

# THE POTTERY FROM CASTLE HILL, NEWHAVEN

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By arrangement with the War Office, to whom the property belongs, a series fully representative of the pottery from the Castle Hill site, Newhaven, was selected by Mr. L. F. Field and Dr. E. Cecil Curwen and submitted to me for examination at the British Museum. I have been enabled to do this simultaneously with the work on the pottery from the Caburn published elsewhere in this volume (pp. 217-262), and the report which here follows is intended to be read in conjunction with what I have said there. Mr. Field has already made it clear that circumstances have prevented the obtaining of any evidence from stratification, so that the classification adopted is one based entirely on the internal evidence of the pottery itself, its form, fabric, and decoration.

*Fig. 1. Late Bronze Age II, with transition to Iron Age A1.*

Six examples are figured to cover the varieties present. The whole series is of coarse but fairly hard-baked ware, with a good deal of flint grit in the paste. There is often, however, a definite slip of cleaner clay covering the surface to give a smoother exterior and interior finish. Colour varies from grey to a pinkish-buff. Ornament, where present, consists of finger-tip impressions, applied to the top or face of the rim, or to the neck or shoulder either directly or on a 'plastic' applied band. The forms cover a variety of profiles in which a projecting shoulder, and often also an everted rim, is a distinctively recurring feature; the top of the rim, too, is regularly flattened, sometimes very sharply. On the whole this pottery corresponds to Class B 1 from the second of the two Late Bronze Age sites explored by Mr. Holleyman and Dr. Curwen on Plumpton

Plain and published with my collaboration in 1935,<sup>1</sup> that known as Plumpton Plain B. Two subdivisions of that class were to be recognized, and I distinguished them as Class B 1 A and Class B 1 B. The same distinction is

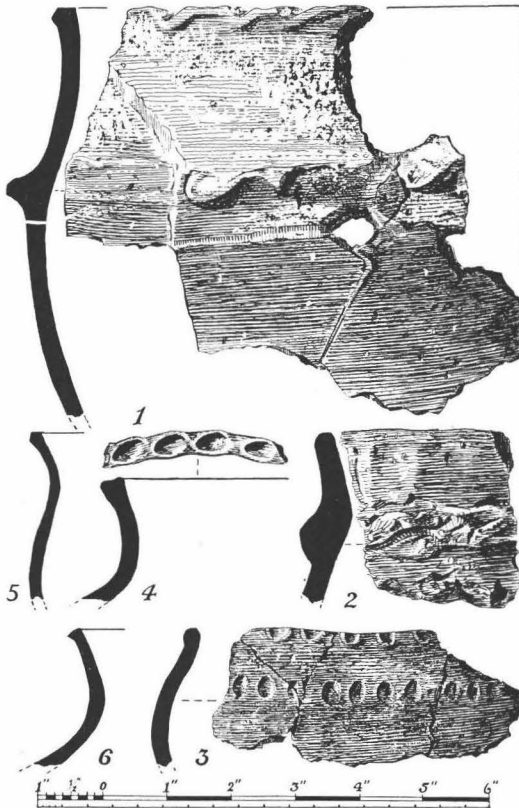


FIG. 1. NEWHAVEN POTTERY: LATE BRONZE AGE II, WITH TRANSITION TO IRON AGE A I.

perceptible here, and I believe it to be important. In the earlier part of the Late Bronze Age, Late Bronze Age I, estimated to cover two centuries or a little more from about 1000 B.C., there was a certain but not overwhelming amount of foreign immigration into Sussex, issuing from the opposite coast of the Channel, and

<sup>1</sup> *Proc. Prehist. Soc.* I (1935), 16-59.

introducing, with a little decorated ware of no evident survival-value, the first instalment of distinctive Late Bronze Age coarse pottery known in the region, of bucket, barrel, or bag shapes, decorated, if at all, with plastic or finger-tip ornament.<sup>1</sup> Side by side with this, it must be supposed that the old native pottery tradition of the Middle Bronze Age survived through this phase of the period, for when we get to Late Bronze Age II and the second or Plumpton Plain B site, the pottery is found to show a marked contribution from this source. The subdivision of the Plumpton Plain B I pottery corresponds to the absence or presence of this contribution. Its presence, shown in a more or less biconical or convex profile derived from that of the Middle Bronze Age overhanging-rim urn, with the decoration along the shoulder-angle or line of greatest girth, is the mark of Class B I B,<sup>2</sup> best represented by the fine urn reproduced by Dr. Curwen in his *Archaeology of Sussex*.<sup>3</sup> This duly recurs at Newhaven, and is here represented by Fig. 1, 1. In its absence we are left with the standard form of coarse pot made by the fresh immigrants to whom the Late Bronze Age II culture was due. This has, between its more or less everted rim and more or less projecting shoulder, a concave neck, and it is along the hollow of this that the decoration, where present, of finger-tip work normally on an applied plastic band, is found to run. At Plumpton Plain B it is represented by Class B I A,<sup>4</sup> and here at Newhaven we have it in Fig. 1, 2. This constricted-neck form of coarse pot is not found among the bucket-, barrel-, and bag-shaped pottery of Late Bronze Age I (Plumpton Plain A), and is characteristic only of the fresh immigrant element of Late Bronze Age II (Plumpton Plain B). The reason is apparently as follows. The whole phenomenon of immigration from the Continent into Britain in the Late Bronze Age was due to the

<sup>1</sup> Ibid. 39-46, represented from Plumpton Plain site A.

<sup>2</sup> Ibid. 48-9, Figs. 6 and 7, with inset-sketch B.

<sup>3</sup> Pl. xxv; Dr. Curwen there summarizes (264-7) this same account of Sussex Late Bronze Age pottery in general.

