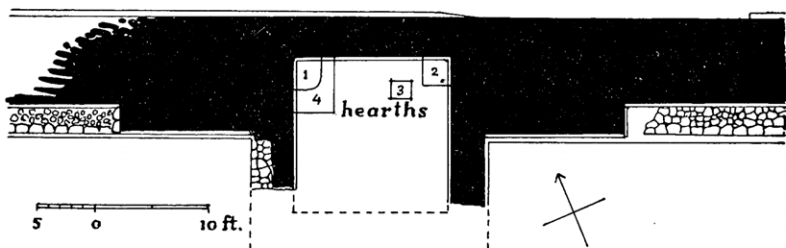


ADDENDA ANTIQUARIA.

WILLOWFORD WEST TURRET: A CORRECTION.

In these *Transactions*, N.S. xxvi, p. 433 and fig. 2 (p. 432) Mr. R. C. Shaw described the western side of this turret as connected with the Wall not by a 'buttress' but by a gradual narrowing of thickness from 10 feet 6 inches to 7 feet 10 inches. The point has now been re-examined, and, Mr. Shaw writes, "it was found that the original assumption was erroneous, the wall exhibiting the usual buttress construction . . . Attention may be called to the broken footing course of the buttress return which compares with the same course in the east buttress, also to the continuation of the first course of the buttress west of the same; this, however, finishes after 18 feet, the footing course of the broad foundation alone continuing.



WILLOWFORD WEST TURRET

Corrected Plan

A cross section of the Wall was obtained at a distance of 55 feet west of the buttress return. The north face here stands four courses high in addition to the footing course, and the south face shows three and the footing. The broad foundation is intact and projects 2 feet 8 inches from the south face."

THE PURPOSE OF THE ROMAN WALL.

Mr. T. H. Clarke sends the following valuable observations on this subject:—

"You are undoubtedly correct* about the difficulty of defend-

* The reference is to an article in *Antiquity*, vol. I, p. 25, March, 1927: "The Roman Frontier in Britain," by R. G. Collingwood.

ing the wall; as one who has seen a very poor imitation of a wall made in comparatively modern times against Indian incursions, I think that it cannot be too thoroughly realized that a "wall" was no good in keeping raiders out; *but it kept them from getting back* and so made raiding an unprofitable affair. Raiding was undertaken at the time the raider chose; but his return was governed by the speed with which the countryside armed against him. The point of attack he could choose, but not the point of return. Bad weather, night, and the presence of unexpected hostile forces made his return a very difficult business, and that is, of course, why the wall was vertical on both sides.

I imagine that the Romans would not worry very much whether the raider got through or not; they would set machinery in motion which would infallibly catch him on his way back.

The way in which modern walls were built was governed—in the case of the one I saw—by the means of transport used by the raider. In this case, distances were great and all raiding had to be done on horseback. The Wall was not held strongly, but it was a difficult matter to get a horse over it; given time, however, this (the wall was of earth) could be done. But at the end of the raid, when the raiders were flying for their lives in the dark, they had no chance of finding their way to the portion of the wall they had trodden down or cut away, and were kept wasting time inside the wall long enough for the forces of defence to come up with them.

Escaping raiders—whether in ancient times or now—are always handicapped by the fact that they and their horses are tired, having to do a double journey, whereas the defenders are fresh. The looter has to carry his loot; the defender carries only his arms. On top of this put a 15 foot wall in front of the raider and his position becomes extremely difficult."

SAMIAN POTTERY FOUND AT AMBLESIDE IN 1920.

Dr. Felix Oswald, F.S.A., writes: "I am struck by the resemblance of your piece No. 2 in fig. 4 (these *Transactions*, N.S., xxi, p. 23) to the work of Butrio. The pinnate leaves hanging from the wavy line beneath the ovolo occur identically on a Butrio "37" at Leicester, and a Butrio "30" at the British Museum and another at Lancaster; the same leaves hang from a bead-row below the ovolo on a Butrio "37" in the London Museum, probably a little later in date. The slight ridge running nearly medianly through the design occurs on a Butrio "37" at Cirencester, a Butrio "37" at the London Museum, and a Butrio "68" at Lezoux, and was perhaps intended merely as a guide for

aligning the figures correctly; it seems anyhow to be characteristic of Butrio. The same Venus standing on a mask occurs on a "37" at the Guildhall, and he is rather fond of placing his figures on masks. Paternus uses the sea-horse, but I find that several of his types were used at an earlier date by Butrio and Libertus; *e.g.* the harpy or siren with the double flute, Déchelette 499, was used by Libertus, but it also occurs on a "37" of Paternus at the Guildhall Museum. I note on p. 15 that this piece comes from Site 1, close to a hearth belonging to the early fort. At any rate, if (as seems to me) it is the work of Butrio, it would be Trajanic rather than Hadrianic.

I think too that the pieces 4 and 6 in the same figure are South Gaulish rather than East Gaulish; I do not remember seeing the conventional grass-tufts on East Gaulish ware, but they are common on late Banassac ware, which though mostly Domitian may have just extended to about A.D. 100 or so."
