

## UNUSUAL FORMS OF TERRA SIGILLATA

By J. A. STANFIELD

### WORKS QUOTED :

- (A) OSWALD AND PRYCE. An Introduction to the Study of Terra Sigillata. 1920.
- (B) PRYCE AND OSWALD. Roman London: Its initial occupation as evidenced by early types of Terra Sigillata. *Archaeologia*, lxxviii.
- (C) R. KNORR. Topfer und Fabriken Verzierter Terra-Sigillata des ersten Jahrhunderts. 1919.
- (D) W. LUDOWICI. Stempelbilder romischer Topfer aus meinen Ausgrabungen in Rheinzabern. 1901-1905.
- (E) W. LUDOWICI. Urnengraber romischer Topfer in Rheinzabern. 1905-1908.
- (F) GEO. H. CHASE. Catalogue of Arretine Pottery.
- (G) O. ROGER. Zeitschrift des Historischen Vereins für Schwaben und Neuberg. 1913. 39 Band.
- (H) H. B. WALTERS. Catalogue of Roman Pottery in the Departments of Antiquities in the British Museum. 1908.
- (J) J. P. BUSHE-FOX. Second Report on the excavations on the site of the Roman town at Wroxeter, Shropshire. 1913.
- (K) J. DECHELETTE. Les Vases céramiques ornés de la Gaule romaine. 1904. Vol 1.
- (L) O. HOLDER. Die romischen Thongefässe des Altertums, Sammlung in Rottweil. 1889.

These works are referred to in the present paper by the author's name followed by the initial letter in brackets.

The forms or shapes of vessels of Terra Sigillata or Samian ware are largely true to period, that is, they are characteristic of different stages of the sigillata industry and are consequently of much value for dating purposes.

In this paper attention is directed to certain variations of form from normal type, which may in the main be attributed to transitional or developmental changes, to the inter-influence of contemporary sigillata-shapes and occasionally to an inspiration derived from the coarse or native pottery of the period.

Incidentally, certain uncommon details in technique and decoration are also noticed.

1. (Fig. 1). Large ewer or jug, Leadenhall Street (London Museum). This is of great interest, not only because the form of vessel to which the fragments belong is so rarely met with on Roman sites but because, so far as is known, this is the first occasion on which the form has been turned up in London.

Fragments of similar vessels have been found at Hartlip, Vindonissa, Rottweil, Augsburg and Wroxeter. For the first two see Oswald and Pryce, (A) Pl. lxxxv (text pp. 275-6), and Knorr, (C) Pl. 100 and pp. 96-7. The latter also illustrates the Rottweil fragments (Textbild 32). The Augsburg sherd is illustrated by Roger, (G) Pl. xv, 6. For the Wroxeter sherd, see Bushe-Fox (J), Pl. xiii, 13.

The Hartlip specimen is signed SABINI·M, and that from Vindonissa bears an initial S followed by what is most probably the left-hand stroke of an A, which, together with a certain concordance in the designs of the two examples, makes it extremely probable that it is also by Sabinus. No signatures are present on the remaining specimens.

None of the fragments, including those from Leadenhall Street, is sufficiently complete to determine with certainty the whole form of the vessel, but it is obvious from the contour and the nature of the unglazed interior that the conclusion reached by Oswald and Pryce and Knorr that the form approximates to Déchelette's form 62 is an accurate one, although, as has been pointed out, this form is only known in green glaze from St. Rémy. Form 62 has therefore been used as a basis in the accompanying illustration, in which a partial restoration of the Leadenhall Street fragments has been attempted.

The larger piece shows portions of two of the friezes, both above the plain zone, i.e. above the junction of the two moulded halves of the vessel. The smaller piece shows a portion of a basal wreath which formed the lower border of the design near the foot.

The uppermost zone shows a St. Andrew's Cross ornament alternating with a group representing Apollo Kitharædus facing a Victory, with an altar between them, and is markedly similar to one of the friezes on the Vindonissa example, which shows the same arrangement of a St. Andrew's Cross alternating with the Apollo-Victory group. These two figures indeed appear to be exactly

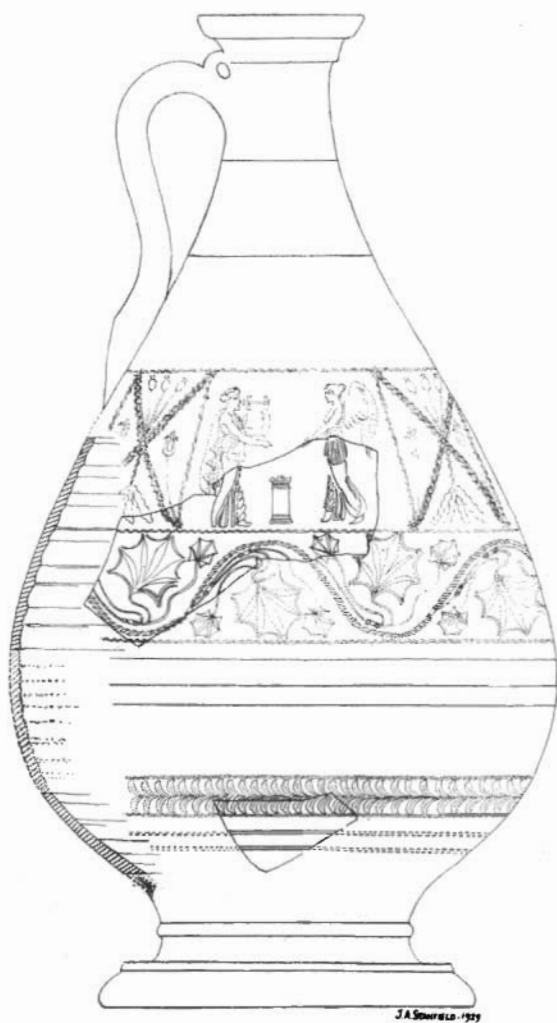


FIG. 1

similar in both cases so far as can be judged from the reduced drawings of the latter. The altar, however, is not present in the Vindonissa piece, its place being taken by a small rampant animal. Apollo with the lyre, but of a different type, also occurs in the Rottweil piece where he stands alone in a panel.