<sup>4</sup> *Proc. Prehist. Soc.* i. 46-8, Figs. 5 and 6, with inset-sketch A.

westward expansion out of central Europe of the people whose culture is known as that of the Urnfield civilization.<sup>1</sup> At first, that is, about 1000 B.C., this expansion only had the effect of pushing out of France into Britain some of the people who had there been responsible for the culture of the preceding Middle Bronze Age. Their coarse pottery was of the simple bucket class, and so there is no sign of much neck and shoulder profile in the corresponding coarse pottery of our Late Bronze Age I. Later on, renewed expansion brought over a form of the Urnfield civilization itself, and that form, though attenuated, was yet distinctive enough to introduce its characteristic type of coarse pot, with projecting shoulder and constricted neck, which accordingly figured in our Late Bronze Age II. Its direct embodiment there is, in the first place, the Plumpton Plain Class B 1 A (Fig. 1, 2 here), while by fusion with the native Middle Bronze Age tradition it produced Class B 1 B (Fig. 1, 1). But in addition to these coarse 'urn' classes of pottery there is a further class of projecting-shoulder vessels in Late Bronze Age II to be assigned to the same origin, much more rarely decorated, and running both to smaller size and finer ware. At Plumpton Plain B these were distinguished as Class B 5;<sup>2</sup> actually, this class and B 1 run over into each other to a certain extent, and this is well seen in the Newhaven series here. In Fig. 1, Nos. 3-6 all represent this class more or less, but 3 and 4 have each something in common with 1 and 2, that is, with the B 1 groups, while 5 and 6 stand for the smaller and finer norm of the B 5 category. It is on these latter that the smooth surface slip mentioned above is most noticeable, and together with the comparative rarity of the finger-tip decoration and the 'rustic' effect given by it, this entitles them to rank as the best ware of the period on the Newhaven site. Also, with their sharply flat-topped rims and strong projecting shoulders, our Nos. 4, 5, and 6 come even closer than the coarse No. 2

<sup>1</sup> Childe, *The Bronze Age*, ch. vi, esp. 209-16 ('North Alpine Urnfields').

<sup>2</sup> *Proc. Prehist. Soc.* I. 53-4, Fig. 13.

to their prototypes of the Urnfield civilization abroad. And within the range of that civilization their resemblance is most particularly marked to the corresponding pottery of the West Alpine Lake-dwelling culture of Switzerland and Savoie.<sup>1</sup> It has for some years past been recognized on the strength of bronze implements and hoards, especially of winged axes and 'carp's tongue' swords, that an immigration coming from this source by way of north France was a major element in the creation of our Late Bronze Age II. Part of one such axe was found on the Plumpton Plain B site,<sup>2</sup> and the character of the pottery here discussed, reinforced by the equally West Alpine B 4 class at that site, warrants the repetition of my conclusion of 1935 that in this Sussex material we have definite traces of immigrants directly or indirectly of West Alpine derivation. Their coming may be assigned to a central date of about 750 B.C., which will support an upper limit of something like 800.<sup>3</sup> In conclusion, it may be emphasized that a good deal of this shouldered pottery is hard to distinguish from that of the ensuing period which initiates the Early Iron Age: Iron Age A 1, conventionally dated from about 500 B.C. Comparison of No. 3 on Fig. 1 here with a piece like No. 4 on Fig. 2 should therefore warn us to include 'transition to Iron Age A 1' in the heading of this section.

*Fig. 2. Iron Age A 1, with transition to A 2.*

The arrival of a fresh instalment of immigrants in Sussex to introduce the initial culture of the Iron Age, Iron Age A 1, is not usually disputed, and that culture may be regarded broadly speaking as a derivative from the Late Hallstatt culture of the Continent, which was in considerable part the outgrowth of the Urnfield civilization of the Late Bronze Age mentioned above. The date commonly assigned to the immigration, about 500 B.C., is simply a convenient 'central' figure for what

<sup>1</sup> Ibid. 55-7; Vogt, *Spätbronzezeitliche Keramik der Schweiz*, Taf. VII, Reihe XI a. This ware is well represented in the British Museum.

<sup>2</sup> Ibid. 32-3, Fig. 15.

<sup>3</sup> Ibid. 57-9.

must have been a spread-out process rather than a single event. In these years leading up to and into the fifth century B.C. the pottery of the Celtic peoples concerned was in development, and that development came to include a notable feature in the imitation of the high, sharp shoulder of the bronze buckets known as *situlae*, which the Celtic world had come to know through their exportation from their centre of manufacture in Italy. How this sharp-shouldered *situla* pot-form appears to some extent in the Iron Age A I pottery of Sussex, without, however, ousting the round-shouldered profile traditional in the Hallstatt culture generally, has been remarked above in commenting on the Caburn pottery (p. 227). In our Fig. 2 here it is most obvious on No. 6, in uneven-surfaced, coarse, and rather gritty black ware, which, however, has not the flat-topped rim usually characteristic of A I ware, and may well be relatively late in date. Such a rim is more in evidence on the thicker and grittier coarse ware assignable to this period on the site, here represented by Nos. 4 and 5, associated with the finger-tip or finger-nail ornament already encountered on the corresponding pottery of the Late Bronze Age. Indeed, the persistence of a Late Bronze Age element, revealed in this feature and the crude fabric often associated with it, into Iron Age A I has been noted by Dr. Curwen<sup>1</sup> and referred to above in considering the Caburn pottery (p. 222), and comparison of Fig. 1, Nos. 1-4, with Nos. 3-5 on Fig. 2 shows that this has to be allowed for as a feature of the transition from one period to the other which we are suspecting on the Newhaven site. On Nos. 3 and 4 this ornament appears also on the pot's shoulder, which only in No. 4 approximates at all closely to the angular *situla* form. Speaking generally, the A I group of pottery on this site is paralleled best by that from Kingston Buci published in these Collections in 1930,<sup>2</sup> where the same blurred transition from the Late Bronze Age was perceptible; the similarity comes out also,

<sup>1</sup> *Arch. of Sussex*, 266, 269, 271-2, with Fig. 78.

