

ART. III.—*Figured samian from Birdoswald*. By A. P. DETSICAS, B.A.

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THE figured samian sherds published in this paper¹ and illustrated in Plates I-V were found during excavations at Birdoswald in the years 1929-1932² and mainly in the area south of the fort.

The great majority of these fragments is badly worn owing to the acid conditions of the ground. Several pieces, being either from the rim-band or the foot-ring, have not been taken into account; likewise, no attempt was made to consider a few decorated sherds rendered indistinct through weathering. All the fragments illustrated are of Central Gaulish manufacture and exhibit the standard orange-red glaze, where preserved, and fabric, with the usual variations from a lighter to a deeper colouring; with one exception, they are all from bowls of Form 37.

The basis for classification in the present paper has been the ovolo or, in its absence, the decorative scheme; the latter has been restored in several instances, where such reconstruction was reasonably certain, on symmetrical lines and/or on the analogy of other published sherds.

An approximate date has been given to a piece only when its attribution to a particular potter was beyond reasonable doubt. The chronology adopted is that of J. A. Stanfield and Grace Simpson, *Central Gaulish Potters*, London, 1958, henceforth abbreviated to *CGP*, bearing in mind the earliest date for the occupation of the site;

¹ Written at the suggestion of Professor Eric Birley, who kindly made these sherds available for study and to whom I am very grateful for much helpful advice.

² For excavation reports, see CW2: (a) xxxi (1931) 122 ff.; (b) xxxii (1932) 141 ff.; (c) xxxiii (1933) 246 ff.; and (d) xxxiv (1934) 122 ff.

and this work has also been largely used for standard reference.

1. Form 37. A small fragment showing a neat, double-bordered ovolo, its tongue ending in a rosette with a central hole, over a wavy-line border; a similar wavy line divides the decoration and is terminated, certainly at its upper end, by a small twist. The small, double-ringed medallion contains a Mask to right, a figure-type unknown to both Déchelette and Oswald; the other type is a Man (D.506=O.543), used by LIBERTVS and DOCILIS. This mask is seen on a sherd from Wels,³ which is there attributed to the MEDETVS-RANTO style. This group of potters certainly used similar small twists astride a wavy-line border; indeed, the ovolo remnant seen on this sherd could well be RANTO's no. 1,⁴ but more of the decorative scheme would be necessary to allow a definite attribution to this potter.

2. Form 37. Eight fragments from a bowl in the early style of CASVRIVS. The decoration consists of alternating medallions and panels, initiated by a double-bordered, fairly square ovolo, without a central projection and with a tongue composed of either four or five lozenge-shaped beads depending on the stamping of the ovolo roulette and terminated by a slight swelling. The ovolo, CASVRIVS's no. 5,⁵ is enclosed by a bold wavy line, which shows signs of compression above the figure-type on the left side; the ovolo roulette must have, obviously, completed its circumference of the mould at this point. Similar bold wavy lines divide the decorative scheme and end at either end in plain circles. The one human figure-type present is a reduced version of Apollo (D.56=O.93); it is also different in one respect from either Déchelette's or Oswald's types in that the god is holding a laurel-stem of two branches instead of the usual three. The other decorative *motif* is similar to D.1163, from a Lubié bowl, the area of CASVRIVS's activity, and consists in effect of three decorative details superimposed upon one another in the following order: a narrow, almond-like ornament, rather more narrow and elongated than detail 6,⁶ a *fleuron* (detail 11⁶ and similar to D.1165, also from Lubié) at either end of the previous detail, the two being joined by superimposed astragali.⁷ The plain, single medallions must have contained either a figure-

³ P. Karnitsch, *Die Reliefsigillata von Ovilava (Wels, Oberösterreich)*, Linz, 1959, Taf. 32/2. Further reference to this work is abbreviated to *Wels*.

⁴ CGP, fig. 9, p. 31.

⁵ CGP, p. 234 and fig. 37, p. 224, no. 2.

⁶ CGP, fig. 40, p. 236.

⁷ CGP, pl. 132/2.

type or a decorative detail in CASVRIVS's manner in this early style, but the remnants preserved along the line of fracture in the left medallion are so vestigial and worn as to render positive identification problematical, if not impossible; and, as these remnants could be made to fit a number of figure-types or decorative details, it was thought more advisable not to attempt a reconstruction of the ornament concerned. This is doubly unfortunate as it prevents the completion of the decorative scheme, which apparently consisted of a repetition of these three units. The medallion panels also contain at the lower corners the small leaf with serrated edges (detail 2⁶), which is well attested in this potter's work.

Stanfield has devoted an exhaustive study to this potter in these *Transactions*,⁸ but these sherds were obviously unknown to him, though they antedate his paper by some three years only. One more figure-type (Apollo) may now confidently be assigned to CASVRIVS's repertory. The present sherds, even those which have been less well preserved than the rest, would amply support Stanfield's contention that CASVRIVS "would be obliged to acquire a stock of ornamental stamps from other potters in order to carry on his work",⁹ as the Apollo figure-type appears to be a copy of an existing stamp rather than a new creation; as such, it has given much less relief than would normally have been the case and shows a marked lack of modelling in the figure of the god. Some uncertainty in the stamping of the various decorative elements on the mould is seen in the wavy-line border on the sherd at the extreme left, which was originally impressed appreciably to the left of its present position (not shown in the drawing) before it became necessary to have it moved more to its right. Date: c. A.D. 160-170.

3. Form 37. The decoration consists of a neat double-bordered ovolo whose straight tongue ends in a rosette and which is enclosed by a medium-sized bead-row; below the ovolo can be seen the remnants of a large, double-ringed medallion separated from its adjacent panel by a similar bead-row border,

⁸ CW2 xxxv (1935) 182-205 and pls. i-ix.

⁹ *Ibid.*, 203.

which projects beyond its intended terminal, a small rosette, into the ovolo space. A small Cupid to left (O.444A) is placed within the medallion sufficiently eccentrically to suggest that yet another figure-type, or decorative detail, must have filled the available space. The other figure-type is draped Woman to right (D.540=O.926). The ovolo appears identical to SACER's no. 1;¹⁰ indeed, the rosette terminal is his decorative detail no. 5,¹⁰ but as neither of the two figure-types can be positively attributed to him, much more of the scheme of decoration is needed to arrive at any satisfactory attribution.

