126. LNVGW CR21/21/21 slightly sandy feel (LF2 72, B 28). From Ditch complex B12 (same as context B 52 shown in Fig. 49 S119)
127. LNVGW (?) CR24/21/24 (LF2 73, II 87). From upper layers within Ditch 7 (same as 1 in S50; see Fig. 38)
128. LNVCCW CR15//3/4/3/15 (LF2 72, C 3). Fill of Ditch C7 (see Figs 51 and 54 was 55 S84–87)
129. LNVCCW CR21/2 (LF2 72, C 3). Fill of Ditch C7 (see Figs 51 and 54 was 55 S84–87)
130. LNVCCW CR21/26/21+9 (LF2 73, II 45). From fill of Ditch A7 (same as II 133, shown in Fig. 38 S51)
131. LNVGW CR20/18/20 (LF2 73, II 87). From upper fill of Ditch A7 (same as II 1, shown in Fig. 38 S50)
132. LNVGW CR21/26/21 (LF2 72, C 28). From bottom of 'sump' (see Fig. 53 S72 and S73)
133. LNVGW CR21/22/21 slightly sandy finish (LF2 72, C 5). From within 'sump' (same as context C 2 in Fig. 53 S71)
134. LNVCCW CR 9/9/17 (LF2 72, B 28). From Ditch complex B12 (same as context B 52 shown in Fig. 49 S119)
135. LNVCCW CR 13/18/13 (LF2 73, II 23). From fill of Ditch A7 (as II 29 in Fig. 38 S52)
136. LNVGW CR 18/20/18 (LF2 73, II 87). From upper layers within Ditch A7 (same as 1 in Fig. 38 S50)
137. RSGW CR13/20/13+18 (LF2 72, D 23). Fill of Ditch C8 (same as context C 30 shown in Figs 51 and 56 S96)



Period 7

Figure 88 Roman pottery, nos 121–137, Period 7

### Period 8

Figures 89 and 90 nos 138–171

The pottery from Period 8 contexts forms the second largest grouping from the LF2 site, with 24.39% of sherds and 29.7% of total pottery weight. As in Periods 6 and 7, the contexts from which this material is derived consist of the fills of the series of ditches located within the eastern part of the site, the fills from the 'sump' in Area C and the two wells. LNVCCW again dominates at this period by sherd count with 1,171 sherds, which is about half as much again as the second largest fabric group consisting of LNVGW products (647 sherds). Oxford and Hadham products are found in very small numbers and the appearance of NVPIRP is exclusive to this last period of the site's occupation (see Table 8).

Bowls (eighty-one examples), dishes (seventy-one) and jars (seventy-four) are found in roughly equal numbers, while mortaria (eighteen examples) and Castor boxes (eight examples) are ever-present. Cheese presses, which first appeared in Period 3 contexts (see Table 10) with a single example, are now represented by six examples (see also no. 101 for an example from Period 6) and could imply a growing liking for cheese products, a change in agricultural production practices or simply that the vessels in pottery forms were replacing similar wooden examples. Lids are present in their highest numbers during this period (seven examples) although the bases of broken vessels (which are present within the assemblage) and, again, wooden examples could also have served similar functions.

The dating of the group can be linked to some of the latest dated sites within the Nene valley. The range of bowls and dishes, including the large repertoire of flanged bowls, some so well fired that the surface of the vessels had a sheen on them, matches the material from the pottery production site at Stibbington, which dated to the late 4th and early 5th centuries (Perrin 2008, fig. 19, nos 42–49). The mortaria from LF2 may well be, in part, Stibbington products (compare for example LF2 nos 155–156 with Perrin 2008, fig. 24, nos 128–129). Similarly, vessels 146–147 from LF2 with an exaggerated curved shoulder are identical to vessels from the Stibbington kilns (see Perrin 2008, fig. 22, nos 109–112).

The range of LNVCCW with over-painting (nos 154 and 157) is also diagnostic of late Nene valley production (cf. Perrin 2008, fig. 25, nos 149, 157; fig. 26, nos 158–166 and fig. 28, no. 182), especially on flasks and shallow dishes. Some of these vessels and others within the date range at LF2 are also comparable with the latest sequences from Great Casterton, which are dated *c.* AD 375 or 'perhaps considerably later' (Corder 1951, 24–40; Perrin 1981). A series of vessels similar to no. 154 from LF2 certainly occurs at Haddon in contexts dated to the period after *c.* AD 380 (Upex 1993; the pottery remains unpublished at present).

Various forms of grey wares are present, some from contexts that are unstratified but which are presumed to be late. No. 178 for example is paralleled at Haddon by a similar vessel from a late context (Evans 2003, fig. 40, no. R11/15).