<sup>2</sup> *S.A.C.* LXXII. 191 ff.

however, in the presence of finer, smoothed-surface Iron Age ware side by side with the coarse, which may be taken as definitely an Iron Age A 1 introduction. No. 1 in Fig. 2 may thus be compared with Fig. 20 of

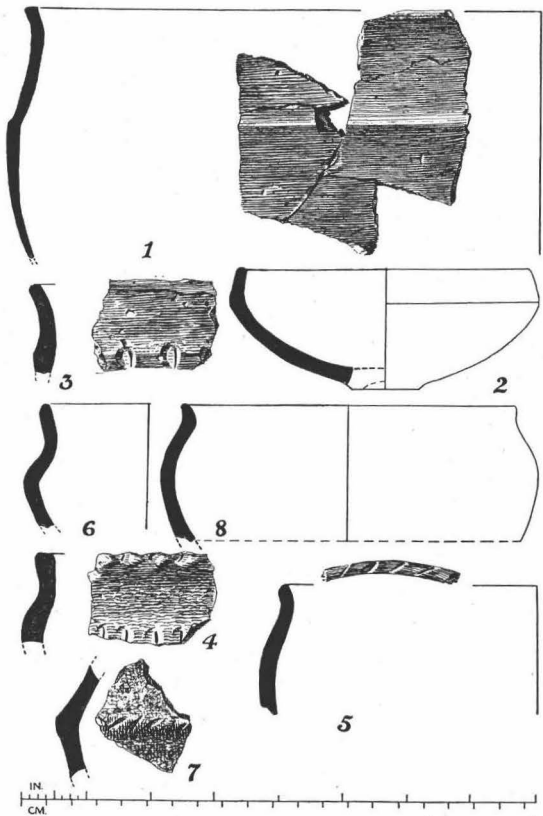


FIG. 2. NEWHAVEN POTTERY: IRON AGE A 1, WITH TRANSITION TO A 2.

the Kingston Buci series, especially in the slight inward bevelling of its flattened rim-top: this is in quite good grey ware with a smoothed though slightly pitted surface, and has a mildly angular shoulder. Rather less smartly finished, and in dark grey to buff ware, is No. 2, a mildly angular-shouldered or carinated bowl. This, with its inbent rim and very possibly hollow base, has

good Hallstatt antecedents abroad,<sup>1</sup> and the situation of its most quotable analogues all in the east of Britain—at West Harling (Norfolk),<sup>2</sup> Hunsbury (Northants),<sup>3</sup> and Scarborough (Yorks.)<sup>4</sup>—may serve as occasion for remarking that this Sussex Iron Age A 1 series, both in its intrinsic features and its partial continuity with late Bronze Age forms, has more in common with eastern Britain than it has with Wessex, where the distinction between Late Bronze Age and Iron Age is much sharper, and the latter is from the first distinguished by haematite-coated and incised pottery of the style of All Cannings Cross. It was towards the end of the A 1 phase of the Iron Age, as observed above in connexion with the Caburn pottery (p. 227), and not before, that Wessex influence made its way into our county. It has there been argued that this was to a considerable extent responsible for the emergence, to characterize the A 2 phase, of the distinctive class of angular pottery that may be called Caburn I ware, initiated not before 300 B.C., and fully specialized only after the separation of the Caburn area from the Wessex quarter by the invasion of central Sussex by a new culture. A sherd like Fig. 2, 7, in fairly ordinary Iron Age A ware, but with the angular shoulder, and the ‘slashed’ ornament (a refinement of finger-tip) which came to be typical of this Caburn I ware, may perhaps be assigned to the initial period of that Wessex influence, some time after 300 B.C. or thereabouts, but before the isolation of the Caburn by the central Sussex invasion which helped to bring about the Caburn I specialization. This is of course conjecture; but it remains true that the specialized Caburn I ware itself is absent from the Newhaven site, despite its close proximity to the Caburn, so that we cannot approach the question of a transition here from Iron Age A 1 to Iron Age A 2 without inquiring whether the Newhaven site was not abandoned during

<sup>1</sup> e.g. Schaeffer, *Les Tertres funéraires préhistoriques dans la Forêt de Haguenau*, II (Âge du Fer), 293, Fig. 189, E-F; and ultimately von Sacken, *Grabfeld von Hallstatt*, Taf. xxvi. 1.

<sup>2</sup> *Proc. Prehist. Soc. E. Anglia*, VII. 120-1, Fig. 43.

<sup>3</sup> *Arch. Journ.* xciii. 87, Fig. 10, C 12.    <sup>4</sup> *Archaeologia*, LXXVII. 190, Fig. 54.



the period of its production. This will require a fresh paragraph. But Fig. 2, No. 8, will remind us meanwhile that the round-shouldered profile of such coarse-ware forms as No. 5 was not in general extinguished, but meets us again in the transition from the A 2 culture of Caburn I to its successor of Caburn II. That is a further transition, to which this No. 8, which is of black ware with a slightly smoothed surface, may very well, in fact, belong.

*Fig. 3. The Question of Iron Age A 2 and Iron Age AB.*

In Section 2 of the commentary on the Caburn pottery given above (pp. 230 ff.) it has been contended that about 250 B.C. parts of southern Britain were invaded by new Celtic peoples from the Continent, whose culture, of the final stage of what is there called La Tène I, must be reckoned the first instalment of what in Britain is known as Iron Age B. A group of these folk succeeded in establishing themselves in central Sussex, where at Park Brow and Findon Park their culture achieved a fusion with the native Iron Age A tradition, entitling it to the label 'Iron Age AB'. It has been proposed to call this 'AB' group the Cissbury culture, since the great hill-fort of Cissbury must be regarded as its capital citadel. Its defences were, however, probably not raised by the invaders but by the natives in their attempt to resist the invasion, since the same would seem to be true not only of the Trundle and St. Catharine's Hill farther west, but eastwards here also of Hollingbury Camp near Brighton, where the sequel was not any such 'AB' occupation, but the total abandonment of the site. Perhaps this was likewise the occasion for the building of Ranscombe Camp, close to the still unfortified Caburn, and, as Dr. Curwen has already pointed out (p. 215), the vanished defences of the Newhaven Castle Hill may also have owed their construction to the stress of this invasion. If so—and indeed in any case—the apparent absence from this site of either a culture of 'AB' type like that of the Cissbury region, or, on the other hand, of a specialized survival of the native