4. Form 37. A fine, double-bordered ovolo with its plain tongue bent to the right and enclosed by an astragalus border. This is the problematical "bent-tongue ovolo",¹¹ seemingly associated with the PATERNVS group of potters, and this particular sherd shows close affinities with one incorporating this ovolo and signed with PATERNVS's usual retrograde stamp.¹²

5. Form 37. A sherd from a bowl made in a badly-worn mould. The ovolo, which is squashed, appears to be double-bordered with a tongue ending in a swollen tip and is enclosed by a rather thick wavy line; a similar wavy-line border divides the two figure-types present on this fragment and is terminated at the upper end by a large eight-petalled rosette, commonly seen in the work of CINNAMVS¹³ and AVENTINVS.¹⁴ The two figure-types are a Dancer to left, unknown to both Déchelette and Oswald; this type appears to be a reduced copy of the scarf Dancer (D.214=O.360), but without the scarf; the other type is a smaller version of Bacchus (D.534=O.571), whose head and right wrist have been truncated. The dancer occurs on three other sherds found in the area of Hadrian's Wall,¹⁵ which show affinities with the work of either PVGNVS or SIVSVS; what seems certain, however, is that the mould used for this sherd was in very poor condition, and that the potter in question acquired other potters' worn stocks of figure-stamps, which he used for his own moulds, either reducing the figures or occasionally resorting to trimming with the unhappy results evident on this fragment.

6. Form 37. Two pieces conjoining, in the style of either PATERNVS or LAXTVCISSA, showing the hammer-head

¹⁰ CGP, fig. 22, p. 163.

¹¹ CGP, p. 199.

¹² CGP, pl. 109/1.

¹³ CGP, fig. 47, p. 267, no. 26.

¹⁴ CGP, fig. 46, p. 262, no. 5.

¹⁵ AA4 xxxix (1961), 315-316, fig. 5(6) and 6.

ovolo¹⁶ which they shared with CENSORINVS, enclosed by a fine bead-row, over probably a panel decoration divided by astragalus borders; these borders terminate in a peculiar double leaf with serrated edges, occasionally seen in the work of PATERNVS. Such an arrangement of astragalus border and leaf terminal has been recorded on a sherd from Wels,¹⁷ there attributed to LAXTVCISSA. The rosette and floral tail ornament was certainly used by both LAXTVCISSA¹⁸ and PATERNVS.¹⁹ The figure-type between the astragalus borders is Venus (D.179a=O.305), here drawn without its plinth, known in the signed work of CENSORINVS who worked in close association with PATERNVS and LAXTVCISSA. Date: c. A.D. 145-190.

7. Form 37. A very small piece with a fine, double-bordered ovolo and a corded tongue ending in a badly-worn rosette, over a very fine bead-row. This ovolo shows similarities with PATERNVS's rare no. 4,²⁰ though the latter is not known with a corded tongue and rosette terminal.

8. Form 37. A very small sherd in very worn condition. The ovolo is here replaced by a decorative detail in series and enclosed by a bead-row, a feature which would in itself tend to place this fragment in the Hadrianic period or immediately afterwards. Part of the decoration can be discerned and it consists of a double, leafy half-medallion terminated by astragali. It contains one figure-type, probably a Hare, sitting to left; but such is the condition of this sherd that positive identification of the type concerned is not possible, nor has any published parallel been found. Nevertheless, the decorative detail in lieu of the ovolo, which has been bisected due to careless removal from the mould, is similar to a chevron used by several early Lezoux potters, amongst whom was the potter known as DONNAVCS;²¹ this potter is quite well known for his frequent use of a decorative detail in series instead of an ovolo though, so far as can be ascertained, not this particular chevron. On the other hand, DONNAVCS has used a similar leafy half-medallion.²² Although attribution on such scanty evidence can only be very tentative, this sherd may well have come from the group of earlier potters among whom was DONNAVCS and be one of the earliest bowls to have reached the fort.

¹⁶ CGP, fig. 30, p. 196, no. 3.

¹⁷ Wels, Taf. 80/3.

¹⁸ CGP, fig. 27, p. 184, no. 9.

¹⁹ CGP, pl. 107/32 and fig. 30, p. 196, no. 19.

²⁰ CGP, fig. 30, p. 196.

²¹ CGP, pl. 43/491.

²² CGP, pl. 43/499.

9. Form 37. Part of the upper portion of a bowl with a decoration containing large, double-ringed medallions. The ovolo, which is enclosed by a lozenge-shaped bead-row, is rather wide, double-bordered, with a plain tongue ending in a swelling or a rosette, though it is not certain which is likely to be the case as the ovolo was blurred and squashed when the bowl was removed from its mould. The figure-type inside the medallion is Apollo (D.55=O.92), but without its usual mask as a plinth and with the right-hand laurel branch somewhat truncated to suggest possibly a worn stamp; this figure-type is placed to one side in the medallion obviously to allow for another ornament beside it. Several potters have used this figure-type but none, apparently, with the truncated laurel branch; the bead-row is strongly reminiscent of DIVIXTVS or CRICIRO, who are amongst those using a similar figure-type, but in the absence of more of the decorative scheme certain attribution will have to await the discovery of a signed bowl with Apollo in this form.

10. Form 37. A small scrap allowing the reconstruction of one figure-type, Vulcan (D.39=O.66), known in the signed work of DRVSVS, ARCANVS and ADVOCISVS; of these potters, the last one is unlikely to be the potter concerned as he is not known to use a wavy line with his ovolo, and of the remaining two, ARCANVS is more favoured by the remnant of the ovolo seen on this scrap;²³ likewise, this ovolo excludes the Trajan-Hadrianic potters known to have used this figure-type.

11. Form 37. From a large bowl with a wide rim-band, in poor condition but clearly attributable to the style of CINNAMVS. The decorative scheme is composed of large medallions, half-medallions and narrow, vertical panels with large square bead-rows serving as borders; it is initiated by CINNAMVS's most infrequent ovolo no. 6,²⁴ a neat, rather narrow and rounded, double-bordered ovolo whose tongue consists of four beads and is ended by a star-shaped rosette. A large cup (detail 6)²⁴ is seen at the top of the vertical panel. Date: *c.* A.D. 150-195.

