Before considering the vessels shown on the accompanying drawings it is necessary to make some additional remarks on the previous paper on the subject, published in the Archaeological Journal lxxxvi (1929), pp. 113, ff. The following preliminary notes, therefore, refer to certain illustrations in that paper.

Fig. 1.—This was restored as Déchelette form 62, but there is now no doubt that the fragments belong to Hermet's decorated form 11. An earlier vessel than Hermet's form, however, has now been discovered and this more closely resembles the Déchelette shape, as shown elsewhere.

Fig. 4, 13.—The cup of the same service has since been found and is illustrated in the present paper (vii, 21).

Fig. 4, 14.—This variant of Dragendorff form 22 has since been published by Hermet (La Graufesenque, plain type 12c).

Fig. 4, 15.—This large variant of form 22 is not recorded by Hermet, but the discovery of similar fragments at the Bank of England shows that the plate illustrated is not unique.

Fig. 4, 16. This variant of form 22 has now been published by Hermet (idem. plain type 12B).

Fig. 4, 17 and 19.—These are also Hermet's type 12B, but are shorter in diameter while slightly higher in the wall.

Fig. 5, 22 (footstand wrongly restored: it should be as Fig. 5, 24). This pedestal cup has since been published by Hermet (plain type 29). It corresponds with the service Dragendorff 35 and 36.

Fig. 6, 27 and 28.—This variant of Dragendorff form 30 has now been published by Hermet (La Graufesenque, Pl. 121, 1). Another example, with a
different scheme of decoration is shown in the present paper (1, 3) with yet another variant (1, 2 and 2A). It is now clear that this shape was made at La Graufesenque, but there is no evidence that it was produced at all in Central Gaul.

Fig. 6, 29 to 34.—As Hermet does not record this form it is probable that Lezoux was the centre of its manufacture.

Fig. 8, 41 and Fig. 11, 55.—These both appear to be variants of Hermet’s plain type 19.

Fig. 10, 48 and 50.—This dish has now been published by Hermet (idem, plain type 28), but he does not record the cup belonging to the same service (Fig. 10, 47 and 49). The pedestal cup belonging to the service has since been found and is figured in the present paper (vii, 20).

Fig. 13, 64.—A similar example of form 30 is given by Hermet (La Graufesenque, Pl. 78, 6).

This concludes the notes on the former paper. What follows relates to the pottery illustrated in the present paper.

Fig. 1, 1.—Fragment from Strasbourg. The vessel in its general contour strongly resembles form 29, especially in the internal mouldings. Externally, however, the difference is marked. Immediately below the lip occurs a single convex moulding simply rouletted and below this again a handsome ovolo ornament. There is no trace of an ‘upper’ frieze divided from a ‘lower’ by a central moulding as in form 29, the design continuing below the curvature of the wall. The vessel is possibly a transitional variety between the krater, form 11, type C, and form 29, but whether it possessed a pedestal base or a footstand is a matter for speculation. The decoration is early in character, especially in the fan-shaped arrangement of the ornament within the arches, and the vessel is probably South Gaulish work of the Tiberian period.

Fig. 1, 3.—An example of Hermet’s decorated form 4, but more elegant in profile and with a different style of decoration, a moulded scroll design in the style of the potter MASCLVS, instead of vertical ribbing (Unusual Forms, Fig. 6, 28 and La Graufesenque, Pl.
4, 4 and I2I, I). Part of the area under the carinated angle is decorated with godroons in relief instead of the beaded substitutes occurring on Hermet form 4. Similar rings in place of ovolo ornaments occur, however, in both. La Graufesenque work of Claudian date.

Fig. 1, 2 and 2A.—A hybrid vessel having most of the characteristics of Dragendorff form 30 (including a very marked internal step and saucer-like hollow), but differing externally, viz., the outer profile of the base, instead of following the internal profile as in normal examples of form 30, is carinated like No. 3 and is likewise decorated with godroons in relief. Note also a series of rings below the rim in place of ovolo, as in No. 3 and Hermet type 4.

The decoration is in panels: a simple cruciform ornament with corner tendrils alternates with the group of the lion attacking a deer (Déchelette 779) used by ALBINVS, MASCLVS and later by CRVCVRO and probably others. La Graufesenque work of Claudius-Nero date.

Oxe (Frühgallische Reliefgefäße vom Rhein, 1934, Taf. xviii, 43), has recorded yet another variety. This, while having a crater-like everted lip similar to that of No. 3, not only has the internal ledge and saucer-like depression of No. 2A, but also the external ledge and convex moulding, thus agreeing with form 30, although the convex moulding is larger. Furthermore this external convex base-moulding is decorated, unlike form 30, but like 2A and 3. Finally the wall of the vessel curves outwards from bottom to top in a marked degree, thus agreeing with the unusual vessel figured by Knorr (Knorr, 1919, Taf. 95, B), which, there is little doubt, was of the same type as that figured by Oxé. It should be pointed out that Knorr’s drawing as reproduced by Hermet (La Graufesenque, Pl. 4, 5) has been incorrectly restored at the top.