A 2 culture like that of the Caburn with its 'Caburn I' ware, strongly suggests that for a time at least the sequel of the invasion-period here was the same abandonment and dereliction that we have seen overtook Hollingbury. For the site lies west of the Ouse in the same block of downland as Hollingbury, though in a measure separated from it by the Brighton-Falmer-Lewes dry valley, just as the other dry valley north of Brighton separates the region of the Devil's Dyke; and it may well be that despite these subdivisions this block of downland should be regarded as a single whole, all of which suffered the depopulation of its hill-forts in the period following the incursion that created the 'AB' Cissbury culture on the west of it beyond the Adur. In that case the isolated Caburn region alone will have continued to maintain a native or Iron Age A 2 form of culture, namely, that recognized at the Caburn as Caburn I. The transition at the Castle Hill from Iron Age A 1 to A 2 will then be a transition—for a time at least—into nothingness.

But the negative evidence of the collection of potsherds which is all we have from the site to go upon must of its very nature remain tenuous enough to leave any conclusion of this kind open to doubt, and a query mark has accordingly been placed at this point in the Newhaven column on the chart prepared by Dr. Curwen to illustrate this reconstruction of Sussex Iron Age history (p. 215, chart). And this uncertainty must be followed by another. For in dealing with the Caburn pottery it became apparent (pp. 241-6) that the sherds associated with that site's first defences, the Inner Rampart or Rampart 1 of the Caburn, could not with certainty be assigned their true context as between a possible final phase of the Caburn I occupation, and an initial phase of the ensuing occupation named Caburn II. It is in any case certain that at a date best put at about 100 B.C. the people of the 'AB' Cissbury culture, who about the same time had extended their sway north-eastwards into the Weald to form there the so-called Wealden culture, pushed in and established

themselves at the Caburn also, thus creating the culture of Caburn II. But whether the Caburn Inner Rampart was their work, or a measure of defence against them on the part of the last Caburn I people, those sherds of pottery do not enable one definitely to decide. Similarly, the answering pottery at our Newhaven site does not enable one to decide whether to assign it to an Iron Age A 2 occupation of a late stage corresponding to the last of Caburn I, or to the first of the new culture introduced by the same movement that created Caburn II. Comparison of Fig. 3, Nos. 1-5, with Fig. H of the Caburn series (p. 242) illustrates this difficulty well enough without further description, save that both groups are in very much the same sort of ware, still somewhat unrefined, but blackish and already somewhat smoothed and improved in finish. In form, the Newhaven group's relationship to Nos. 1-2, 5-6, and 8 of Fig. 2 is evident, and Fig. 3, No. 5 noticeably recalls the vessel found in Hole A of the East Gate at the Trundle,<sup>1</sup> which emphasizes its Iron Age A 2 character. But the affinity with Caburn II ware remains, and comes out so clearly in Nos. 2 and 3 (compare Nos. 31 and 33 of the Caburn series, Fig. M, p. 261) that these at least really must be assigned to the culture which after this period of uncertainty the site certainly shared to a great extent with Caburn II. They represent a considerable number of such vessels in the collection, most of which are in black ware of decent fabric and more or less well-smoothed finish, and which compare in general with those figured on Pl. xv of the 1925-6 Caburn Report.<sup>2</sup>

It is time to consider the rest of the Castle Hill pottery corresponding to that of Caburn II, of which No. 6 on Fig. 3, of cylindrical 'saucepan' shape and with characteristic shallow-tooled decoration, is already a representative. But first Nos. 7 and 8 on this figure remain to be noticed. They represent a small group of sherds which show the typical sharply carinated shoulder-angle and slashed ornament of Caburn I ware, but are made in the typical black smooth-surfaced

<sup>1</sup> *S.A.C.* LXXII. 135-7, Pl. x, 3.

<sup>2</sup> *S.A.C.* LXVIII. 39.

fabric of Caburn II. If, then (as is yet possible), they do not belong to the hypothetical late A 2 stage answering to the last of Caburn I, discussed and dismissed above, they may, one can suggest, stand for an element of

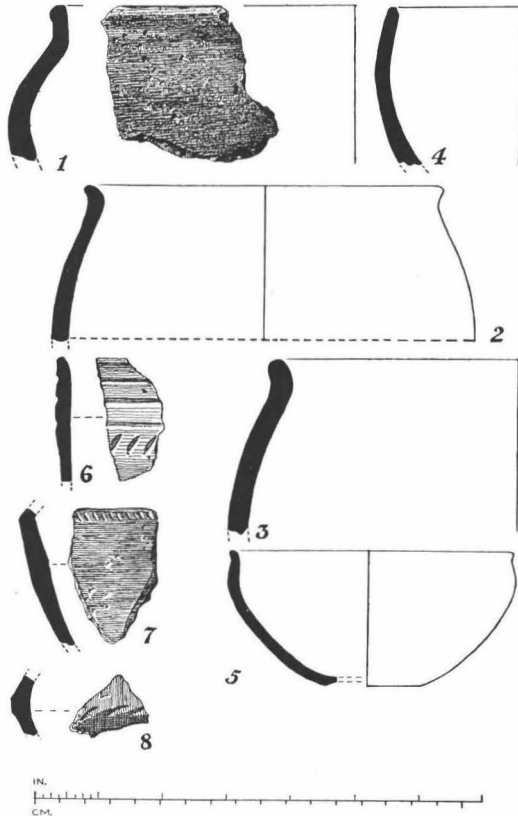


FIG. 3. NEWHAVEN POTTERY: IRON AGE A 2 AND AB.