12 and 14. Form 37. Two fragments, probably from the same bowl, in the style of ACAVNIS, with his only known ovolo²⁵ whose tongue is composed of four fine beads, which also make up its terminal. A fine bead-row border is terminated by his decorative detail no. 5²⁵ and his large rosette with a central hole (detail 11)²⁵ is placed in a narrow space enclosed by a diagonal bead-row. Date: *c.* A.D. 125-150.

²³ CGP, fig. 20, p. 156, no. 1.

²⁴ CGP, fig. 47, p. 267.

²⁵ CGP, fig. 21, p. 159.

13. Form 37. A small scrap in the style of DOECCVS, with his most frequent ovolo no. 1,²⁶ over a bead-row composed of his typical large beads. Date: *c.* A.D. 160-190.

14. See above, no. 12.

15. Form 37. A small fragment, with a well-defined, small, double-bordered ovolo whose beaded tongue ends in a star-shaped rosette, over a medium-sized bead-row; a similar bead-row, projecting beyond its astragalus terminal into the ovolo space, serves as a border, and such borders begin also from the astragalus terminal in a diagonal direction. This ovolo has been used by DONNAVCS,²⁷ AVSTRVS²⁸ and ATTIANVS,²⁹ though the diagonal bead-rows would point to the earliest of these potters.

16. Form 37. A small fragment, in very worn condition, showing a rounded, double-bordered ovolo with a plain tongue ending in a swollen tip; this ovolo was used by ALBVCIVS,³⁰ and PATERNVS³¹ and his associates, LAXTVCISSA,³² CENSORINVS,³³ and MAMMIVS.³⁴

17. Form 37. From the upper part of the decoration, showing a remnant of a double-bordered ovolo, over a lozenge-shaped bead-row, which is also used as a vertical border with an astragalus astride it. Of the two figure-types present, one is the small Cupid to right (D.247=0.405), without its outstretched arms, and the other one appears very similar, albeit rather reduced in size, to the Satyr to right (D.311=0.610); the relief of this sherd, however, is so worn that though the pipe of the figure-type does not show, a left arm (missing in both Déchelette and Oswald) can be vaguely made out. On the slender evidence of the Cupid and the bead-row with its associated astragalus, the potter AVSTRVS³⁵ may be in question, but attribution cannot be positive.

18 and 19. Form 37. Two pieces (a third piece probably belonging to the same bowl, on account of its colour and fabric, is so badly worn as to be indistinct) from the same bowl, though not conjoining, in the style of CRICIRO. The free-style decora-

²⁶ CGP, fig. 44, p. 253.

²⁷ CGP, pl. 45/516 (with a plain tongue).

²⁸ CGP, fig. 25, p. 180, no. 2.

²⁹ CGP, fig. 23, p. 167, no. 2.

³⁰ CGP, fig. 35, p. 216, no. 2.

³¹ CGP, fig. 30, p. 196, no. 1.

³² CGP, fig. 27, p. 184, no. 2.

³³ CGP, fig. 29, p. 191, no. 2.

³⁴ CGP, p. 192, pl. 103/4.

³⁵ CGP, pl. 95/14.

tion is initiated by a small, double-bordered ovolo, with a thin, plain tongue, which is badly worn but sufficiently distinct to identify it as CRICIRO's no. 3.³⁶ The animal hunt scene is freely interspersed with his rock and snake ornament (D.96obis = O.2155), his detail no. 5,³⁶ and contains two figure-types, the large Lion, springing to left (D.766 = O.1450), known in CRICIRO's signed work,³⁷ and Panther to right (D.799, but smaller than O.1518), again known on a signed bowl by this potter.³⁸ Date: *c.* A.D. 140-180.

20. Form 37. Almost completely worn off, showing a narrow, double-bordered ovolo with a plain tongue ending in a swelling; parts of the decoration can be seen as an upright astragalus flanked on either side by a rhomboidal ornament used in several variant forms by a number of Central Gaulish potters; such is the condition of this piece and much of it, except the ovolo, is rather conjecturally drawn that no attempt at attribution is thought permissible.

21 and 28. Form 37. Two pieces from the same bowl; they actually conjoin, no. 21 on the right edge of no. 28, but this escaped notice until after the plates were drawn. Almost completely worn off, these two pieces are sufficiently preserved to distinguish a very fine, double-bordered ovolo with a thin corded tongue ending in a slight tip, over a medium-sized bead-row; a similar bead-row with a plain ring terminal is used as a vertical border. The figure-type of Apollo (D.55 = O.92) may have had its plinth which is not drawn. The ovolo recalls ADVOCISVS's no. 2,³⁹ but attribution is not certain.

22. Form 37. A small sherd which has been so badly removed from the mould that practically the whole of the ovolo has been squashed and is here drawn from the remnants of its lowest portion. This ovolo is double-bordered with a corded tongue that may have ended in a rosette, which can only be seen now as a squashed swelling; a medium-sized bead-row enclosed the ovolo, and an astragalus is seen as the terminal of a double half-medallion. No attribution can be legitimate with such a badly blurred sherd.

23. Form 37. Badly worn, with remnants of a fairly large, square, double-bordered ovolo with a tongue ending probably in a rosette, over a roped border. The ovolo and its border are vaguely reminiscent of the PATERNVS group, but it would be unwise to go further than that.

³⁶ *CGP*, fig. 33, p. 205.

³⁷ *CGP*, pl. 117/1.

³⁸ *CGP*, pl. 117/6.

³⁹ *CGP*, fig. 33, p. 205.

24. Form 37. This sherd shows signs of very careless removal from the mould resulting in obliterating the upper half of the ovolo; this is slightly tilted to its left, very neat, double-bordered with a thin, corded tongue ending in a tiny rosette, and is enclosed by a wavy-line border; this border is slighter and more angular in the left portion of the sherd, suggesting poor impression of the ovolo roulette or blurring in removal from the mould. A wavy-line border with a well defined astragalus terminal separates two parts of the decorative scheme, one of which is a double half-medallion with faint traces of an unidentifiable figure-type; the figure-type in the other part is Diana (D.67=O.109), apparently used more frequently by the Trajan-Hadrianic potters than their successors. All the decorative details and the figure-type, and particularly the ovolo at an angle,⁴⁰ proclaim the style of the RANTO group to which this sherd is clearly attributable. Date: c. A.D. 120-125.