The lower of the two friezes, that immediately above the plain zone, exhibits an elaborate type of scroll based on a rope-like meander, each concavity containing a large octagonal leaf and two smaller octagonal leaves one on each side of the large leaf. This scroll, which is similar to many used on the lower frieze of form 29 and on form 30 of the Claudian period, is somewhat similar to that immediately under the plain zone of the Hartlip piece, the concordance being confined to the use of the small octagonal leaf and the rope-like meander.

The wreath shown on the remaining Leadenhall Street fragment appears to be the same as on the Vindonissa piece, where, however, it borders the plain zone, running to the right above it and to the left below.

Technically, the Leadenhall Street specimen is excellently moulded, the glaze is high and smooth though not of the maximum brilliancy, and the paste is light in colour, approaching the shade of Arretine ware, and is of a glass-like fracture. The fragments are remarkably thin in section for so large a vessel, and this want of robustness is possibly the reason for its rarity, since so fragile a vessel could never have been in popular demand, unless indeed its use was restricted to purposes of ceremony or ritual.

The previous specimens have been dated to the Nero-Vespasian period, but the Leadenhall Street example may with strong probability be assigned to the Claudian period for the following reasons.

The St. Andrew's Cross ornament, of which the diagonals appear to have been double wavy lines, is of an early type in which the lateral tendrils proceed upwards or downwards from the corners of the cross instead of from the centre. This type of cross is illustrated by Pryce and Oswald, (B) lxxviii, Fig. 54, style of *INGENVVS* and *MASCLVS*, and by Knorr, (C) Pl. 75A, on a form 29 by *SENICIO*.

The Apollo-Victory group is a close approximation to

a similar group on Arretine ware (see George H. Chase, (G) Pl. iii).

As regards the scroll, the large octagonal leaf is of a type common in the Claudian period, see Pryce and Oswald (B), Fig. 53, style of CRESTIO. The exceedingly neat astragalus tendril-union is without doubt early (Oswald and Pryce, (A) Pl. xxxii).

It is clear that the vessel had a definite 'life,' and its wide distribution (three examples in England and three on the Continent) suggests a regular if occasional use.

It is suggested that the six examples known may be dated as follows:

Leadenhall Street	.. ..	Pre-Flavian.
Vindonissa, Hartlip and Wroxeter		Nero-Vespasian
Augsburg .. ..	.. ..	Nero-Flavian.
Rottweil .. ..	.. ..	Flavian.

The similarity between the Vindonissa and Hartlip fragments has already been pointed out by Oswald and Pryce. The Augsburg piece is similar to that from Hartlip in that it shows a warrior (or warriors—for the stamp appears to have been impressed twice or thrice) with hands upraised in salutation and a panel of leaf-*'arrowheads.'* The points of agreement in the Leadenhall Street example have been shown above. The Wroxeter piece shows the double ovolo of the Hartlip example.

The Hartlip jug is signed by SABINVS and the Vindonissa example still retains the initial S, probably of the same potter's stamp. The remarkable concordance of design in all the six pieces tempts one to conjecture that they all proceed from his workshop. On the other hand, SABINVS worked chiefly in the Flavian period and his activity is not likely to have commenced earlier than the reign of Nero. It is therefore possible that the Leadenhall jug was made by an earlier potter whose schematic arrangement of decoration was copied by SABINVS. In this connection it should be noted that a fragment of a similar jug has recently been found in a burnt layer at Colchester, dated to the year of Boudicca's rebellion, A.D. 61.

2. (Fig. 2). Form 29, London (Stanfield collection).

The unique feature of this bowl which otherwise is entirely in accordance with the standard type, is the central moulding which, instead of being convex is concave

and is bordered by a sharp arris on each side. This cavetto is similar to that at the base of the design of form 30 of Claudius-Nero date, and is generally characteristic of early work.

The bowl is approximately hemispherical in profile and is clearly Claudian, taking into account the restrained and open character of the scroll which is of the type used by the South Gaulish potters *MVRANUS* and *FELIX*, on two London examples of form 29.

3. (Fig. 2). Form 29, London (Guildhall Museum). An interesting example of this form, of East Gaulish origin. The upper frieze is decorated with a diamond-lattice arrangement of corded lines, and may be compared with the fragment in the style of *SATTO* (Oswald and Pryce, (A) Pl. xvii, 3) which, however shows a rosette in each space; also with a fragment with rosettes at the intersections of the lines, signed *IANVF*, and another similar fragment (unsigned) both illustrated by Ludowici, (E) p. 252. Also of interest in this connection is the fragment of a first-century form 29 in green glaze, shown on Fig. 3, 9, where the lines are clean-cut and not corded.

The glaze of No. 3 is poor and of a dull yellowish-red in colour. In profile the fragment is inclined to be hemispherical, and the central moulding does not appreciably project from the plane of the bowl. The upper frieze is proportionately deeper, and the lower frieze shallower than in South Gaulish examples of this form, characteristics which have been noticed in examples from Lezoux. This example, which may be from Heiligenberg, can hardly be earlier than the Trajanic period.