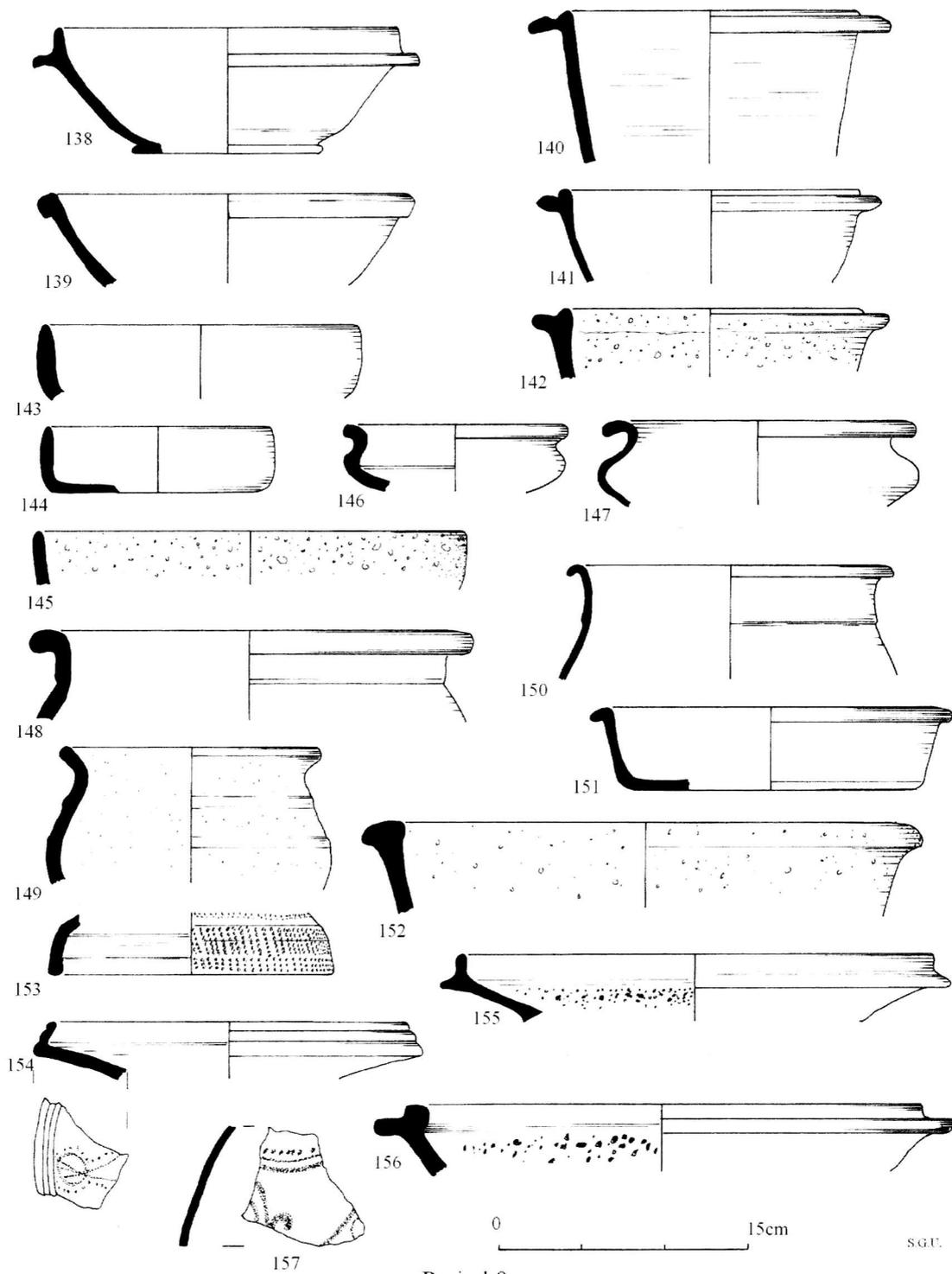
Imports from the Oxford kilns are still present. No. 176 has a stamped rouletted decoration and probably imitates a samian form 29 (see Young 1977). In all, twenty-six OXRW sherds came from Period 8 deposits — a similar proportion, when seen against the whole

assemblage, to that from the site at Barnwell (Upex forthcoming a), showing that Oxford products were being imported into the lower Nene valley until the very end of the Roman occupation. A much smaller proportion of material was also present at LF2 from the Hadham kilns, of which three sherds are illustrated (nos 177, 179 and 180). No. 179, in a light reddish brown fabric and finish (CR9) with a decoration in relief, is probably a Hadham product intended to imitate a samian form 36. A vessel with a similar (but painted) decoration and form but in a colour coated fabric comes from the Great Casterton 'destruction layer' dated to after *c.* AD 375 (Corder 1951, fig. 10, no. 46) and a similar vessel in LNVCCW comes from Normangate Field (Perrin and Webster 1990, fig. 13, no. 219), although here the date is given as 'mid 3rd century'. It is probable that no. 179 from LF2 is an imported Hadham vessel, but local Nene valley potters were clearly making vessels with identical forms and decoration.