25. Form 37. A very worn scrap showing a rather narrow and rounded, double-bordered ovolo with a straight tongue ending in a swollen tip, over a medium-sized bead-row border. This ovolo shows affinities with BVTRIO's no. 3,⁴¹ IANVARIS II's no. 2,⁴² and was also used by PATERNVS⁴³ and in the style of the potters AVITVS and VEGETVS.⁴⁴

26. Form. 37. A badly-squashed sherd, with a rivet hole through the ovolo decoration. The ovolo is double-bordered and rounded, its lower portion being rather more narrow than its upper; the tongue probably ended in a rosette but is so badly blurred as to make it indistinct, and the bead-row border, which was fairly coarse originally, has become coarser still by squashing. This ovolo is strongly reminiscent of the ovolo no. 1 used by the anonymous "Potter X-6".⁴⁵ A similarly squashed twist serves as a terminal to a coarse bead-row border.

27. Form 37. Part of a bowl which was very carelessly removed from its mould, which shows an unexpected lack of foresight in the stamping of its component decorative elements; apparently, after the half-medallion had been incised in the mould, the roped border was allowed to run through it in order to end at the astragalus terminals. The mould in question must have been in very poor condition as the relief obtained is rather slight and blurred. The ovolo consists of a thin, double border,

⁴⁰ CGP, p. 29.

⁴¹ CGP, fig. 13, p. 55.

⁴² CGP, fig. 34, p. 213.

⁴³ CGP, fig. 30, p. 196, no. 8, and pl. 107/29.

⁴⁴ CGP, pl. 63/12.

⁴⁵ CGP, fig. 18, p. 150.

with a tongue ending in a rosette, which is so worn as to make it a little doubtful; it is enclosed by a thin wavy line, so slightly impressed at the left as to become almost invisible. The ovolo is similar to the ovolo no. 4 of *PATERNVS*,⁴⁶ which would be the expected one on a small bowl such as this sherd belongs to. The leaf within the double half-medallion appears exclusive to *PATERNVS* (detail 8)⁴⁶ and he has also used the blurred figure-type here reconstructed as Mercury (D.327=O.538).⁴⁷ Although this sherd is certainly assignable to *PATERNVS*, the poor execution of the decoration in the mould may mean that it was in fact made by one of the potters working under his direction. Date: c. A.D. 145-190.

28. See above, no. 21.

29 and 36. Form 37. Two pieces from the same bowl, actually conjoining, no. 36 along the worn right edge of no. 29, but not noticed before the completion of the plates. The decoration is badly worn and shows a double-bordered ovolo with a corded tongue slightly bent to the right and ending in a small rosette; it is enclosed by a wavy line below which can be seen traces of a double medallion or, more likely, an arcade. The ovolo recalls *COCATVS*'s no. 1,⁴⁸ though his has a plain tongue; much more, however, is required of the decoration to attempt a reasonable attribution.

30. Form 37. A rather badly worn sherd with a double-bordered ovolo whose straight tongue ends in a swollen tip close to its left side and is enclosed by a fairly large bead-row. The potters *AVITVS* and *VEGETVS*⁴⁹ and the *QVINTILIANVS* group⁵⁰ used similar ovolos, but enclosed by a wavy-line border.

31. Form 37. A sherd from a very poorly made bowl or worn mould, its ovolo and wavy-line border being badly squashed; this ovolo is a bold, double-bordered one with a tongue showing traces of cording and a tip slightly bent to the right. The ornament, below the wavy-line border, has been blurred beyond recognition. At first sight, this piece would appear to show close similarities with no. 5 above, though its different colour, which is a much lighter orange-red, and fabric, which is of better texture, point to another bowl. In view of the squashed condition of this fragment, definite attribution is out of the question.

32. Form 37. A neat, double-bordered ovolo with a straight

⁴⁶ *CGP*, fig. 30, p. 196.

⁴⁷ *CGP*, pl. 105/17.

⁴⁸ *CGP*, fig. 6, p. 19.

⁴⁹ *CGP*, fig. 14, p. 135, no. 1.

⁵⁰ *CGP*, fig. 17, p. 145, no. 4.

tongue ending in a small rosette and enclosed by a fine bead-row forms the upper end of a carefully executed decorative scheme of a conventional hunt scene, with animals amidst decorative details simulating trees and blades of grass. The springing Lion to left (D.766=O.1450) has been used by two Hadrianic potters, IOENALIS⁵¹ and DONNAVCVS,⁵² and by several later potters, amongst whom SACER.⁵³ All three of these potters have used ovolos closely resembling the present one, but the general style of this sherd seems to exclude IOENALIS; either of the remaining two could have made this bowl, or it could belong to the intermediate DONNAVCVS-SACER style.⁵⁴ DONNAVCVS appears a preferable attribution as he is known to have used all the decorative details, the tree,⁵⁵ the grass blades⁵⁵ and the double acanthus leaf;⁵⁶ these grass blades are usually four in number, but occasionally the last one to right is missing,⁵⁵ and are in essence one of SACER's decorative details⁵⁷ without its base, though DONNAVCVS has used them in either form.⁵⁸ Search has failed to discover any SACER-signed or attributed sherds with the tree and the double acanthus leaf. On the other hand, in view of the earliest possible date for the occupation of the fort's site, a date later than that usually assigned to the style of DONNAVCVS seems to be appropriate, and in this case the DONNAVCVS-SACER style, with a date "before A.D. 150",⁵⁹ seems to be the most likely attribution.

33. Form 37. The relief of this sherd has worn very badly and only faint traces remain of the lower portion of the ovolo over a roped border. A vertical bead-row divides the decoration, and one of the figure-types is clearly Mars (D.98=O.152); the other one has been drawn as Bacchus (D.331=O.581) though without certainty, as it is very worn and no traces can be seen of the spear the god is usually holding. A narrow vertical space in the decoration to the right of the bead-row has been filled by a coarse roped ornament, which could be part of one of the supporting pillars for an arcade.⁶⁰ In the absence of the ovolo and so little of the scheme of decoration certain attribution is not feasible.

⁵¹ *CGP*, pl. 40/462.

⁵² *CGP*, pl. 44/503.

⁵³ *CGP*, pl. 82/1.

⁵⁴ *CGP*, p. 165.

⁵⁵ *CGP*, pl. 47/558.

⁵⁶ *CGP*, pl. 49/579.

⁵⁷ *CGP*, fig. 22, p. 163, no. 6.

⁵⁸ *CGP*, pl. 47/558 and pl. 45/525.

⁵⁹ *CGP*, p. 47.