4. (Fig. 2). Form 29, General Post Office (London Museum). A curious fragment. The rim is quite plain with no trace of rouletting, a feature characteristic of late examples of this form in the Plicque Collection, Musée de St. Germain. The internal grooving is irregular, consisting of two 'steps.' In colour quite a bright reddish orange with slight traces of scorching. Its orange-red glaze and the absence of rouletting from the rim suggest that the fragment is of Lezoux manufacture. On the other hand, the animal, presumably a member of the feline species, is from the same stamp as the animal in a medallion on a bowl of form 37 of micaceous ware from Trèves found

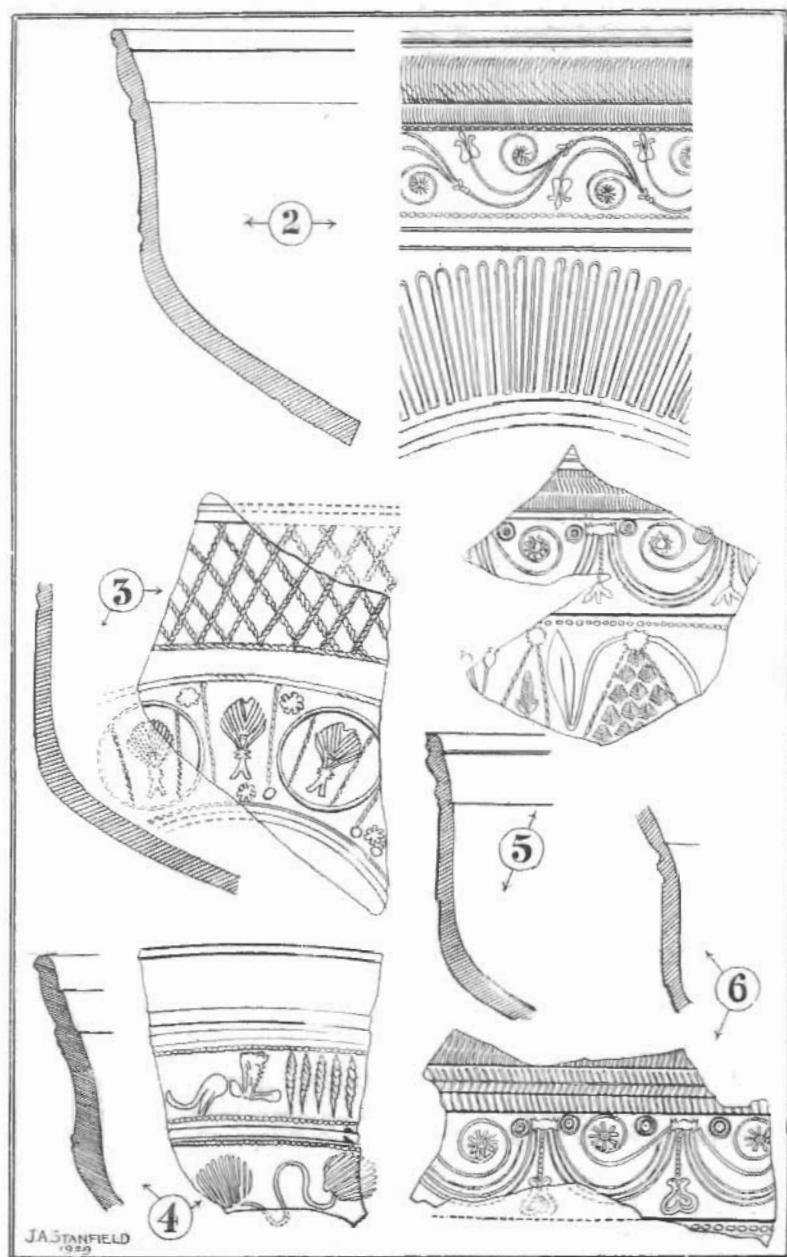


FIG. 2

in London and now in the London Museum (A.26471). No. 4 is also very slightly micaceous. The date is early second century.

5 and 6. (Fig 2). Form 29. 5, London (Stanfield collection) and 6 (Princes Street, London, Guildhall Museum).

Attention has elsewhere been drawn to 5 as an example of Claudian decoration, and it was concluded that the peculiar treatment of the central moulding was unique. That this is not so is proved by the subsequent discovery of a fragment (6) which exhibits the same peculiarity, i.e. the upper half of the central moulding is merged in the plane of the upper frieze, with the consequent loss of the bead-row immediately above the central moulding. The upper frieze thus has the appearance of slightly overlapping the lower. The individuality of the potter is further exemplified in the treatment of the rims of the two fragments, which are unlike the rims usually met with on form 29, and also unlike each other.

As regards their decoration, the upper friezes are almost identical, the only difference lying in the pendant between the festoons, which is a trifid leaf in no. 5, and in no. 6 a cordate bud or leaf, associated by Knorr with the potter *INGENUUS* (Knorr (C) 41, L) who also used it as a festoon tassel.

The close similarities in decoration and style make it extremely probable that the same South Gaulish potter was responsible for both bowls, which may be regarded as early variants produced in the Claudian period when the form, in many instances, still retained its nearly hemispherical contour.

7. (Fig. 3). Form 37. Paternoster Row. (London Museum, A.26483.)

This example is of South Gaulish (possibly Montans) origin and possesses both a spout, and strap-handles similar to those used on the smaller plain forms Drag. 42, and of the same type as those of no. 56 (Fig. 11). The decoration is in the 'free' style, not so commonly found on South Gaulish examples of form 37 as on those from Lezoux. The basal wreath is of the type used by *FELIX* on the upper frieze of form 29 at the London Museum. The vessel is probably a late product of the firm of *FELIX* who made forms 37 with



