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## **Roman Pottery Kilns at Gloucester**

by B. Rawes  
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time and was replaced by the *ciuitas* of the Cornovii.<sup>29</sup> It is not unreasonable to suppose that the fortress at Gloucester should also have become redundant and its site used for a new town as part of the same policy of economizing on military expenditure in Britain. However, judgement must be suspended until further discoveries clarify the picture.

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E. J. PHILLIPS

#### ROMAN POTTERY KILNS AT GLOUCESTER: A SUPPLEMENTARY NOTE

THIS IS written to clarify certain points in the report published in *Trans. B.G.A.S.*, XCI (1972), 18–59, and to place the kiln pottery more in context with the study of local wares.

The selection of ware which had been made on this site (the new College of Art site, Brunswick Road), from the mass of other potsherds, was done in most cases on the basis of fabric, form and finish. As it was an emergency rescue excavation with continual disturbance from building operations, only in a few places was a sealed level identified. Many sherds found in and adjacent to the two kilns could have been made in other nearby kilns at a later period and we may be dealing with several phases of production. This note does not seek to alter the dating suggested in the report, but the following points should be emphasized:—

1. The cream ware vessels, numbers 72, 128, 129 and 130 are unlikely to have been made locally.

2. Numbers 60, 66, 71 and 106 are of a fabric that may be the native antecedent of black-burnished ware. The forms are akin to Durotrigian pottery types, but they are more likely to be from the Cotswold area where there is a local variant of this ware.

3. The term 'legionary ware' was not used because of a lack of evidence (such as stamps etc.) giving a direct link. Pink or red ware has been found at other legionary sites and the presence of the Gloucester kilns makes it obvious whom the potters had for customers, even if they were not actually working under legionary command. Some of these wares are direct attempts to copy samian, especially in the use of slip; and the Gloucester kiln pottery has these samian influences, giving the impression that new forms and finishes were being introduced, which were added to and mingled with the existing 1st century Belgic styles. These fresh ideas appear to come from the south-east, or even direct from the continent. In the first quarter of the 2nd century the ware continues with only gradual changes in form. The burnishing is often intermittent or on the neck and shoulder only; and mica, where present, becomes more scattered. Buff and red surfaces continue, and brown becomes very common later on.

4. There must have been many other kiln sites in the last quarter of the 1st century; and an even larger number in the 2nd century and later to account for the enormous quantity of buff to orange-red pottery found over the area of the lower Severn valley. The lack of direct evidence of manufacture makes it difficult to formulate a development of the different vessel-types. A study of fabrics does not at present help either. The wares are made from the fine clays of the Severn Valley, usually without grit or other coarse filler to assist in identifying the source of the material used. There is considerable difficulty in this approach because the triassic and liassic clays of the basic geology extend from the lower Severn to the Midlands and any alluvial deposits would tend to have a similar consistency.

5. Three mortaria from the College of Art site were reported on by Mrs K. Hartley but not included in the main report.

(a) In fine slightly pinkish brown fabric with pink core; grey flint trituration grit combined with

29. See the discussion of the evidence by Frere, 117–8. The archaeological evidence does not permit precise dating, of the changes, but they may reasonably be associated with the preparations for the massive Dacian campaign of A.D. 88.

concentric scoring on the inside. The mortarium is self-coloured and some grey (flint), white and transparent grit is embedded in the rim. The form is related to Bushe-Fox forms 26-30 (*Wroxeter I, fig. 19*). A generally similar mortarium from Richborough (*Richborough IV, Plate XCV, no. 500*) was in a pit-filling dated *c. A.D. 90-125* by Bushe-Fox. This fabric is likely to have been produced in either Gaul, or the south of England. (From VC 1).

(b) In coarser orangey brown fabric with a drab grey core, containing much blackish and red-brown grit; with a brown slip and white and grey trituration grit combined with concentric scoring. Its origin and date are uncertain but manufacture in the south-west in the late 1st century is probable. (From K2A4).

(c) In a fine, slightly yellowish cream fabric with grey flint grit. It is a typical sample of form *Gillam 238* (Bushe-Fox 14-18). These mortaria are dated *c. A.D. 70-100* and are likely to have been made in south-east England, perhaps Kent, though manufacture in Gaul is not entirely impossible. (From E).

From the position in which they were found the last two items add weight to the evidence for a phase of kiln operation in the late Flavian to Trajanic period.