Caburn I derivation, surviving here—as at the Caburn itself it did not—into the period of Caburn II culture. For it is a curious fact<sup>1</sup> that in just this region of downland (e.g. at Telscombe), as also farther east in the Firle Beacon neighbourhood (at Charleston Brow), farther north (at Horsted Keynes), and westward as far as Kingston Buci, there later appears a form of pottery

<sup>1</sup> Curwen, *Arch. of Sussex*, 277-8.

with archaic A features. It is natural to seek some sort of lineal descent from Iron Age A itself to account for these, and it is just possible that this was provided through the Caburn I culture. If on the establishment of the Caburn II culture the survivors of Caburn I were left dispersed in the surrounding country, there to contribute this revival of old-style potting to the repertory proper to the period into which they had thus survived, the phenomenon would be explained. However, as will be emphasized when this later pottery comes to be considered shortly (p. 288), there has hitherto been a marked gap both in date and typology between it and anything that can be called Iron Age A proper, even anything as late-lasting as the A 2 ware of Caburn I. It is possible that these sherds from the Newhaven site should be recognized as doing a little to bridge this gap: at least they show a sort of combination of Caburn I features with the fabric proper to the period ensuing; which opens the possibility that when at the Caburn itself the Caburn II culture supervened, this site was left with something of a Caburn I survival to hand on into the last phase of the Iron Age in east Sussex generally.

Meanwhile, returning to chronological sequence, we may yet take it as certain that whatever survival of that kind there may have been, so to speak, under its wing, the culture of Caburn II did not fail to become established at the Newhaven site, which in the first century B.C. it dominated just as it did the Caburn. From an initial date, which we have already proposed to put at about 100 B.C., it lasted here, as there, until the Roman conquest.

*Figs. 4 and 4a. Decorated Pottery answering to that of Caburn II.*

The Caburn II decorated pottery has been introduced above (p. 249) by calling attention to the fact that in the centuries following the Iron Age B invasion-period of about 250 B.C. an improved style of pottery-decoration, together with an improved technique in the manufacture of pottery itself, became diffused over large

parts of southern Britain. In execution this style is distinguished by shallow tooling instead of the sharp incision of the Iron Age A style of All Cannings Cross, and in design, by a growing approximation to the curvilinear art of the Celtic La Tène civilization

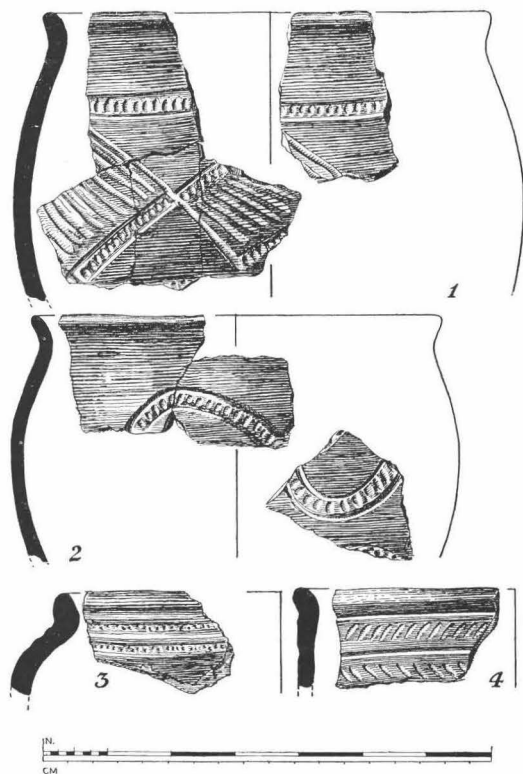


FIG. 4. NEWHAVEN: DECORATED POTTERY ANSWERING TO THAT OF CABURN II.

generally. The Newhaven site has produced some excellent examples of this development in its Sussex form. The favourite motive of a double-line band with a row of dots down the middle is well shown in Fig. 4, Nos. 1-3, all of which are swelling-sided jars or bowls, in burnished black ware, the type of which probably owes something, like the later bead-rim bowls of the Wessex Iron Age B culture, to a prototype in metal.

Not only this type of bowl, but both the curvilinear and the rectilinear designs seen in the decoration, may be significantly paralleled at Hunsbury in Northamptonshire, which may be regarded as one of the leading sites to exemplify this application to British Iron Age potting of the La Tène art introduced from the Continent by the invaders of the third century B.C. and primarily made manifest in their distinctive ornamental metalwork. At Hunsbury both the dotted band and the broad diagonally hatched lozenges of No. 1 are represented:<sup>1</sup> the winding scroll of No. 2 has already been noticed at the Caburn:<sup>2</sup> and No. 3, again with dotted bands, has also good Caburn parallels;<sup>3</sup> while No. 4, dark grey rather than black in colour but similar in fabric to the rest, shows the slanting dashes which occasionally take the place of dots in<sup>4</sup>, a form closely matched at Wisley in Surrey,<sup>5</sup> on what is clearly not a bowl but the more or less cylindrical 'saucepan' type of pot already represented, with line-and-dash decoration in the same style, in Fig. 3, No. 6 here, and explained in connexion with its Caburn representatives (p. 238) as engendered under the influence of the similar vessels, whether of pottery or (as is highly probable) of wood, familiar in the Marne culture that formed the north French province of the third-century invaders' La Tène civilization. No. 5, Fig. 4 A, in brown-buff ware with a slightly pitted surface, shows the same type of vessel with shallow-tooled decoration in line only, while No. 6, in smooth-faced ware of the same colour, displays dashes combined with lines in a pattern in the same technique which includes a triangle arrangement. No. 7, again light brown with a pitted surface, is one of several pieces which show the true spiral-ended scroll of La Tène art, another (in smooth black ware) being No. 8, where the depression that emphasizes the scroll's termination is particularly well marked. In fact, it may be claimed that the decorated ware of this

<sup>1</sup> *Arch. Journ.* XCIII. 1, 75-7, Fig. 6, D4 and D10.

<sup>2</sup> Above, Fig. J, 70 (p. 244).

<sup>3</sup> Above, Fig. L, 30 (p. 260); *S.A.C.* LXVIII. 36, Pl. XII, 99.

<sup>4</sup> *Cf. S.A.C.* LXVIII, nos. 88, 90, 92.

<sup>5</sup> *Antiq. Journ.* IV. 44, Fig. 9.

period at the Castle Hill site provides as admirable examples of this style of rendering La Tène ornament on pottery as are to be found in the south of Britain.