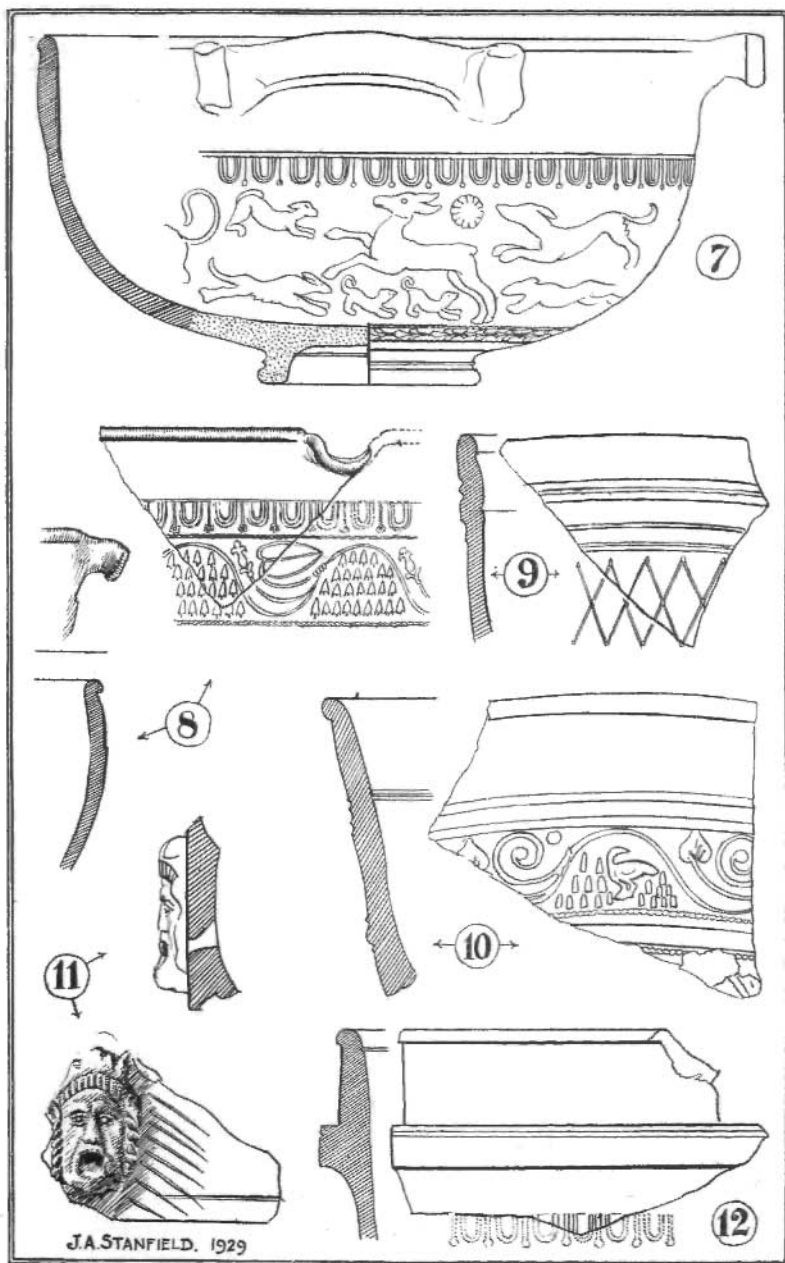


FIG. 3

handles (Déchelette (K), p. 272, No. 74). It should be dated to the Flavian period.

It would appear that the embellishments of spout and handles pertain more especially to South Gaulish specimens of this form, and that they were (generally) made at Montans. Examples from both Montans and Vichy are represented in the Plicque Coll. at St. Germain. Déchelette (K) Fig. 126, p. 214, figures a curious inscribed example found at Blain (Loire-inferieure) which possessed both features, although he admits the possibility of South Gaulish origin.

8. (Fig. 3). Form 37. London (Guildhall Museum).

This bowl was smaller than the preceding, but like it was probably also furnished with handles, though the piece is too small to show them. It is also slightly earlier, bearing in mind the incurved nature of the rim, and also the decoration. The large ovate leaf in the scroll is used both by MVRANUS and MARINUS in two London examples of form 29, the former in the London Museum and the latter in the Guildhall Museum. South Gaulish work.

9. (Fig. 3). Form 29, or an imitation. Leadenhall Street (London Museum, A.26589). This is in green glazed ware, most likely from St. Rémy. Referred to under no. 3 (Fig. 2).

10. (Fig. 3). Form 29/37. London (Guildhall Museum). The rim is of 37 type, being quite plain with a half-round lip. Internally, there are two shallow grooves set close together, instead of the usual well-marked rebate as on form 29. Externally, three parallel grooves intervene between the rim and the upper frieze which is decorated with a scroll of a South Gaulish type. Below this is a rather clumsy central moulding, bordered by a rough bead-row, or what was intended for such, the beads being indistinct and almost entirely run together. Some traces of slanting lines in the small portion of the lower frieze point to diagonal panel decoration.

In colour the fragment is a dull yellowish-red, and the glaze is thin and poor. These characteristics, together with the grooving above the upper frieze, as in the two examples of this hybrid form figured by Oswald and Pryce (A), Pls. xii, 5, and xviii, 1, suggest an East Gaulish origin, and it is to this region that the form was largely confined. It may be dated to early in the second century.