⁶⁰ Cf. IVLLINVS, *CGP*, pl. 125/1; CALETVS, *CGP*, pl. 128/10 among several other potters.

34. Form 37. A small fragment in the style of ADVOCISVS. His ovolo no. 2,⁶¹ finely modelled, single-bordered and enclosed by a fine bead-row, introduces a decorative scheme composed of double half-medallions and panels,⁶² which are divided by similar fine bead-row borders terminating in astragali and having tiny rosettes at their intersections. The figure-type is draped Woman (D.547=O.934), which is not known so far in this potter's signed work, but which was used by LIBERTVS⁶³ from whom ADVOCISVS may have acquired it along with several other types.⁶⁴ Date: c. A.D. 160-190.

35. Form 37. A fairly large, double-bordered ovolo with a corded tongue very slightly inclined to the left and ending in a blurred rosette projecting below the ovolo, over a medium size bead-row. The Bird to right, looking back, is similar to O.2251A, but a little larger than D.1019=O.2252. This is clearly part of one of CINNAMVS's smaller bowls as the ovolo is undoubtedly his no. 2;⁶⁵ in this case, the figure-type must be the latter of the two mentioned above. Date: c. A.D. 150-195.

36. See above, no. 29.

37. Form 37. In very worn condition, probably in the style of IVSTVS. The large, rounded and double-bordered ovolo has a tongue composed of rather large beads and its end is turned sharply towards the left; it is enclosed by a neat wavy line and appears very similar to IVSTVS's no. 2,⁶⁶ which was also used by PATERNVS.⁶⁷ The badly-worn decoration shows traces of a medallion, or a winding scroll, and one figure-type, which is very like Bird to right (D.1046=O.2228). Definite attribution is not practicable.

38. Form 37. A tiny scrap showing a rounded, double-bordered ovolo with a corded tongue tilted to the right and ending in a rosette, over a wavy-line border; also, the remains of a double half-medallion or, more likely, of an arcade. Though the ovolo has affinities with one used by COCATVS⁶⁸ no attribution can be undertaken with so little of the scheme of decoration (see also nos. 29 and 36, above).

39. Form 37. In the style of CINNAMVS, with remnants of probably his ovolo no. 3⁶⁹ and his decorative detail no. 30.⁶⁹

⁶¹ CGP, fig. 33, p. 205.

⁶² CGP, pl. 114/28.

⁶³ CGP, pl. 52/608.

⁶⁴ CGP, p. 206.

⁶⁵ CGP, fig. 47, p. 267.

⁶⁶ CGP, fig. 31, p. 201.

⁶⁷ CGP, fig. 30, p. 196, no. 5.

⁶⁸ CGP, fig. 6, p. 19, no. 1.

⁶⁹ CGP, fig. 47, p. 267.

The decoration consisted, in all likelihood, of this potter's usual arrangement of vine leaves and winding scrolls, with leaf-stalks joining the scroll at its upper end in CINNAMVS's typical manner.⁷⁰ Date: *c.* A.D. 150-195.

40. Form 37. A small sherd showing the hammer-head ovolo commonly used by LAXTVCISSA,⁷¹ PATERNVS⁷² and CENSORINVS,⁷³ though the enclosing bead-row would be unusual for CENSORINVS. Date: *c.* A.D. 145-190.

41. Form 37. A small fragment showing a roped bead-row below the vestigial remains of the ovolo mostly removed in the finishing processes of the bowl. Traces of a leaf show in the right corner but are not sufficiently clear to restore the decorative detail concerned; the eight-petalled rosette, however, is similar to rosettes used by several Central Gaulish potters, notably the PATERNVS group, but also seen on a fragment of mould in the style of ALBVCIVS.⁷⁴ No published record has been found of signed bowls by any of these potters showing such a roped border below the ovolo, except a worn mould fragment in the style of PATERNVS⁷⁵ where the ovolo is indeed enclosed by a similar border.

42. Form 37. A small fragment with a rather blurred rounded, double-bordered ovolo whose corded tongue ends in a small swelling with a central hole, over a medium size bead-row; parts of the decoration consist of a double medallion and a rhomboidal ornament used in several variant forms by a number of Lezoux potters. The ovolo recalls the no. 1 of ADVOCISVS,⁷⁶ but this sherd cannot be assigned to him with any certainty.

43. Form 37. A scrap with a well-modelled and rather small, double-bordered ovolo; its straight tongue ends in a rosette with central hole. It is enclosed by a wavy line; also visible part of an indeterminate ornament. The ovolo is closely similar to the one used by ARCANVS.⁷⁷

44. Form 37. Part of the ovolo over an enclosing wavy line, with a plain ring above a double medallion or winding scroll; too little is preserved of the decorative scheme to be of any help in reasonable attribution.

⁷⁰ *CGP*, pl. 162/60.

⁷¹ *CGP*, fig. 27, p. 184, no. 1.

⁷² *CGP*, fig. 30, p. 196, no. 3.

⁷³ *CGP*, fig. 29, p. 191, no. 1.

⁷⁴ *Antiq. Journ.*, XLII (1962), 30-37, fig. 1, no. 4.

⁷⁵ *Ibid.*, fig. 3, no. 11.

⁷⁶ *CGP*, fig. 33, p. 205.

⁷⁷ *CGP*, fig. 20, p. 156.

45. Form 37. Very worn. Parts of the ovolo only, which is double-bordered with its straight tongue ending in a small swelling, but without its enclosing border. Though at first sight recalling PVGNV's no. 1 ovolo,⁷⁸ no attribution is practicable.

46. Form 37. A small sherd with a rounded, double-bordered ovolo and a rather wide, beaded tongue very slightly bent to the left, over a medium-sized bead-row; it is like SACER's ovolo no. 3,⁷⁹ later used by CINNAMVS.⁸⁰

47. Form 37. All that remains of the decorative scheme is a rounded, double-bordered ovolo whose tongue shows slight traces of cording and is placed almost in contact with the side of the ovolo towards which it is bent; its rosette terminal projects below the ovolo, which is enclosed by a bead-row. A similar bead-row served as a border in the decoration. The only parallel to this ovolo found is one used by CINNAMVS,⁸¹ though in this case the rosette terminal does not project quite so much below the ovolo.

48. Form 37. A small sherd in good condition, in the style of CINNAMVS, with his large ovolo no. 1,⁸² over a medium-sized bead-row, and the tip of a large leaf which is not like any of his recorded ones, but which looks somewhat like one used by PATERNVS.⁸³ Date: *c.* A.D. 150-195.