Fig. 2.—This vessel, of which two fragments and a complete one are shown, is yet another example of the imitation in terra sigillata of a metal prototype. The pottery form is necessarily thicker than the bronze original and the attachment of the handle to
the bowl had to be reinforced. This strengthening is managed by splaying out the root of the handle so as partly to embrace the rim, and by the addition of a little block connecting the under side of the handle with the side of the bowl. Déchelette (Vol. II, Pl. vii), shows several handles of this patera and there is another on p. 318 signed by DOCCIVS.

No. 4, from Richborough, is quite well decorated with rosettes, shells, small rings, cuneiform ornaments, a leaf with spiral tendrils and the figure of Pan with syrinx, Déch. 413. This figure, although used by the potters RENTIVS and SECVNDINVS, was most used by CINNAMVS, and perhaps the vessel may be attributed to him.

No. 5, from York, is incomplete, lacking the bowl. It shows a cock, rosettes within corded circles as used by IVSTIVS and CINNAMVS, and a small running dog (Déch. 919) used by DOECCVS and PATERNVVS, among others.

On No. 6, also from York, appears the well-known double-D monogram of the potter DOECCVS of Lezoux and bears types constantly used by him, viz., the Venus (Déch. 185) palmate and serrated leaves, large rosette and small rosette of four beads.

All three examples are Lezoux work of the Antonine period.

The restoration of the ends of the handles of Nos. 5 and 6 is conjectural, but based, No. 5 on Déchelette II, Pl. vii, 4, and No. 6 on No. 4.

Fig. 3, 7 and 7A. Form 29/37 from the Bank of England, boldly stamped FELICIO in the interior of the base. The wall is inclined outward to a marked degree and the angle of carination is very low so that the lower frieze tends to become the base of the vessel. The footstand is noteworthy as being quite unlike that of form 29 as made at La Graufesenque. The rim below the heavy lip is plain, and three deep grooves separate it from the upper zone of decoration. These grooves have cut off part of the design which, with that of the lower frieze, is about as clumsy as could be. The glaze of the bowl is fair. Montans work of the period of Domitian.
Fig. 3, 8, 9 and 10.—Three examples of variants of Knorr’s form, 78, differing from the latter in the greater curvature, the everted lip (except in No. 9), and the zone of decoration on the rounded angle. Knorr has already figured this variety (Knorr, 1919, Textbild 22, 1, from Günzburg) which is without doubt the same as Hermet’s decorated type 9.

No. 8 bears, on the angle, a similar wreath to that on an example found at Richborough (Richborough III, Pl. xxvi, 7).

Since the decoration occurring on examples of this form (Hermet 9), is of generally rather earlier style than that on the sharp-angled form 78, it seems likely that it was its immediate forerunner. If so, it can be assigned to the period of Nero. Hermet (La Graufesenque, Pl. 91, 11 to 44) shows an interesting series of designs occurring on the form.

Fig. 4, 11.—Another form 29/37, but differing very much from that by FELICIÓ (Fig. 3, 7). The wall is almost vertical, the plain rim is deeper and the central moulding is broader and bordered by wavy lines instead of bead-rows. The lower zone shows parts of the two gladiators, Déch. 603 and 602, used by MEMORIS. The base is missing. La Graufesenque work of the period of Domitian.

Fig. 4, 12 to 15.—In addition to the Arretine forms recorded as being imitated by the Gaulish potters there is one that I believe has been hitherto unnoticed, i.e. Loeschcke type 1, perhaps the oldest of the Arretine dishes. No. 12 is an example (with marbled finish) of the corresponding shape as made in South Gaul, and is stamped OF ARDACI. ARDACVS specialized in this style of decoration. The three other specimens figured (Nos. 13 to 15), which are red-glazed in the ordinary way, are from London. Nos. 14 and 15 are incomplete as to base, but No. 13 only lacks a small portion. Other fragments not here reproduced have been found at the Bank of England. All may be dated to the reign of Claudius and Claudius-Nero.

It is becoming increasingly evident that the plates with an internal quarter-round convex moulding between wall and base, such as Dragendorff forms 3, 15
and 16, derived their peculiar feature from Loeschcke type 1.

Fig. 5, 16, 17 and 17 A.—Fragments, all south Gaulish, of the bottle or flask recorded by Déchelette, Knorr and Hermet. No. 16 was large and coarse with decoration and finish of the worst description. The plain central circular area is inset externally and the profile of the interior is wavy. It cannot be earlier than the end of the first century A.D.

No. 17 is much earlier and finer and bears remains of scroll decoration. It is not later than the period of Nero.

No. 17A would perhaps fall between 17 and 16 in date. It bears part of a cruciform ornament with corner tendrils terminating in large heart-shaped leaves and a portion of a common erotic group.

An interesting collection of designs on this form is given by Hermet (La Graufesenque, Pl. 97) from which it appears that it was produced as early as the Claudian period. (Ibid. Pl. 97, 1).