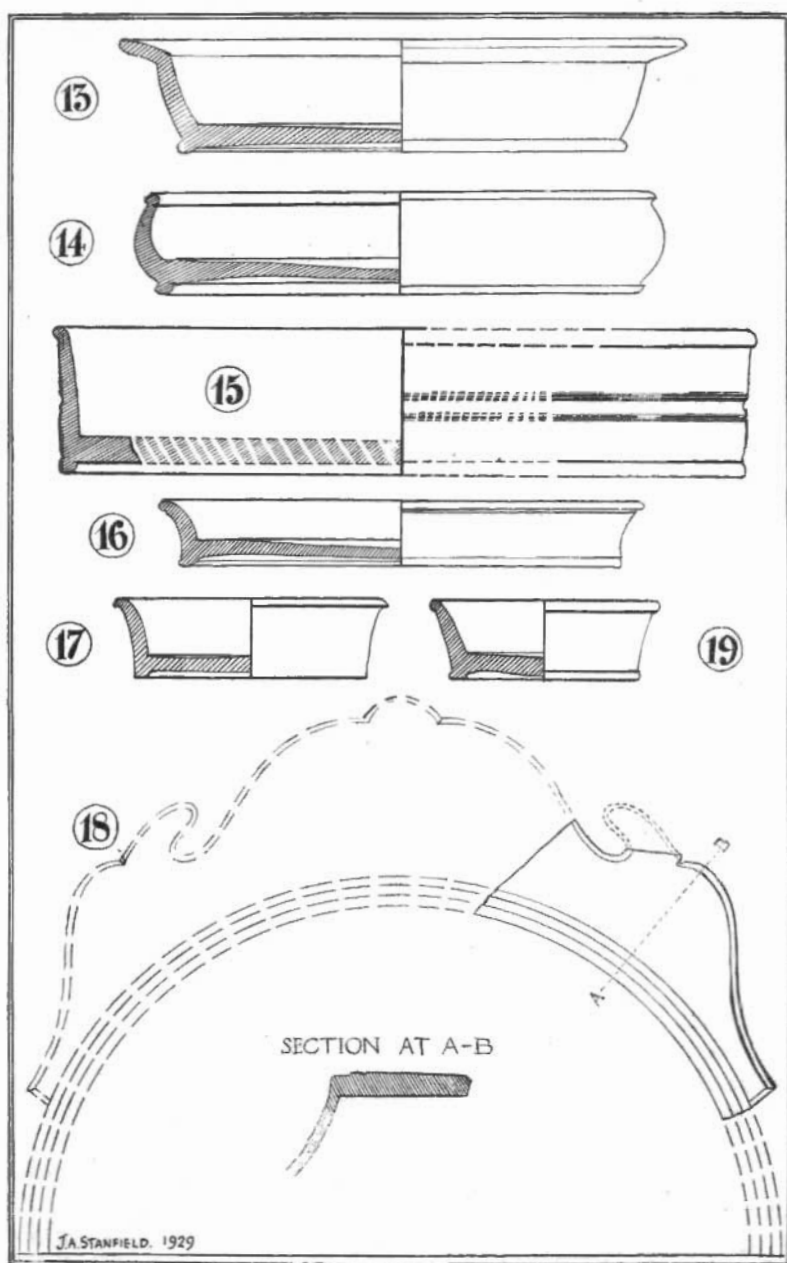


FIG. 4

11. (Fig. 3). Mask and portion of wall of Dragendorff form 45. London (Guildhall Museum).

The spout is unusual, taking in this case the form of a well-moulded tragic mask, instead of the customary lion's head. Its effect is, as usual, spoiled by the series of rude scratches on each side of the mask, no doubt intended to conceal the joint involved in the application of the mask. Probably late second century in date.

12. (Fig. 3). Form 37 variant. Leadenhall Street (London Museum, A.26997). This fragment possesses a flange situated at the base of the rim and immediately above the ovolo, a unique feature in this form. The flange which is thick and blunt bears a narrow groove on its perpendicular face, and, although this face is abraded, it appears from minute particles of glaze still adherent that the flange did not extend horizontally any further than shown in the section. In the interior, just below the lip, there is a slight step with a fine groove above it. Apparently Central Gaulish work of the early second century.

#### VARIANTS OF DRAGENDORFF, FORM 22

So much variety exists in vessels designated by this form number that this number is no longer an adequate description of their precise shape. Since, however, the lack of a separate footstand is their one unvarying feature, it would be confusing and unnecessary to allot new form numbers to these several variants. It is considered, however, that some attempt should be made to differentiate them, and accordingly it is proposed to add letters to the form-number in the case of the variants here illustrated. They may be defined as follows.

Form 22A. Dish with externally convex wall, flat, everted rim and without separate footstand.

Form 22B. Dish with markedly convex wall, incurved rim and without separate footstand.

Form 22c. Dish with externally concave wall and without separate footstand.

13. (Fig. 4). Form 22A. King William Street (London Museum, A.28296). As in many examples of early Gaulish ware, the matt glaze and light yellowish paste of this dish approach Italic fabric in technique. In its large everted

rim it recalls the Aislingen example illustrated in Oswald and Pryce (A), Pl. 1, 7, while it differs in the wall which is externally slightly concave in the Aislingen dish. The shape is remarkably similar to a small glass dish found at Wroxeter (Bushe-Fox, (J) Fig. 12, o. 21). It is of mid-first century date.

14. (Fig. 4). Form 22B. King William Street (London Museum, A.28286). Whilst the circumferential moulding which does duty as a footstand is characteristic of form 22, the wall follows generally that of the Tiberio-Claudian plate type Ritterling 1, stamped MACCAR (Oswald and Pryce, (A) Pl. xlv, 3). It is of Claudian date and furnishes an interesting example of the inter-influence of contemporary types. The base has a peculiar curvature. South Gaulish work.

15. (Fig. 4). Form 22. King William Street (London Museum, A.28541). Light in colour; smooth but not high glaze. The early date of this dish is indicated by the median grooves which take the cavetto form already referred to, and which appear on the Arretine prototype Dragendorff form 4. South Gaulish ware of the Claudian period.

16. (Fig. 4). Form 22c. Gracechurch Street (London Museum, A.24412). A neat and graceful variant of which several examples exist at the London and Guildhall Museums. The base has a curvature similar to 14 (Fig. 4). Pre-Flavian.

17. (Fig. 4). Form 22c. Richborough. The usual basal moulding which takes the place of footstand on this form does not appear externally, the wall of the vessel being uninterrupted down to the basal edge. The sharp edge of the lip is an unusual feature. Pre-Flavian.

19. (Fig. 4). Form 22c. Angel Court (London Museum, A.25222). One of the most diminutive examples of this form met with up to the present.

18. (Fig. 4). Dragendorff form 39, variant. King William Street (London Museum, A.28541.) A form very rarely found in this country. Although undecorated this specimen closely resembles in contour the dish type Oa decorated *en barbotine* illustrated by Ludowici, (D) Fig. 28, p. 156, stamped CATVLLVS F, and Ludowici, (E) p. 278. In accordance with type Oa, therefore,

the drawing has been extended to show one half of the dish. There is a slight bevel on the upper edge indicated by the double line in the drawing. The yellowish red colour, largely typical of Rheinzabern ware, is present, and the glaze is matt. Second half of the second century in date.

20. (Fig. 5). Moorfields (London Museum, A.23387).