*Fig. 5. Pedestal-base and 'South-eastern B' pottery.*

The considerable further number of plain pots from the site answering to those of Caburn II in general needs

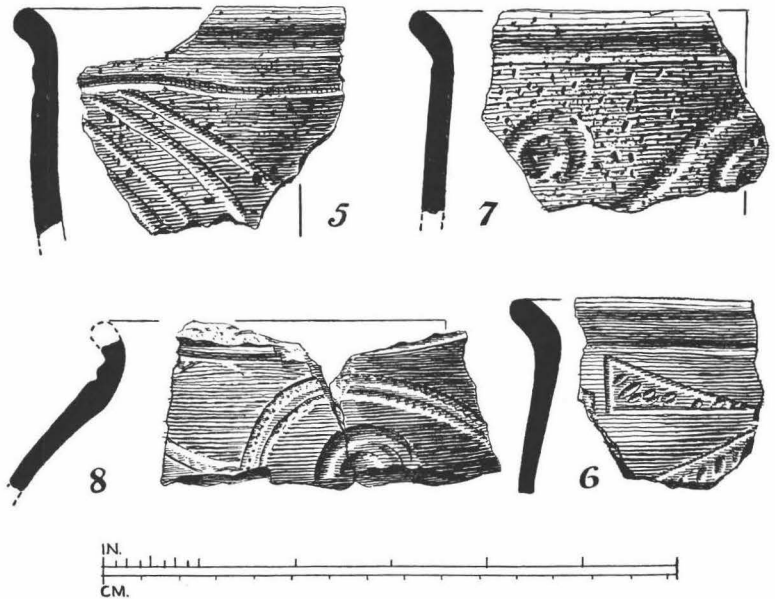


FIG. 4a. NEWHAVEN: DECORATED POTTERY ANSWERING TO THAT OF CABURN II.

no illustration additional to that provided by Fig. 3, Nos. 2 and 3 above. But two plain pieces require especial mention, Nos. 1 and 2 of Fig. 5. Of these No. 2 in smooth, brown-grey ware, is useful as representing the 'degenerate pedestal' type of vessel which in the Caburn II as in the Wealden culture is derived from the pedestalled type of vase introduced into Sussex by the La Tène invaders of the third century B.C., and embodied primarily in the Cissbury culture which their establishment in central Sussex created. This matter has been fully gone into above in connexion with the



Caburn pottery (pp. 231 ff), and it is only necessary to point out that the type is present on this site just as it is at the Caburn—though no examples of the Caburn ‘crossed bases’ seem to be forthcoming.

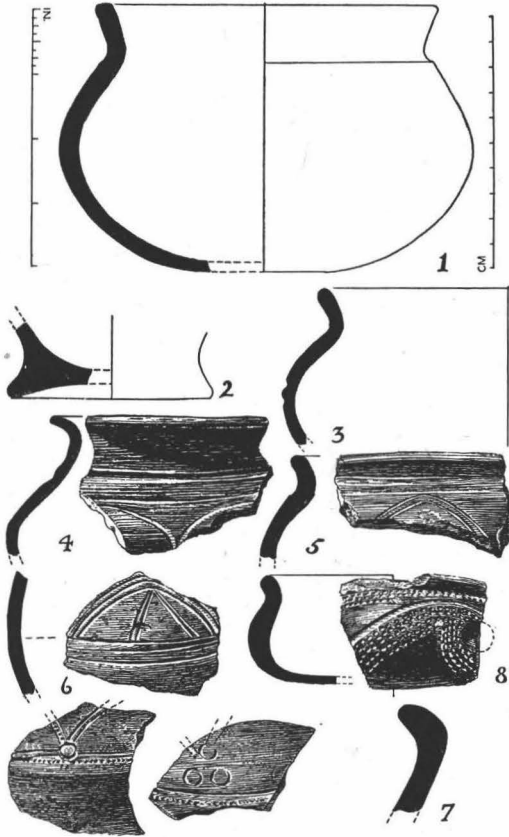


FIG. 5. NEWHAVEN: PEDESTAL-BASE AND ‘SOUTH-EASTERN B’ POTTERY.

No. 1 would seem to have a different implication. Its wide-bellied form, upstanding and recurved neck, and absence of foot mark it off from the Caburn II series proper and make one wonder whether it should not be connected with the fresh element of culture that seems to have intruded into these parts of south-eastern

Britain within the century before the Roman conquest, for which Mr. Ward Perkins, in his paper on the site of this period at Crayford in Kent,<sup>1</sup> has proposed the name of 'South-eastern B' culture. The 'South-eastern B' episode has been discussed in dealing with the Caburn pottery above (pp. 252 ff), and it will suffice to recall that as regards forms the only recognized type primarily associable with it is the wide-bellied omphalos bowl, probably based on a bronze bowl prototype. The shape of our No. 1 is distinctly reminiscent of this, and though no sign of the hollow omphalos base survives owing to breakage, it is just possible that that feature was here originally present. Actually, the space available is rather narrow for it; but the loss of the omphalos from this type is a recognized occurrence, and is, in fact, well attested in east Sussex in the so-called Asham type which derives from it, so that even without the feature the bowl may still be allowed a 'South-eastern B' context. For the rest, the 'dumpy pedestal' or Little Horsted type of pot, also associated with 'South-eastern B', has been argued above to represent the degenerate pedestal type just mentioned as already naturalized in Sussex through the Cissbury culture, in the form it took when the 'South-eastern B' element was added to the existing pottery-tradition of our region; in fact, the pedestal No. 2 here may have been surmounted by a vessel bearing 'South-eastern B' characters, for it is in decoration that these are really most generally recognizable, and a good deal of the decorated ware of the site displays them. This fact is illustrated by Nos. 3-7, any or all of which may come from vessels of the Little Horsted type, and which answer to the pieces from the Caburn typified above (p. 253) by Fig. K, 75 from that site. The principal feature is the concentration of the La Tène tendency to curvilinear pattern upon a geometrically regular scheme of simple juxtaposed arcs, conveniently known as 'eyebrow pattern', and an approximation to the variant of this in which the arcs are placed in inter-