Of the remaining vessels from this period which are worthy of note, nos 161–170 are all reduced wares with black/dark grey finishes and with a fabric which has a quartz inclusion. Most have some burnishing to the exterior surfaces, a few (no. 168) having both internal and exterior burnishing. Such vessels have been referred to as NVPIRP (Upex forthcoming b) and appear on sites with very late occupation levels, possibly running into the 5th century (Upex 1993).

138. LNVCCW CR 9/18/9 (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
139. LNVCCW CR9/18/9 (LF2 72, B 10). Fill of Ditch B8 (see Fig. 44 S114)
140. LNVCCW CR 17/20/17 (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
141. LNVCCW CR9/7/9 (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
142. RGTW CR15/21/22 (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
143. LNVCCW CR15/7/15 (LF2 72, C 13). Fill of Pit C4 (see Figs 51 and 56 S93)
144. LNVCCW CR16/6/16 (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
145. RVTW (?) CR13/15/9 open coarse fabric (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
146. LNVCCW CR24/6/24 (LF2 72, B 10). Fill of Ditch B8 (see Figs 44 and 48 S114)
147. LNVCCW CR9/6/9 (LF2 72, C1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
148. LNVCCW CR9/6/14 (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
149. LNVCCW CR20/21/20 sandy finish (LF2 72, C 8/2). Fill of Ditch C9 to north of 'sump' area (see Figs 51 and 56 S92)
150. LNVGW CR 19/18/19 (LF2 72, C 13). Fill of Pit C4 (see Figs 51 and 56 S93)
151. LNVGW CR19/18/19 (LF2 72, B 45). Fill of Ditch B13 (see Figs 44 and 48 S114)
152. RSGW CR16/21/8 (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
153. LNVCCW CR9/20/13 (LF2 72, B 81). From fill of Ditch B13 (see Figs 44 and 48 S113)
154. LNVCCW CR17/26/17 (LF2 72, B 101). With over-painted white slip; from fill of Well I (see Fig. 42 S69)
155. LNVCCW CR6/26/5 Mortarium (Hartley N/V Fabric 1) local black trituration grit (LF2 72, I 33). From the general spread of debris floor? over the aisled building (see plan shown in Fig. 39)
156. LNVCCW CR 7/18/7 Mortarium (Hartley N/V Fabric 1) local black trituration grit (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)

157. LNVCCW CR9/8/24 with pink/white (CR6) over-painted decoration (LF2 72, B 19). From Ditch B2 (see Figs 44 and 47 S102)
158. LNVCCW CR26 over-painted with bands (CR9) of colour (LF2 72, III 6). Fill of Well II (see Fig. 42 S70)
159. LNVCCW CR26 over-painted with bands (CR9) of colour (LF2 72, III 6). Fill of Well II (see Fig. 42 S70)
160. LNVCCW CR25/18/25 (LF2 72, III 6). Fill of Well II (see Fig. 42 S70)
161. NVPIRP CR28 (LF2 72, B 10). Fill of Ditch B13 (see Fig. 44, and 48 S114)
162. NVPIRP CR28 slight exterior burnishing (LF2 72, B 10). Fill of ditch (see Fig. 44 and 48 S114)
163. NVPIRP CR28 slight exterior burnishing (LF2 72, B 10). Fill of ditch (see Fig. 44 and 48 S114)
164. NVPIRP CR22//14/20/14//10 slight exterior burnishing (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
165. NVPIRP CR22/21/22 shell inclusion; slight exterior burnishing (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)
166. NVPIRP CR28 slight exterior burnishing (LF2 72, IV 4). Uppermost fill of Military Pit 1 (see Figs 9 and 11 S45)
167. NVPIRP CR28 slight exterior and interior burnishing (LF2 72, IV 4). Uppermost fill of Military Pit 1 (see Figs 9 and 11 S45)
168. NVPIRP CR2872, slight exterior and interior burnishing (LF2 72, B 10). Fill of Ditch B13 (see Figs 44 and 48 S114)



Period 8

Figure 89 Roman pottery, nos 138-157, Period 8

169. NVPIRP CR28 (LF2 72, B 76). As context B 10 (see Figs 44 and 48 S114)  
 170. NVPIRP CR28 (LF2 72, B 76). As context B 10 (see Figs 44 and 48 S114)  
 171. LNVGW (?) CR 21/18/21 (LF2 72, B 5). From Ditch B10 (same as B 4 in Fig. 48 S108)  
 172. RSGW CR13/21/13 (with sooting) (LF2 73, III 1+)  
 173. RSGW CR10/21/22 (LF2 72, IV 1+)  
 174. LNVGW CR19/18/19 (LF2 72, III +)  
 175. LNVGW CR21/20/21 (LF2 72, C 20+). From spread over context 20 (see Fig. 52)  
 176. OXRW (LF2 72, B 103). From fill of Well I (see Fig. 42 S69)  
 177. HAD OX fine mica inclusion (LF2 72, C 21). From fill of land drain shown in Fig. 52; treated as +  
 178. LNVGW CR18/19/18 sandy finish (LF2 72, I +)  
 179. HAD OX (?) CR9 (LF2 72, C 1). Top fill of 'sump' in Area C (see Fig. 53 S71/S72/S73)  
 180. HAD OX (?) CR9 probably from the Hadham kilns; the half-rosette decoration is similar to that on a vessel from Baldock (Rigby 1986, 248 no. 6) (LF2 72, C 8/2). From Ditch 8 Area C (see Figs 50 and 56 S92)