49. Form 37. A small fragment in the style of GELENVS⁸⁴ with his characteristic bold, wavy-line borders and his decorative detail no. 6⁸⁵ over their junction; part also of his tree, detail no. 5.⁸⁵ Date: *c.* A.D. 120-140.

50. Form 37. A small sherd from a very shallow bowl. The decorative scheme was, apparently, divided into two zones by a lozenge-shaped bead-row which also serves as a vertical border. The upper part contains a small astragalus parallel to the border and at right angles to an indeterminate decorative detail abutting on the bead-row, and parts of a double half-medallion; the lower zone contains a curious ornament, which looks like one half of the larger **GD** monogram with central bar, its upper half almost obliterated either intentionally or through bad stamping in the

⁷⁸ *CGP*, fig. 45, p. 259.

⁷⁹ *CGP*, fig. 22, p. 163.

⁸⁰ *CGP*, fig. 47, p. 267, no. 3.

⁸¹ *CGP*, fig. 47, p. 267, no. 2.

⁸² *CGP*, fig. 47, p. 267, no. 1.

⁸³ *CGP*, pl. 107/27.

⁸⁴ I am indebted to Mr B. R. Hartley, F.S.A., for information that this potter's name has now been definitely read as GELENVS.

⁸⁵ *CGP*, fig. 15, p. 138.

mould due to its sharp curve. This potter's mark was used by DONNAVCVS⁸⁶ and CINNAMVS.⁸⁷

51. Form 37. A scrap showing parts of two animal figure-types which, unfortunately, do not permit a positive identification with any one of the known figure-types.

52. Form 37. A large piece from the base of the bowl with most of the foot-ring missing and its glaze flaking off. A very thin wavy-line border divides the decoration and is terminated by two ornaments, which may have originally been small twists. The remnants of one, or two, animals can be seen to the left but, as no exact parallels have been discovered, no attempt has been made to complete their outline; nor have any published parallels been found for the two pointed decorative details abutting on the basal line and probably made by incisions in the mould. The figure-type between the wavy-line borders is a reduced version of an erotic couple (O.XC/B); of the several potters using this figure-type, only DIVIXTVS⁸⁸ and his close associate CRICIRO⁸⁹ appear to have employed this smaller version with the man's draped tunic reaching to the ground. But, as neither of these potters is usually associated with wavy-line borders, the question of attribution must remain open.

53. Form 37. A small sherd in very worn condition, showing a large astragalus used as the terminal both of a bead-row border consisting of large, rather square beads, and of a double half-medallion; also present parts of a large double medallion, with a decorative detail filling an empty space over the medallion but now completely worn off. Either DOECCVS or CINNAMVS could have made this bowl but the size of the beads, which would have been decisive, is not sufficiently distinct to permit a definite attribution to either of these two potters.

54. Form 37. From the lower portion of a very small and shallow bowl, in free-style decoration; the remnants of a bead-row seen at the upper edge of this sherd may be those of the border enclosing the ovolo. The figure-types present are a small Deer, galloping to left (O.1786), a Warrior (D.140=O.202) and the forepaws of a Lioness to left, looking back (D.971=O.1533). A decorative detail was impressed at the upper right corner but it is not clear as is the case with the lower left corner, which probably showed *motifs* simulating grass or trees. On the evi-

⁸⁶ CGP, fig. 11, p. 42, no. 8.

⁸⁷ CGP, pl. 158/14.

⁸⁸ CGP, pl. 116/10.

⁸⁹ Wels, Taf. 58/4.

dence of the warrior⁹⁰ and the lioness,⁹¹ ALBVCIVS would seem a likely maker of this bowl but it is by no means certain.

55. Form 37. A sherd from the extreme lower end of the decoration showing the indeterminate remnants of at least two, possibly animal, figure-types, and a fine wavy-line border terminated by a seven-beaded rosette on the basal line, an arrangement seen in the work of the RANTO group⁹² and in that of QVINTILIANVS and his associates.⁹³

56. Form 37. A scrap immediately above and below the basal line on which are seen the plain circle terminals of two bead-rows and two large astragali. Such astragali were used by many Lezoux potters, but no exact published parallel of such astragali stamped on the basal line has been found.

57. Form 37. From the base of the decoration with a leaf of which only one half appears to have been impressed in the mould, a tendril making almost a rectangular bend to the right and a festoon recalling that used by the PATERNVS group.⁹⁴

58. Form 37. Badly worn, from the lowest part of the decoration, which is singularly lacking in symmetrical arrangement. A truncated large astragalus serves as a terminal to two bead-rows at an angle to one another, with what looks like a tendril ending at the truncated end of the astragalus. The left edge of this sherd bears traces of a leaf; the usual basal line is absent. Such an obviously clumsy decoration vaguely recalls the little-known potter SISSVS.⁹⁵

59. Form 37. A small fragment showing remnants of one figure-type, Sphinx to right (D.496=0.853) within a double half-medallion ending in astragali; this half-medallion, which is incised with lozenge-shaped ornamentation, is often seen in the work of CINNAMVS⁹⁶ and is separated from the adjacent small double-ringed medallion by a border consisting of alternating round and diamond-shaped beads. Though no record has been found of a signed sherd by CINNAMVS with this figure-type, there are many confidently assigned to his style to make the attribution of this sherd to CINNAMVS a virtual certainty. Date: c. A.D. 150-195.

60. Form 30. Part of the lower end of the decoration, in

⁹⁰ CGP, pl. 123/38.

⁹¹ CGP, pl. 123/33.

⁹² CGP, pl. 29/353, etc.

⁹³ CGP, pl. 69/9 (signed IANVARIS).

⁹⁴ PATERNVS, CGP, pl. 104/4; LAXTVCISSA, CGP, pl. 97/4.

⁹⁵ *Antiq. Journ.*, XLII (1962), 30-37, fig. 2, no. 7.

⁹⁶ *Wels*, Taf. 71/1-2; CGP, pl. 157/7.

the style of CINNAMVS, showing his large, leafy medallion,⁹⁷ two plain rings, a border of elongated beads ending in a small plain circle, his decorative detail no. 39⁹⁸ and one figure-type, Man to right (D.394=O.204) which, though not known in this potter's signed stock, is seen on a sherd from Wels⁹⁹ attributed to CINNAMVS. Date: c. A.D. 150-195.