<sup>1</sup> *Proc. Prehist. Soc.* iv. pt. 1, 151-68.

locking alternation is rather clumsily displayed by No. 6. It is thought (pp. 255-8) that this concentration on 'eyebrow pattern' may best be explained by supposing the intrusive 'South-eastern B' features to have been due to immigrants, probably refugees from Caesar's conquest of 56 B.C., from some part of Brittany, where a geometricizing tendency, expressed in arc-patterns of the 'eyebrow' type, is well attested on the decorated pottery of the local Iron Age in the first century B.C., if not before. This supposition draws its principal strength from the frequent presence in association with our 'eyebrow pattern' of impressed circlets of the kind here illustrated by two of the pieces numbered 6, which are a highly distinctive feature of these Breton decorated wares. Thus, like Charleston Brow, Horsted Keynes, and the other neighbouring sites quoted in the Caburn paper above, the Castle Hill is shown to have received an instalment of the people responsible for introducing this 'South-eastern B' element into the local Iron Age culture, in which, establishing itself presumably in the second half of the first century B.C., it is most strongly manifest in the decades immediately preceding the Roman conquest. There remains for consideration Fig. 5, No. 8, a remarkable smooth black fragment of an apparently flat-based bowl ornamented with a La Tène scroll pattern set off with harmonized rows of oval dots in shallow tooling, and with the scroll-end emphasized by a saucer-like circular depression. Such a combination of a scroll with fields of dots need itself have no particular connexion with 'South-eastern B': it is best paralleled by a vessel from Margate in Kent,<sup>1</sup> probably of the degenerate-pedestal family, the relation of which to the Belgic or Iron Age C culture by this time established in Kent must remain uncertain, though it was found at a low level with Belgic material (now with it in the British Museum) overlying it. However, parallels for this vessel were quoted from Brittany, and the saucer-depression of the Newhaven piece is distinctively a

<sup>1</sup> *Antiq. Journ.* v. 164-5.

Breton feature, occurring there associated with the stamped circlets just mentioned, and repeated in Britain in the South-western Iron Age B culture of the Glastonbury Lake-Village, as well as in the Class E pottery of Hengistbury Head in Hampshire (p. 257 above): Breton elements analogous to that of our 'South-eastern B' may be believed present there, and thus it is allowable to place this Newhaven piece, in ornamentation closer to Glastonbury work than anything yet known in Sussex, in this same context.

*Fig. 6. Other pottery of the late pre-Roman period.*

The Kentish Belgic or Iron Age C culture has now in passing been mentioned, and it will be recalled that some contact with this was found attested at the Caburn (p. 247 with Fig. J, 69). In Fig. 6 here, No. 1 repeats this testimony, being part of a typical Belgic carinated bowl or tazza,<sup>1</sup> made on the wheel. Of the remaining illustrations of local ware, Nos. 2 (in reddish ware), and 3 (grey) show the application of the wheel to the local pot-forms with which we are already familiar: this should be ascribed to the same Kentish-Belgic contact, since it was the Belgic invaders of Kent who in the first century B.C. first introduced the potter's wheel into Britain. The rest of the pieces in this figure illustrate the peculiar ware of this late pre-Roman period in the district mentioned already (p. 281) as apparently descended from an Iron Age A tradition, manifest in its cordon or plastic-strip, slashed and finger-tip ornament. The occurrence of this ware at neighbouring sites such as Telscombe, Charleston Brow, and Horsted Keynes has been noticed already in discussing it in connexion with the Caburn (pp. 258-9), and it has been suggested that it may perhaps be taken as derived from the A tradition embodied in the late-lasting A 2 culture of Caburn I, at the superseding of which at the Caburn it may have been left to survive into this form in the surrounding districts (since it is rare in the ensuing II culture at the Caburn itself).

<sup>1</sup> Cf. *British Museum Early Iron Age Guide*, 131, Fig. 143.

This conjecture is here repeated without further argument, save such as may be drawn from the fact that No. 4, with its rather neat slashed cordons, is somewhat more like true Caburn I ware than the generality of this pottery represented by Nos. 6 and 7. No. 8, with

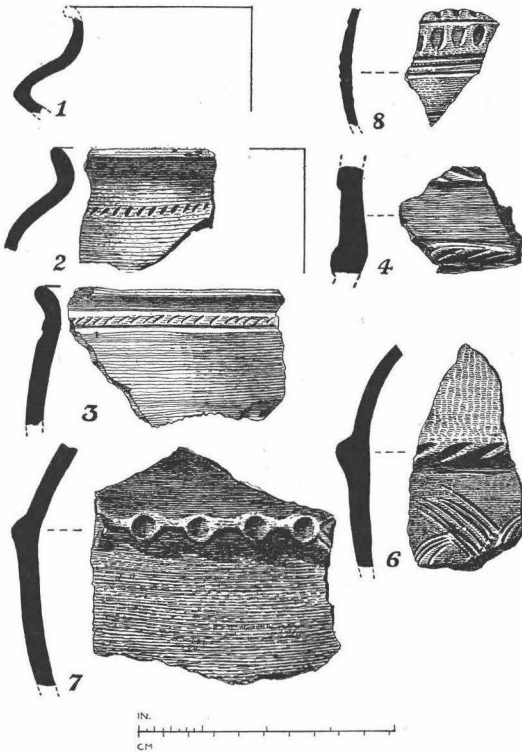


FIG. 6. NEWHAVEN POTTERY: VARIOUS, LATE PRE-ROMAN TO EARLY ROMAN.

finger-tip ornament and grooves executed directly on the side of the pot, is in hard grey to pink paste, pointing to a date after the Roman Conquest: No. 4 is in softer rather reddish ware with a dark grey burnished surface, and the others are in the rather rough grey-brown fabric typical of their class.