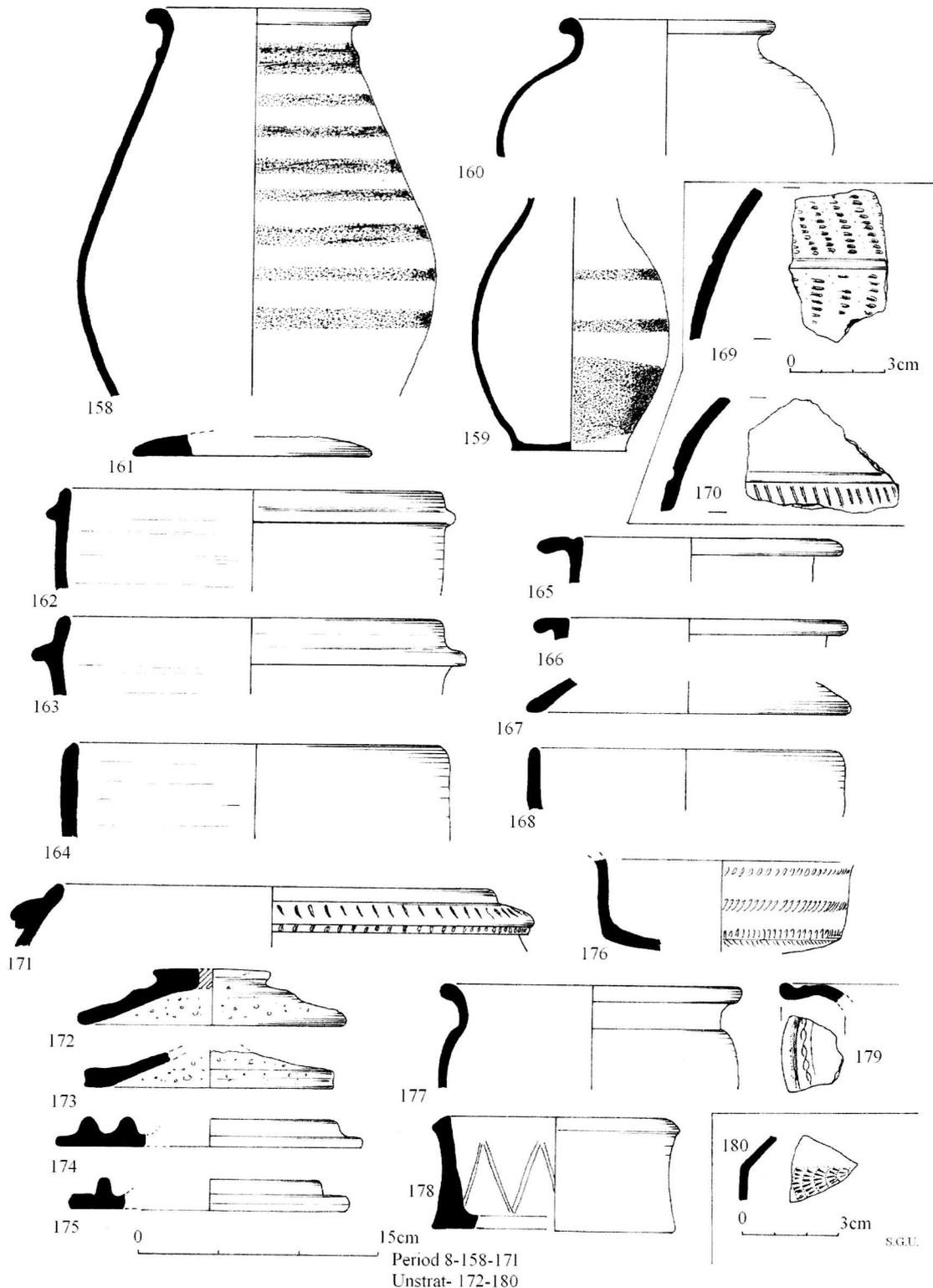


Figure 90 Roman pottery, Period 8, nos 158–171, unstratified, nos 172–180

### III. The mortarium stamps

by Kay Hartley

Three fragments of stamped mortaria were recovered from the site. Fabrics were examined with a hand lens at  $\times 20$  magnification. Unless stated otherwise, stamps are impressed at right angles, across the flange. 'Right facing' and 'left facing', when applied to stamps, indicates the relation of the stamp to the spout when looking at the mortarium from the outside.