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BERNARD RAWES

#### A ROMANO-BRITISH VOTIVE RELIEF OF MARS FROM STANCOMB WOOD, WINCHCOMBE, GLOS.

A Romano-British sculpture found in Stancomb Wood, Winchcombe (O.S. Nat. Grid SP 040285) in the 19th century (but now lost), and illustrated in Dent (1877) as 'a fragment of a Roman tomb', is now almost certainly to be identified as a votive relief of Mars.

The original illustration (FIG), which has no scale, shows carved in relief, a helmeted male figure facing the spectator, and armed with spear, shield, and (?) sword, with a short cloak over a short, belted tunic.

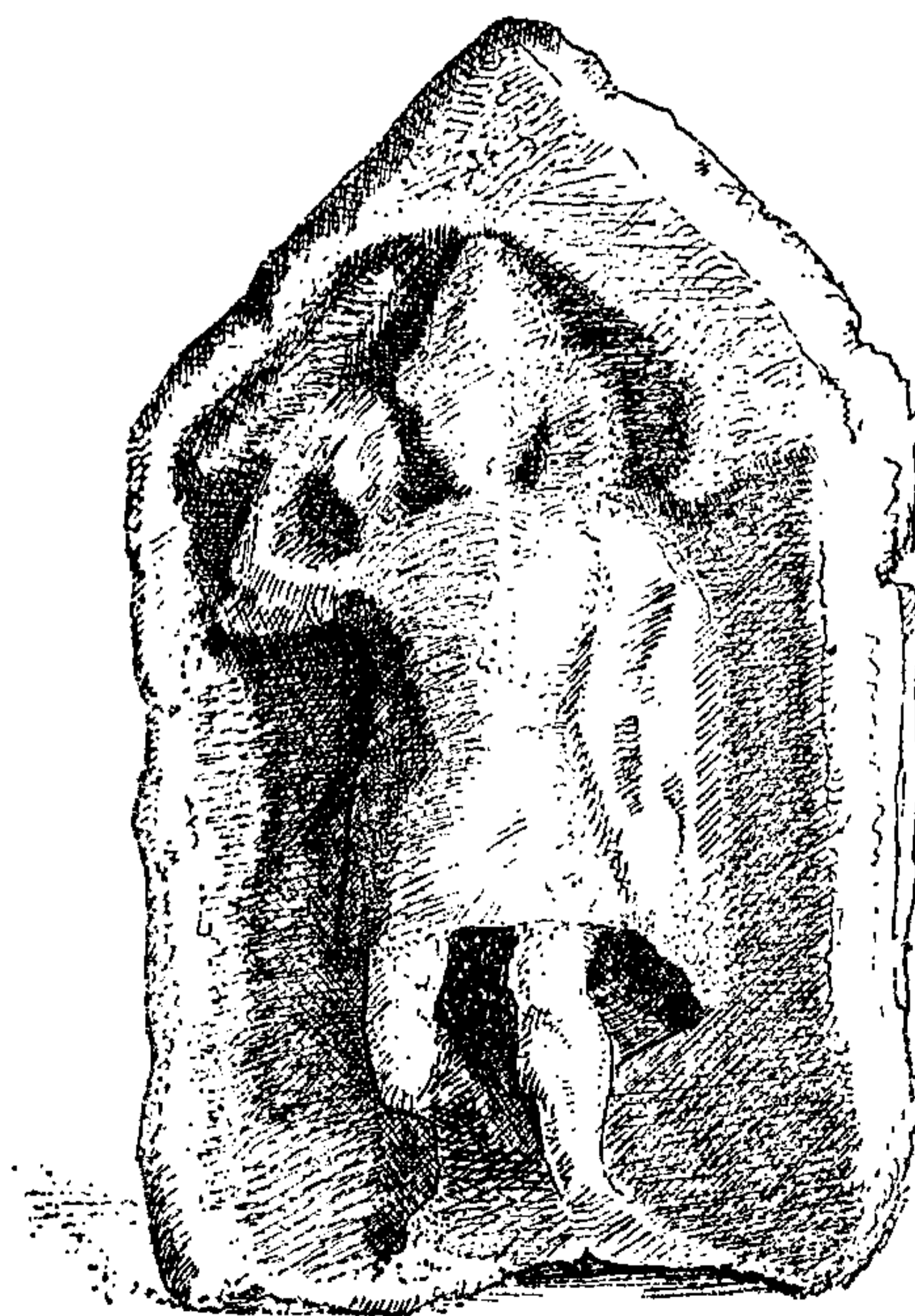


FIG. 1.