Non-sigillata cup having the general proportions of form 33 and the curved rim of form 46. The everted and rolled lip comes to a fine edge, and the contact surface of the footstand is slightly concave. The glaze is of a dull colour, thin and soft and it would not be a difficult matter to remove it. Curiously enough the cup has been preserved unbroken. It is probably a late imitation of one or other of the true sigillata forms mentioned above.

#### VARIANTS OF DRAGENDORFF FORM 50

21. (Fig 5) (British Museum).

Non-sigillata pedestal cup, the bowl portion hemispherical in contour and furnished with an overhanging lip. The interior is in two planes, like the interior of form 45. The pedestal footstand recalls the footstands of older Hellenic pottery forms. The paste is fine, almost white in colour, and hard, and the red glaze, which is thin, has never entirely covered the cup. This cup does not appear to have any direct relationship to sigillata vessels, although it may be an earlier member of the same family to which Drag. form 50 belongs.

22. (Fig 5). Form 50A. Restored from fragments of two London examples at the Guildhall Museum.

23. (Fig. 5). Form 50B. London (Guildhall Museum).

Both are variations of the pedestal cup Dragendorff form 50 from which they differ markedly. Form 50 possesses a solid stand and base whereas the pedestals of these two are hollow. Letters have therefore been added to the form number as in the case of Form 22 above.

Fig. 22 is neither more nor less than a small form 36 with decoration *en barbotine*, mounted on a pedestal. To the two separate examples from which Fig. 22 was drawn must be added one in the Stanfield collection (from the Bank of England) and others, in the British Museum, at Richborough and elsewhere.

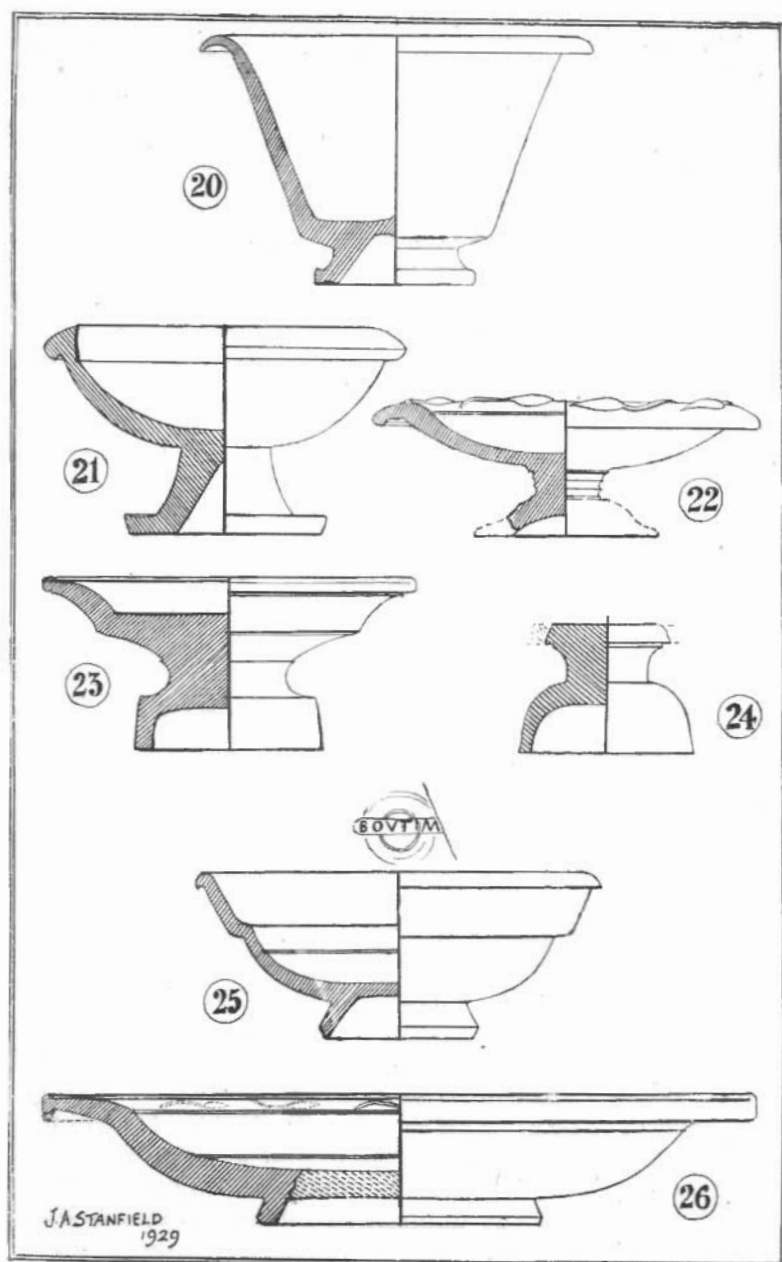


FIG. 5

The glaze, as well as the general workmanship of all these examples of form 50A, especially in the neat grooves of the necking of the pedestal, are excellent and point to the first century as the date, and South Gaul as the district of manufacture.

Whereas no. 22 (form 50A) is built up on a system of curved contours, no. 23 (form 50B) offers the contrast of angles. The upper portion of the lip is similar to that of forms 46 and Curle type 15. The necking between the tray and the pedestal is thicker than in the case of no 22, and less elegant, the grooves being omitted, and a single line taking their place. The pedestal as compared with the other pedestal cups, has a sharp and not a rounded shoulder, while internally it is lower. The effect of this is greatly to extend the solid area of the vessel. The glaze is good and the colour is on the light side. The upper portion is well executed but the pedestal not so well done. This is presumably the same vessel as reproduced (after Wright) in Oswald and Pryce, (A) Pl. lxix, 3.

As forms 35 and 36 are earlier in origin than forms 46 and Curle 15, so this bowl may be assumed to be later than the variant form 50A (no. 22) and of second-century date.

A third variety of pedestal cup, which may be termed form 50c, has recently been found in London. It appears to belong to the same service as the plate and cup illustrated in Fig. 10, 47 to 50.