61. Form 37. A sherd from the lowest part of the decoration, which is enclosed by a single basal line and is composed of panels divided by borders of rhomboidal beads; the intersections of these borders are covered by small six-petalled rosettes, which are specially characteristic of the work of two closely-connected potters, CRICIRO¹⁰⁰ and DIVIXTVS.¹⁰¹ The two figure-types on this sherd are, Venus on a mask (D.179a=O.305) and Deer, sitting to right (O.1704A). The rosette terminal of the border at the extreme left is missing and is presumed placed slightly to the left of the border and beyond the line of fracture. Three plain rings, asymmetrically placed, fill a vacant compartment over the deer. One figure-type, Venus, is definitely known in the signed work of DIVIXTVS,¹⁰² but the use of plain rings to fill odd spaces in the decoration is so characteristic of CRICIRO's work¹⁰³ that this sherd is attributed to him. Date: c. A.D. 140-180.

62. Form 37. From the lowest part of a decoration consisting of winding scrolls containing pairs of rather large, elongated leaves which are particularly finely modelled. These leaves are seen, together with a winding scroll though not in pairs, on a sherd signed SI(LVIO) from Wels,¹⁰⁴ which is again paralleled by a sherd from Vichy,¹⁰⁵ and again by a sherd in very similar style from Birdoswald turret;¹⁰⁶ they seem to appear quite often on sherds in the MEDETVS-RANTO style.¹⁰⁷ It would seem very likely, therefore, that this sherd is assignable to the RANTO group and one of the earliest to reach the fort. Date: c. A.D. 125-130.

63. Form 37. Two pieces conjoining of a bowl whose decoration consisted of a free-style scene with animals. The two figure-

⁹⁷ CGP, pl. 159/26.

⁹⁸ CGP, fig. 47, p. 267.

⁹⁹ Wels, Taf. 78/1.

¹⁰⁰ Wels, Taf. 59/1.

¹⁰¹ CGP, pl. 115/5.

¹⁰² CGP, pl. 115/2.

¹⁰³ Wels, Taf. 58/4.

¹⁰⁴ Wels, Taf. 32/3.

¹⁰⁵ CGP, pl. 33/400.

¹⁰⁶ CW² xvii (1917), pl. vi/72 and p. 29.

¹⁰⁷ CGP, pl. 32/383.

types concerned are Lioness to left, looking back (D.793=O.1537) and the forepart only of a Horse (D.905=O.1904); the hind legs of another animal can be seen at the lower left edge of this sherd over the basal line but do not allow a definite restoration. A series of similar decorative details simulate grass and another leafy detail is placed within the sharply curving tail of the lioness. Of the several potters who have used both figure-types, either SACER or, more likely, ATTIANVS¹⁰⁸ (though no record was found of either potter using this horse on a signed bowl) could have made this bowl as they both exhibit a fondness for such free-style scenes and used the two decorative elements serving as supporting details to the figure-types.

64. Form 37. A small sherd from the upper part of the decoration, in fair condition. Nothing remains of the ovolo, which was enclosed by a wavy-line border. Two different types of leaves formed part of the decoration, one of which is certainly attached to a tendril, as usually incised in the mould; the larger of these leaves (D.1168) is very well modelled and has been recorded in use by several Central Gaulish potters, in particular the PATERNVS group. The smaller leaf, which is rather flat with its tip pointing sharply to right, is one of a pair of identical leaves, each one of which points to a different direction. Such leaves were used by ADVOCISVS,¹⁰⁹ who is not known to use a wavy line below his ovolo, and by the anonymous "Potter X-6",¹¹⁰ who does not use a wavy line to separate his ovolo from the rest of the decoration; a similar, though smaller, leaf was also used by the "Small S Potter".¹¹¹ No evidence, however, has been found for either ADVOCISVS or "Potter X-6" definitely using the larger leaf; positive attribution is, therefore, not practicable.

65. Form 37. A small sherd immediately above the basal line, showing Diana driving a *biga*. This figure-type is both smaller than either D.73=O.117 or O.117A and different in detail: the two horses are shown further apart than the above types and the whole front of the chariot is exposed. No published parallel has been found, and it was thought more advisable not to complete the drawing of Diana on the analogy of the two known types.

66. Form 37. From a decorative scheme probably consisting of panels divided by medium-sized bead-rows. One figure-

¹⁰⁸ CGP, pl. 85/9 and pl. 86/15.

¹⁰⁹ CGP, pl. 112/6.

¹¹⁰ CGP, pl. 76/30.

¹¹¹ CGP, pl. 142/27.

type, Apollo (D.55=O.92), here reconstructed without its plinth and, to its left, a floral scroll between bead-rows. This scroll was quite often used by two early potters, IOENALIS¹¹² and DONNAVCS,¹¹³ and was later in use by the potters ADVOCISVS,¹¹⁴ CASVRIVS¹¹⁵ and CRICIRO;¹¹⁶ but as Apollo is more common in the earlier period of Lezoux potters, it may well be that this sherd belongs to the style of either of the two earlier potters.

67. Form 37. The decorative scheme, as far as it can be ascertained from this small sherd, consists of a winding scroll whose concavities are divided into two parts by a bead-row; the upper part contains a medallion composed of a rather coarse rope with one figure-type, Hare to left (D.950a=O.2116). The junctions of the winding scroll are not covered by the usual astragalus binding but consist of a number of elongated beads, probably incisions in the mould, seen in the work of RANTO.¹¹⁷ Several Lezoux potters have used similar roped medallions, though these medallions usually contain one plain ring inside the rope, and only ATTIANVS¹¹⁸ shows a close parallel to this medallion; moreover, the winding scrolls of this potter are likewise divided into two parts by bead-rows,¹¹⁹ although the usual binding is an astragalus, and the hare is one of his known figure-types. However, too little remains of the decorative scheme to attribute this sherd to the style of ATTIANVS, or RANTO, with certainty.

68. Form 37. A small part of the lower end of the decoration showing a large, double-ringed medallion, containing a Triton (D.16=O.19), used by several Central Gaulish potters, but more likely here to be associated with the style either of PATERNVS¹²⁰ or those of his fellow-workers, LAXTVCISSA¹²¹ and CENSORINVS,¹²² on account of the small astragalus placed below the medallion, which is one of the group's well-known decorative details.¹²³ Date: c. A.D. 145-190.