1. Flange and bead fragment from a mortarium (60g). Fabric: hard, white fabric fired to buff near parts of the surface. All surfaces are pale brown and there is some indication of a darker brown near the inside fracture. Inclusions: moderate, ill-sorted, tiny to small, mostly quartz (transparent and pinkish), with some opaque red-brown and rare black material. Trituration grit: no inside surface survives, but two or three grits which have strayed on to the bead are of hard, black material.

The retrograde stamp, which can be assumed to be the left-facing, reads right to left: LO[...] and from the bead outwards across the flange; the L has a bar at the top as well as at the bottom. When complete this stamp reads LOCCI·PROB retrograde, presumably for Loccius Probus. The initial L in most of his stamps has two bars, but a few have only the normal single bar at the bottom. This lower bar often has a slight tip upwards at the end and this stamp from Lynch Farm differs from all others because the tip upwards is continued in a regular curve to join the adjacent letter O. The three versions of the L are probably the result of changes relating to cleaning or trimming during the life of the die. If this is true, then this stamp would be late in the production of Loccius Probus.

Eleven of his mortaria are now recorded from Scotland and thirty-one from occupation sites in England, while several were found on the kiln site outside *Manduessedum*, where he worked. Loccius Probus was one of three potters working in the Mancetter-Hartshill (Warks) potteries who are linked by having the same name, Loccius, in common: Loccius Probus, Loccius Vibo and Iunius Loccius. We may reasonably assume that they were related in some way. Loccius Probus worked at some time with Iunius Loccius, as one mortarium, from Alcester, Warks (unpublished), carries the stamps of both potters. Fewer mortaria of Iunius Loccius than of the other two potters are known, but his rim profiles show markedly later traits than theirs and his work has not been recorded in Antonine Scotland, while Loccius Probus and Loccius Vibo are well represented there. The optimum production period for Loccius Probus is AD 140–65. The changed character of the letter L in this stamp suggests a late date in this period.

Visually the fabric of this sherd is not unlike that of SF 83, which can be attributed to an origin in the lower Nene valley, but there is no other evidence to suggest that Loccius Probus ever worked outside the Warwickshire potteries. (LF2 72 LC2+. SF 73)

2. Diameter 310mm 14% (weight 165g). Fabric: cream fabric; inclusions: fairly frequent, mostly transparent quartz with some tiny red-brown and rare black material. Trituration grit: few survive on the fragment; black slag with one quartz grit.

The broken impression is part of a severely contracted stamp which at first sight reads SMLSLE from left to right when complete; reversed S, IMI ligatured, followed by *lambda* L for LI ligatured, reversed S and F written as li (i.e. a vertical stroke followed by a short upright) followed by E, for Similis *fecit*. This example, reading from the outside of the flange, preserves the second downstroke of the 'M' with the beginning of its diagonal stroke, followed by *lambda* L and reversed S; the bottom of the final E also survives.

This potter is known as Similis 2 in order to distinguish his very characteristic stamps from another series reading Similis that is attributed to Similis 1 (Monaghan 1997, 932, no. 3372). We do not know whether both sets of mortaria were produced by a single potter or firm, but it is likely, as Similis 1 was always based in the Mancetter-Hartshill potteries and at least the initial work of Similis 2 can be attributed to the same source. The mortaria associated with Similis 1 date from within the decade AD 130–40 and his work is well represented in Antonine Scotland, while Similis 2 mortaria are completely absent. Some of the profiles used by Similis 1 date as early as AD 130–40 and no obviously late forms are associated with him. Some unusually late forms (e.g. Lynch Farm; Mill Hill, March; and Castor) are associated with the dies of Similis 2. The

initial production of Similis 2 can be attributed to the Mancetter-Hartshill potteries, although only one stamp is recorded from Manduessedum (unpublished; Birmingham Museum). His Leicester mortaria stamped with die A are typical products for these workshops and they are not only in its prime marketing area but are outside the marketing areas of his other workshops.

Twenty-eight mortaria are now recorded for Similis 2. The stamps are from four dies, A–D (A and B are so similar in type and size that it is not always possible to determine the die from fragmentary stamps or from drawings).

**Die A** Leicester (St Nicholas St); Leicester (Connor and Buckley 1999, fig. 59, M9 and p.109); Leicester (298K probably die A); Manduessedum; Lincoln (St Mark's); Legsby, Lincs.; South Kyme, Lincs. (Hartley and Healey 1987, 44–5); Spalding; Stirtlow, near Buckden, Hunts (not seen, information E.E. Birley); Whitmoor Haye, Staffs.; Wroxeter (Bushe-Fox 1913, fig. 16, nos 12–13, probably stamps from the same mortarium; no. 13 is now missing). Water Newton (Oakham Museum, no other information); Lynch Farm 2; Mill Hill, March. Very fragmentary stamps: Chesterton (Kate's Cabin, CH7315 M117); Water Newton (WA/58/201+); Water Newton (WA 301+).