24. (Fig. 5). Aldersgate Street (London Museum, A.25381). Pedestal of a cup similar to the foregoing, whether of form 50A or 50B, too little remains to determine. The rounded shoulder is more like the pedestal of 50A but on the other hand there is an absence of grooving in the necking.

25. (Fig. 5). Form 27, stamped BOVTI M (King William Street; London Museum, A.22666). The most marked change in the contour of form 27 is found in the profile of the upper part of the wall, undergoing, as it did, a progressive loss of curvature. In the present example this part of the bowl has lost even the diminished fullness it possessed in the Flavian period, and has become almost, if not actually straight, at the same time projecting over the lower part of the cup. The rim also has been modified and resembles a bird-beak moulding in section. Internally a deep groove



is present about a quarter of an inch below the line of constriction, but grooves on the interior of the lip, as in earlier examples of this form, are absent. The footstand comes to a sharp edge at its contact surface.

A similar cup has been found by Mr. E. B. Birley in a Hadrianic deposit at Birdoswald. In his specimen, however, although the rim is as straight as in the present example, the internal groove just below the lip is present, though there is no trace of the deep groove below the line of constriction.

26. (Fig. 5). Old General Post Office, North (Guildhall Museum). Although of a differing period, no. 26 may be described as an example of the companion dish to the small bowl Ritterling 14. Too little of the plate remains to show whether it possessed strap handles or not, but judging from a Ritterling 14 in the Stanfield collection (of which there is enough to show that no handles were present) it would be reasonable to assume that this plate was without handles.

The rim was decorated *en barbotine*, and the dish is much shallower than the two examples figured by Oswald and Pryce (A), Pl. liv, 2 and 2A, which are earlier. The present example is probably Hadrianic.

#### A CYLINDRICAL DECORATED VESSEL WITH EVERTED LIP

27. (Fig. 6). Fish Street Hill (Guildhall Museum).

28. (Fig. 6). Colchester and London (British Museum).

Of the two fragments from which Fig. 28 was drawn, one, giving the upper portion, was found at Colchester (Walters (H) M.1001, Pollexfen Collection 1870), and the other, giving the base, in London (*Ibid.* M.1027, Roach Smith Collection).

These two fragments are attributed, in the British Museum catalogue, to two different forms, M.1001 being described as form 11 and M.1027 as form 30. Some years ago Drs. Oswald and Pryce pointed out that the fragments belonged to a unusual form, embodying characteristics of both forms 11 and 30.

The lip in its internal profile and overhanging rim does indeed resemble that of the krater type A, but its external profile does not follow the same line but juts

out from the wall of the vessel at approximately a right angle.

The rest of the vase, including the footstand, resembles form 30, except that the junction of the wall with the base takes an uninterrupted curve, thus lacking the saucer-like dip which is characteristic of form 30. Furthermore this lower or carinated portion is decorated.

The footstand is elaborate, and deeper than the base of contemporary examples of form 30. Externally three narrow but well-marked fillets rise above the prominent basal moulding, and three more are present in the interior of the base. The contact surface of the foot-ring is set at a decided slope, so that the bowl rests on the interior edge of the foot-ring.

Within the bowl itself, just below the springing of the rim, there are two narrow grooves set close together, as in the type A krater and form 30.

The decoration of the vase is distinctive and, although simple, has an effect of richness. It is divided into two parts by a plain band: one part decorating the whole of the wall above the carinated base, and the other decorating the carinated surface itself. The upper scheme consists of a series of vertical fillets which give a deceptive fluted appearance to the bowl. At the head and foot of each fillet are three little beads set horizontally, and little festoons connect each fillet.

Below this scheme is what appears at first sight to be a moulding similar to the central moulding of form 29, but this also is deceptive. In reality it is nothing more than the plain surface of the bowl interrupted by two very fine horizontal fillets. Below this again is a series of vertical bead-rows continuing the lines of the upper portion and having the little festoons inverted, so as to form a continuous arcade.

The rarity of such a style of ornament will excuse its description in such detail. A similar scheme occurs on a rare Lezoux form 11, of Claudian date, illustrated by Déchelette (K) Fig. 99.

A decoration somewhat similar also occurs on the lower frieze of a form 29 of a contour so full that it cannot be far off in time from the krater, form 11 (*Ibid.* Fig. 105) also of Lezoux fabric. In both the examples quoted,