69. Form 37. A small fragment in very poor condition, immediately above the basal line, showing part of Minerva

¹¹² CGP, fig. 10, p. 37, no. 16.

¹¹³ CGP, fig. 11, p. 42, no. 11.

¹¹⁴ CGP, pl. 112/12.

¹¹⁵ CGP, pl. 135/37.

¹¹⁶ CGP, fig. 51, p. 279, no. 2 (stamped CR and AVENTINIM).

¹¹⁷ CGP, pl. 27/328.

¹¹⁸ CGP, pl. 87/23.

¹¹⁹ CGP, pl. 87/20. RANTO, too, divides his scrolls but with a wavy line; CGP, pl. 28/343.

¹²⁰ Wets, Taf. 49/1.

¹²¹ AA4, xxxix (1961), 384.

¹²² CGP, pl. 102/11.

¹²³ CGP, fig. 30, p. 196, no. 12.

(O.126B) and a double-ringed medallion; the decoration also contains a medium-sized bead-row ending in a plain ring and, below the medallion, a large rosette often seen in Lezoux samian. Oswald assigned this figure-type to the style of IVSTVS, but he is not known to use either bead-rows or the rosette; it has also been attributed to the "Small S Potter"¹²⁴ although it appears unlikely that this bowl was his work.

70. Form 37. In the style of LAXTVCISSA or PATERNVS, with parts of the finely modelled, large leaf (D.1168)¹²⁵ and the leafy festoon,¹²⁶ and one figure-type, Bird to left, looking back (similar to O.2294). Date: *c.* A.D. 145-190.

71. Form 37. A small sherd from the very end of the decoration, with a bead-row border ending on the basal line in a blurred rosette, and remnants of an indeterminate figure-type (but *cf.* Faun, D.360=O.626, or O.841).

72. Form 37. A scrap showing two plain rings and part of Hercules (D.464=O.783), in a panel with a medium size bead-row border. Two potters, CRICIRO and DOECCVS, have signed bowls with this figure-type and they both used the plain rings, though the bead-row would favour CRICIRO, assuming that no other potter (*e.g.* DONNAVCVS) is involved.

All these sherds have now been deposited at the Museum, Tullie House, Carlisle.

¹²⁴ CGP, pl. 142/21.

¹²⁵ CGP, pls. 97/2 and 107/26.

¹²⁶ CGP, pls. 97/4 and 104/4.

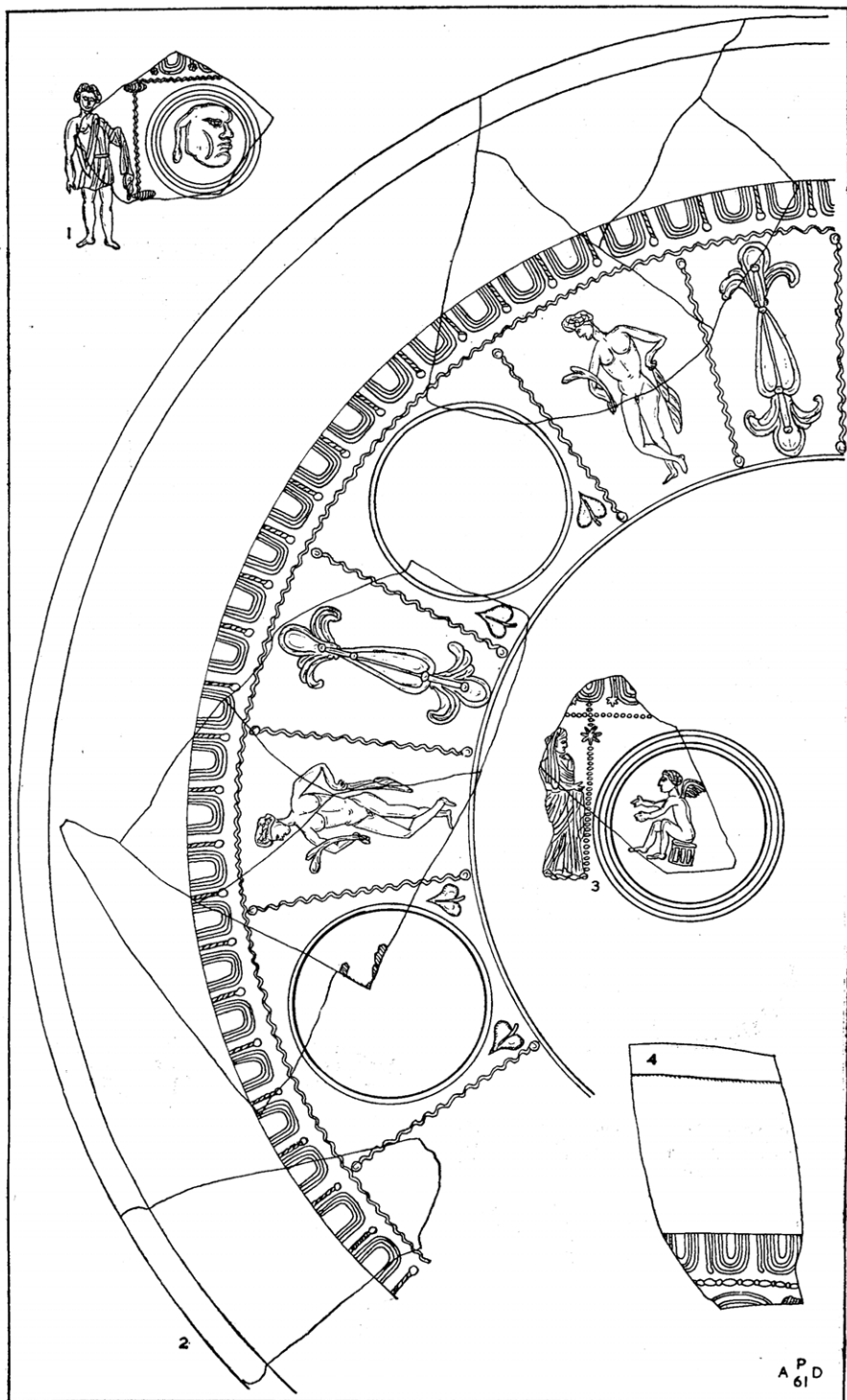


PLATE I (Scale $\frac{1}{4}$).
tcwaas_002_1962_vol62_0006