**Die B** Carlisle (McCarthy 1990, fig. 195, no. 16, 262–3); Maryport; Tullie House Museum, Carlisle (provenance unknown).

Mortaria with stamps from dies A or B which have not been examined: Kirkby Thore (not seen); Meering, Notts. (not seen) Meols, Cheshire (not seen); Northwich (not seen); provenance unknown (not seen; drawing from W.P. Richards, Newcastle under Lyme).

**Die C** Castor (Normangate Field).

**Die D** Whittlebury (The Gullet), Northants; Hertford. (Bengeo).

The mortaria stamped with dies of Similis 2 are associated with at least three different fabrics: the normal cream fabric produced in the Mancetter-Hartshill potteries; a red-brown fabric which has so far appeared only in the Carlisle area and can be attributed to that area (it differs from an early 2nd-century red-brown fabric produced at Mancetter (Manduessedum)); and a white/cream fabric undoubtedly produced in the lower Nene valley. It can sometimes be difficult to distinguish by macroscopic examination, fabrics which have some superficial similarity, for example Mancetter-Hartshill fabric, that produced in the lower Nene valley in the 2nd century and fabric produced at Lincoln. The trituration grit may differ if one is fortunate enough to have it. One feature sometimes used on the Similis 2 mortaria in the Antonine period in the lower Nene valley is a brown slip. This was never used in the Warwickshire potteries. The profiles used for the Castor, Mill Hill and Lynch Farm mortaria are also quite distinct from profiles used in the Mancetter-Hartshill potteries. There is no positive identification of any manufacture at Lincoln by Similis 2, but the fabric of some mortaria in Lincolnshire could qualify on macroscopic examination; only analysis could identify this source.

Die A is associated with production in the potteries at Mancetter-Hartshill and almost certainly with production in the lower Nene valley; die B with production in the Carlisle area; die C with the lower Nene valley; and die D perhaps with the lower Nene valley.

The distribution pattern for the mortaria in cream fabric would be unusual for a solely Mancetter-Hartshill potter, but fits with activity in the two sources. It would also fit if any production at Lincoln were involved. On present evidence this is purely speculative because of some variations in fabric, especially of mortaria in Lincolnshire, but it cannot be entirely discounted without analysis and further examination.

Similis 2 was certainly active in at least three areas: Mancetter-Hartshill, the lower Nene valley and the Carlisle area. While it would not be impossible for him to have moved around from one area to another, it is more likely that he was following the practice of the far more important Mancetter-Hartshill potter, Sarrius, of being active in subsidiary workshops while continuing in production at his main production centre at Mancetter-Hartshill. There is now no question that this occurred in the case of Sarrius, although it is not known how far the activity in the three subsidiary workshops was simultaneous or consecutive. His involvement in the workshop at Rossington Bridge, near Doncaster (Buckland *et al.* 2001, 42–7), at Bearsden on the Antonine Wall and at another, unlocated site in the north-east (Breeze 2016), is beyond question. These subsidiary workshops were short-lived and we do not know if the productions were intended to be short-lived or how far changes in military plans simply made them redundant. There is no reasonable doubt that Sarrius's production in Warwickshire