Fig. 5, 18.—A remarkably fine little vase of form 67, plain below the concave moulding marking its greatest diameter, but rouletted above. This rouletting was probably continued to just under the lip as shown by Hermet (La Graufesenque, Pl. 90, 3). The pot is extremely thin and very well made and glazed. It may be that vessels of this type were the immediate antecedents of the vessels with moulded decoration (Déchelette form 67). South Gaulish work, probably of Claudian date.

Fig. 6, 19, A and B.—This bowl is somewhat of a curiosity, combining characteristics of form 30 and Ritterling 8, with the spout and strap handles occurring on some examples of form 37. No. 19 shows the section, front view of spout and foreshortened aspect of handles; 19A shows the side view of one handle and the spout, and 19B a bird's eye view, with the stamp in the interior of the base. The letters of the stamp fail in the middle, but it is clear that the reading is LOTTI. OF. LOTTIVS was a potter in a small way, apparently, and worked at Lezoux in the Trajan-Hadrian period, making forms 18/31, 31 and 33 (Oswald, Index).
Fig. 7, 20.—This is the pedestal dish belonging to the same service as the cup and plate illustrated in *Unusual Forms*, Fig. 10, 47, 49, 48 and 50, and is probably Claudian in date.

It now seems probable that these various little pedestal dishes form one of a series of three, viz., plate, cup and small pedestal dish. On this basis the following sets may be suggested:

**PLATE.**

Unusual Forms, Fig. 10, 48 and 50. Hermet plain type 28

Drag. form 36 (with barbotine decoration)

Ditto, with undecorated rim.

Curle type 15

**CUP.**

Unusual Forms, Fig. 10, 47 and 49.

Drag. form 35 (with barbotine decoration)

Ditto, with undecorated rim.

Drag. form 42

**PEDESTAL DISH**

Fig. 7, 20 of the present paper.

Unusual Forms, Fig. 5, 22, foot-stand wrongly restored. Hermet type 29 (with barbotine).

Hermet type 29A, with undecorated rim.

Hermet type 29B.

Fig. 7, 22.—A good example of Hermet's plain type 24. The shape resembles form 37 up to the external step above which the rim curves inward and out again at the lip which is of bird-beak section. Good South Gaulish work probably of the third quarter of the first century A.D. in date.

Fig. 7, 23.—A plain bowl closely following the decorated form 37 in shape, but horizontally ribbed by means of three external shallow concave mouldings, the concavity of the upper one being more marked than the two others and slightly narrower. These concave mouldings are separated from each other by two convex mouldings which follow the main curvature of
the bowl. Each zone is bordered by a clear-cut groove. Probably first half of second century A.D. in date.

Fig. 7, 24 and A and B.—Fragment of a large dish possibly allied to Dragendorff form 31. The unusual feature is the figure of a bird en barbotine applied internally and occupying the place usually assigned to the potter’s stamp. Probably second half of second century A.D. in date.

Déchelette form 68 (not illustrated).—There is a good example of this vessel in the Reading Museum, from Silchester. Just above the decorated portion is a rouletted band with a concave moulding below it. The decoration consists of panels divided by rope-like borders with corded rings as upper terminals and free plain rings in the corners of the panels which contain single bordered medallions framing the mask of Pan (Dech. 675) with a large rosette on each side of the mask. All the types were used by PATERNVS, to whom the jar may be attributed.

LOCALITY OF POTTERY ILLUSTRATED

Fig. 1, 1 = Strasbourg Museum, No. 3629.
Fig. 1, 3 = Stadt Museum, Mainz.
Figs. 1, 2 and 2A, Fig. 3, Fig. 4, 11, 13, 14 and 15, Fig. 5, 16, 17A and 18, and Fig. 7 are all in the Guildhall Museum, London.
Fig. 2, 4 = Richborough.
Fig. 2, 5 and 6 = The Yorkshire Museum, York.
Fig. 4, 12 = British Museum (M. 126).
Fig. 5, 17 = British Museum (No. 477 C.R.S.).
Fig. 6 = London Museum (31. 72/3).

My thanks are due to Mr. G. C. Dunning and Dr. R. Forrer, the Director of the Strasbourg Museum, for the excellent casts of the fragment Fig. 1, 1, and again to Mr. Dunning for the pencil drawing of Fig. 1, 3, and to Dr. P. T. Kessler, of the Stadt Museum, Mainz; to Mr. Quintin Waddington, Curator of the Guildhall Museum; to Mr. J. P. Bushe-Fox for a photograph and section of Fig. 2, 4 and 4A; to Dr. W. E. Collinge, Keeper of the Yorkshire Museum, for the
loan of the fragments Fig. 2, 5 and 6, to the authorities of the British Museum for the facilities afforded for drawing Fig. 4, 12, and Fig. 5, 17, and to the Keeper of the London Museum for many facilities afforded.

### ABBREVIATIONS

| Oswald, Index | Felix Oswald. *Index of Potters’ Stamps on Terra Sigillata*. 1931. |