No. 5 of this group, figured separately owing to its size, is apparently a locally made rendering, in fairly

good pinkish ware but not made on the wheel, of the big cordon-ornamented pedestal-urn characteristic of the Belgic or Iron Age C culture of Kent already mentioned;<sup>1</sup> one may compare the Eastbourne copy of the accompanying Belgic butt-beaker form, illustrated in Dr. Curwen's book.<sup>2</sup> With this the pre-Roman Iron

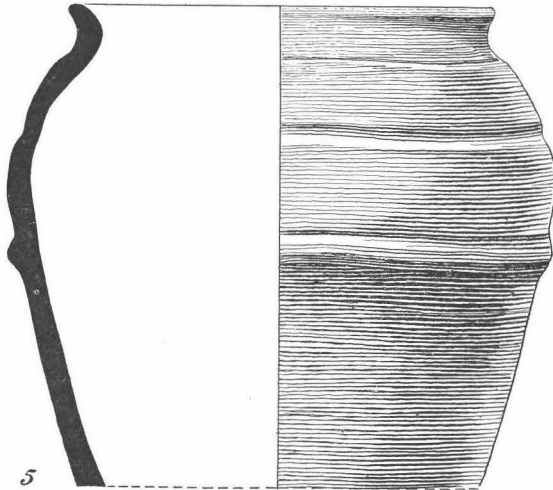


FIG. 6 a. NEWHAVEN: HAND-MADE RENDERING OF BELGIC URN-TYPE.

Age pottery-series of the site may be brought to an end, and the period of the Roman Conquest introduced.

In contrast to the Caburn, where, but for the small scraps of jug from the ditch behind the Outer Rampart, no pottery assignable to a Roman source at the conquest period was found (p. 262), the Newhaven site has yielded a small but noteworthy quantity of fragments of the imported Gallo-Belgic pottery made in the main in the Roman province of Gallia Belgica and imported into Britain. Of a dozen or so fragments of the rims of Gallo-Belgic platters, three are figured in Fig. 7, 1, a-c:

<sup>1</sup> e.g. *British Museum Early Iron Age Guide*, 130, Fig. 142, 1 and 5, from the cemetery at Swarling.

<sup>2</sup> *Arch. of Sussex*, Pl. XXIX. 2.

these are in the red version of the ware (*terra rubra*)—actually buff with a brick-red burnished slip—but there are a couple of fragments of the usually commoner black-on-grey version (*terra nigra*). It is possible to contend<sup>1</sup> that the importation of this ware from the Continent should antedate the Roman Conquest; but at the most prolific site for it in the country, that of the British Camulodunum at Colchester, great quantities of it occur in deposits immediately following, as well as

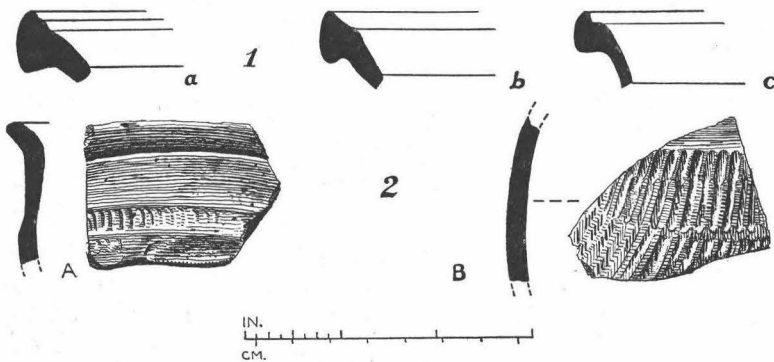


FIG. 7. NEWHAVEN: IMPORTED AND IMITATED GALLO-BELGIC POTTERY.

preceding the conquest, and, as has already been argued in these *Collections* in connection with its occurrence at Chichester,<sup>2</sup> it is difficult in the absence of other evidence to be quite sure whether a pre-conquest or a post-conquest date is here represented. It is at any rate definite that this import-trade may be dated very close to the conquest period, the initial Roman invasion of Britain being in A.D. 43, and, as above suggested (p. 262), the arrival of the Roman arms in east Sussex being probably a year or two later. With the platter-fragments may be mentioned a soft red-brown copy, probably made in some Belgic district of Britain, of another Gallo-Belgic form, the girth-beaker (Fig. 7, 2 A), and a piece of whitish butt-beaker (2 B), probably imported Gallo-Belgic but possibly also a British-Belgic copy. The roulette ornament on these beakers

<sup>1</sup> Cf. *Antiq. Journ.* xviii. 262 ff.

<sup>2</sup> *S.A.C.* lxxvi. 138 ff., 156 ff.

is distinctive. Among a few other small fragments of this sort of ware may be mentioned part of a white pipe-clay jug, and two pieces of another form of beaker in white ware with an orange metallic slip on its shoulder and everted rim.

### *Romano-British Pottery*

In conclusion, it should be stated that there is a large amount of Romano-British pottery from the site: hard, wheel-made coarse ware of types running through from the second half of the first century A.D. into the third century, accompanied by both plain and decorated Samian ware (the earliest being some pieces of form 29 apparently of early Flavian date, and the remainder covering the later first and all the second century, and ending in the third century with a piece of hook-rimmed mortarium). Jugs, mortaria, and other forms in buff or other pale fabric, including what may be part of a 'face-urn', are also present, and there is some, though not a great deal, of colour-coated ware of the 'Castor' family. While the Romano-British period of the site's occupation may be judged from the pottery to run directly on from the pre-Roman Iron Age, through the conquest period represented in particular by the Gallo-Belgic ware just noticed, it does not appear, to judge by the pottery, to have lasted out the whole of the four centuries or so of Roman rule in Britain. There is, in fact, no pottery which requires a date after the middle of the third century A.D. If, then, the occupation came to an end about that time, the fact is readily explained from the grave economic crisis and general insecurity then experienced by the Roman world, in which the abandonment of settlements of this kind cannot be regarded as in any way surprising. In the decades round A.D. 250, then, the site may be taken as having been deserted. Thus terminated an occupation which had lasted, if the round date of 750 B.C. for the initial date Bronze Age occupation be accepted, for a period of a thousand years.