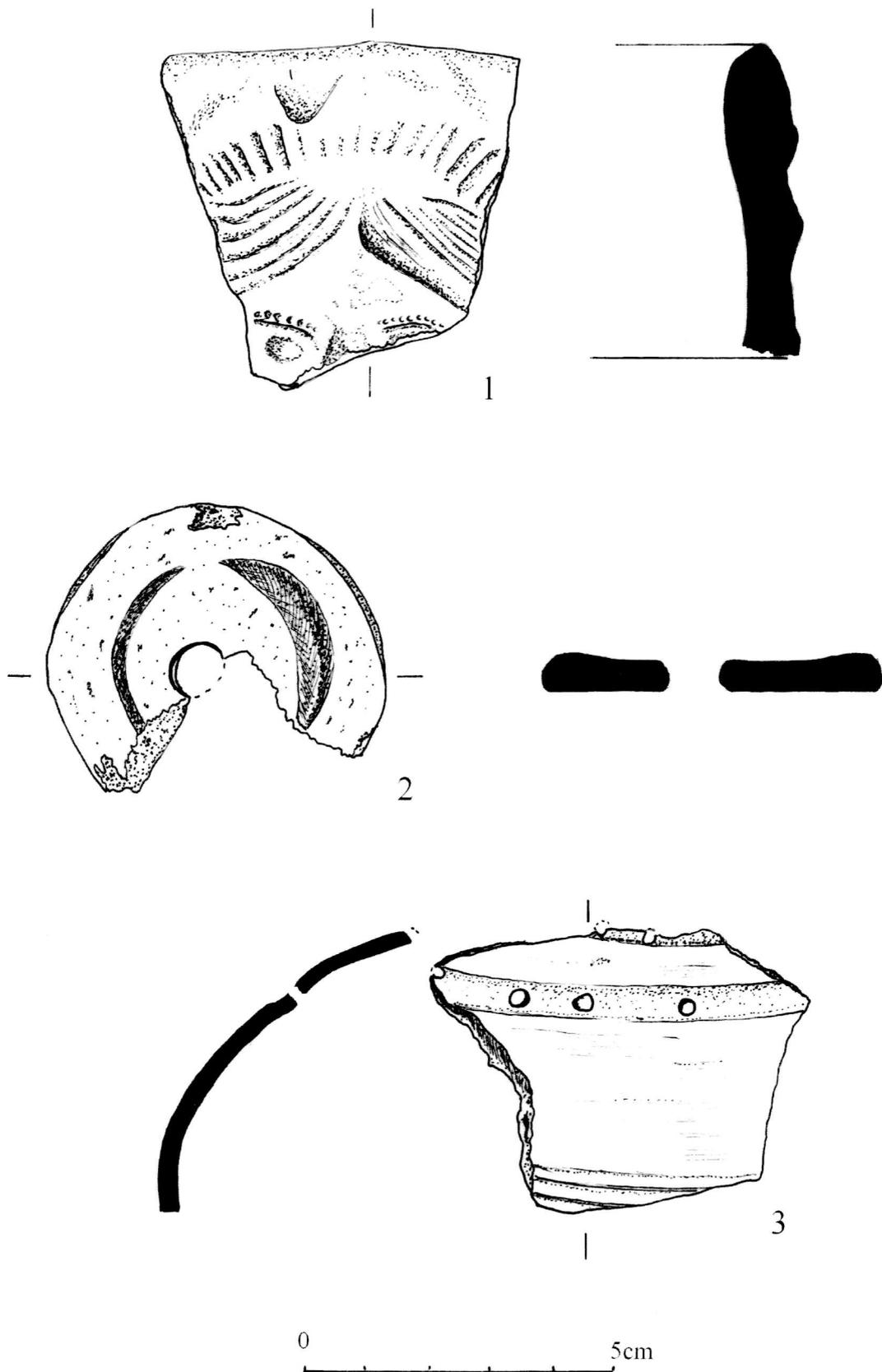


Figure 91 Pottery objects, nos 1-2

continued simultaneously with his other productions. We do not know if the same is true for Similis 2, but it is certainly possible. This would imply, as appears to have happened with Sarrius, that a potter was sent from Similis's midland workshop armed with a die. The Lower Nene valley workshop was probably using either the die A used in the midlands or a sister die which was virtually identical. A different, but not dissimilar die, die B, was used in the Carlisle area. Dies C and perhaps D were actually made in the lower Nene valley.

The mortaria of unusual types produced in the lower Nene valley cannot be earlier than AD 150 and best fit the period AD 150–70/180. The site of production is unknown, but it was presumably at Water Newton or Castor.

Similis 2 was a multi-workshop potter and, as such, is of particular interest. His work could amply repay a programme of scientific analysis, perhaps using more than one method. Some of his products cannot be attributed with confidence without such recourse (LF2 72 LC2 +. SF 83).

3. Diameter 280mm 13% (weight 155g) Fabric: hard cream fabric; self-coloured. Inclusions: fairly frequent, tiny to smallish, mostly rose quartz with opaque red-brown particles. Trituration grit: none surviving, but the few largish grits on the flange are red-brown sandstone and are likely to be accidental strays from the gritting process.

The left-facing stamp is almost complete, but was not impressed with uniform pressure. It reads, from left to right, IVNIVS, initial I barely impressed and the S only partially impressed. When complete, an F for *fecit* follows the S. This is from one of at least twenty-three dies attributed to him.

Iunius worked in the Mancetter-Hartshill potteries. Many of his stamps were found along with those of Bruscius in a kiln at Hartshill (H63 kiln 34) and with Sarrius in a kiln in the workshop in the parish of Mancetter, outside Manduessedum (M64 Kiln 1) (both unpublished). The evidence suggests that he was probably using these two kilns in common with the above potters. Most of his stamps from the Hartshill kiln were from the same die as the Lynch Farm stamp.

Up to 130 mortaria of his have been recorded, excluding those found at the potteries. His mortaria also appear in those Pennine forts such as Bainbridge and Brough-on-Noe that are believed to have been unoccupied AD 120–60. He belongs to the latest generation of potters at these potteries to stamp their mortaria and he is the only one of these to have any stamps recorded from the Antonine occupation of Scotland (Castle Cary and Duntocher). His work, however, also overlapped with that of Sarrius and Bruscius, who are both commonly recorded in Scotland.

Since he was one of the most prolific of the potters stamping mortaria in the Mancetter-Hartshill potteries, these facts suggest that his activity began too late for him to be more than marginally involved with the supply of Mancetter-Hartshill mortaria to Scotland.

He was also one of the small number of potters who were introducing the new, near-hammerhead rim profiles that were to become popular after the practice of stamping ceased. The rim profiles he sometimes used also make it possible that he continued producing mortaria after the practice of stamping had ceased. The evidence as a whole points to activity *c.* AD 145–75, with optimum importance *c.* AD 150–70+. The Lynch Farm mortarium is not likely to be among his latest products if he was working in conjunction with Bruscius at Hartshill, since Bruscius is a typical potter of the period AD 140–65 (LFC 72 C 3 from the fill of Ditch C7, see Fig. 50 Period 7 SF 245).

## IV. Amphorae

by Roy Friendship-Taylor

Seven fragments of amphorae were found during the excavations. All were of form Dr 20 and seem to be from the valley of the river Guadalquivir between Seville and Cordoba in the southern province of Baetica. Two fragments each came from the bottoms of two military pits from Period 2 (LF2 72, 22 Pit 1; Fig. 11 S45 and LF2 72,

IV, 49; see Fig. 11 S123), the remaining three fragments were found in contexts that dated to Period 5.

## V. Other pottery finds

### Figure 91 nos 1–3

1. Part of a face mask in LNVCC with a cream fabric throughout and a light chocolate brown colour coat. The mask comes from a vase or flagon and appears to have been formed by being pressed into a mould. There are several 'faces' which are known from Nene valley kilns; that shown by Howe *et al.* (1982, no. 96) has hair touching the eyebrow over the left eye, and this example and that shown by Perrin *et al.* (1996, fig. 94, no. 339) do not have the eyelashes picked out with raised dots as on the Lynch Farm 2 example. Another face from Orton Longueville (Dakin 1961, fig. 8, no. 72) seems to have the hair shown as one smooth mass rather than individual strands of hair, as with the Lynch Farm 2 example. Two examples were found in the nineteenth century by Edmund Artis (1828, pl. XLIX, nos 2–3); both appear to have hair parted centrally, only one has stylised strands of hair and neither show the raised dots to indicate the eyebrows/lashes. Other examples in Peterborough Museum from the Wyman Abbott collection all seem to have hairstyle variations on these themes but none has the stylised eyelashes formed by dots of the Lynch Farm 2 example. All of the above mentioned examples are in cream fabrics with painted features on the faces and this, again, contrasts with the Lynch Farm 2 example, which is simply colour coated with no sign of over-painting. Clearly potters were using a variety of moulds to produce the faces and Perrin (2009, Illus. 25, no. 141) raises the idea that perhaps the production of the faces, including the whole head, was done in two stages. A kiln site at Stibbington which was producing face flagons and vases produced several 'back hair parts' but few faces, giving the impression that the faces could have been applied to already part-fired vessels. The 'face' illustrated from Stibbington has centrally parted hair in strands but no eye dots. Most examples are dated to the 4th century and the ones from Stibbington continue until the later part of this century. What these face masks are meant to represent is at present uncertain. The Lynch Farm face could represent a deity with the radiating lines above the parted hair indicating some form of diadem; alternatively, the diadem-like feature may simply have represented part of the hairstyle. Centrally parted hair seems to have been fashionable from the 2nd century onwards (Houston 1931) and the radiating lines above the eyes on the Lynch Farm face may be a similar attempt to show a 4th-century fashion and match the style shown on a late bone pin from Ashton (Upex 2008a, fig. 35) (LF2 72, F2, +. SF 48).
2. Part of a LNVCC ware base from a late 3rd- to early 4th-century beaker which has been used as a spindle whorl. Both the upper and lower surfaces have been abraded to a smooth finish, leaving only residual traces of the original colour coating of the vessel. The hole has been drilled slightly off centre (LF2 72, B, F4, +. SF 115).
3. Sherd of possible 'military ware' from Longthorpe (?) although similar vessels are not illustrated in either Dannell (1987) or Frere and St Joseph (1974). The sherd is from the shoulder of the vessel and has evidence for four holes pierced around a slight decorative depression in the wall of the vessel and a further band of holes (of which two are evident) 16mm above. The holes were formed by a thin tool being pushed from the outside of the vessel when the clay was plastic. Possibly part of an incense burner (LF2 72, unstrat. SF 34).

### Unillustrated

4. Rim of mortarium in Oxford ware with one side of the spout surviving. The surface finish of the vessel has been totally worn away. The grit consists of rounded grit (max. diameter 3mm) in oranges/white/pink (LF2 72, unstrat. SF 82).
5. Base or pedestal of a pottery vessel in a poorly fired terracotta fabric throughout with no surface coating. This may belong to the Claudio-Neronian series described by Dannell (1987, 133–68) which comes from Longthorpe, although there is no precise parallel either for the fabric or the form of the vessel (LF2 72, unstrat. SF 74).