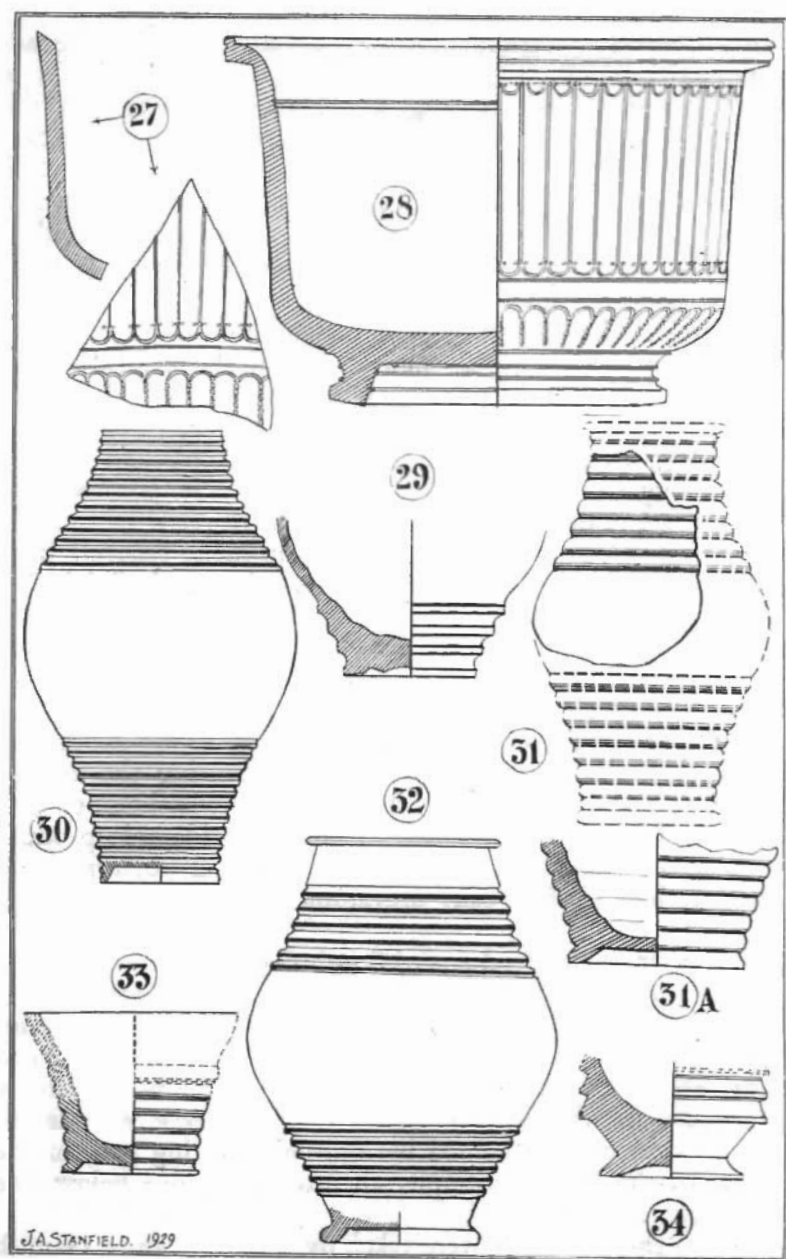


FIG. 5

however, the resemblance is confined to the arcade arrangement of 28 (Fig. 6) and not to the little festoons.

As regards no. 27 (Fig. 6), since the drawing of this and no. 28 were made, other and larger fragments have been found, sufficient fully to confirm that this bowl is similar in every detail to the British Museum fragments, with the exception that the pot is rather smaller and of slightly later date, judging by a small inferiority of glaze and workmanship.

Nos. 27 and 28 are of pre-Flavian date.

Knorr (C) 95, B figures a South Gaulish bowl which embodies elements of forms 11 and 30 and dates it to the mid-first century. Although the actual rim is wanting, its eversion is evident. The footstand is high and suggests the influence of form 11. It possesses the saucer-like basal dip typical of form 30.

This South Gaulish form differs in many respects from the Lezoux examples found in London and Colchester (nos. 27, 28), but it is quite clear that in the early phases of the industry both in South Gaul and at Lezoux unusual forms, bearing characteristics of forms 11 and 30, were occasionally produced.

The question whether these unusual forms should be regarded as developmental, thus representing the earliest phase in the evolution of form 30, or whether, on the other hand, they are aberrant or accidental productions according to the fancy of individual potters under the influence of already prevailing types, is an interesting one.

So far as the products of South Gaul are concerned the question is readily answered, for all the earliest examples of form 30 are true to type. They were obviously imitations of the approximately cylindrical Arretine bowl as produced by M. PERENNIVS (Chase (F), Fig. 128; bowl in Musée Lapidaire, Nîmes). Both these bowls have footstands, plain rims clearly defined by a circular fluting and, in the case of the Nîmes example, an internal groove below the upright rim.

All these features were taken over by the South Gaulish potters and reproduced in their early examples of form 30.

On the other hand, the evidence from Lezoux is less explicit and it might be conjectured that the fragments

nos. 27 and 28 represent the earliest form of the cylindrical bowl as produced at this pottery.

64. (Fig. 13). London, Roach Smith collection (British Museum) illustrates a true form 30, decorated with the vertical fillets, as nos. 27 and 28. It is evidently a developed example of the earlier form represented by nos. 27 and 28 and lends some support to the above suggestion.

It would not be unreasonable to surmise that the Lezoux form represented by nos. 27 and 28 is ultimately derived from Form 11, Type B, and not directly from an Arretine cylindrical form, in which case the everted rim, the slightly concave wall, the decoration of the lower carinated portion and the high footstand with its mouldings would be sufficiently accounted for.

But much more detail-evidence is required before the question can be satisfactorily answered.

#### A RIBBED BARREL-SHAPED TUMBLER

29 (Fig. 6) Leadenhall Street (London Museum, A.27000).

30 ( do. ) London Wall (British Museum).

31 ( do. ) Leadenhall Street (Stanfield collection).

31A ( do. ) London, Roach Smith Collection (British Museum).

32 ( do. ) Colchester (British Museum).

33 ( do. ) London (Guildhall Museum).

34 ( do. ) London (Guildhall Museum).

Seven examples of a small barrel-shaped vessel which may conveniently be described as a tumbler.

It is furnished at approximately the upper and lower thirds of its height with a series of horizontal mouldings, variable in number and character, the central portion or greater circumference of the vessel being left plain.

The following chronological sequence may be tentatively suggested.

The earliest example, from considerations of texture, glaze and moulding, would appear to be no. 31, there being indeed little difference between it and no 31A. No. 33, although the horizontal mouldings are still full and set close together, is probably a little later. Still later comes

no. 32 with narrower ribs and more space between them. Next, no. 30 in which the mouldings are narrower and more numerous, followed by no. 29, where the nature of the mouldings change, and they become flattened with a concave area between each moulding. Lastly, in chronological order, would come no. 34, in which the ribs assume an appearance somewhat like the eaves of a pagoda.

Somewhat similar (but only so far as the ribbed mouldings of no. 29 are concerned) is Ludowici's sigillata beaker type Vc (Ludowici (C), p. 276), but here the mouldings occupy the space left plain in the above examples and the vessel is wide-mouthed, somewhat globular, and possesses a separate footstand.

These vessels were probably made in imitation of the barrel-shaped vessel, in coarse ware, which was produced throughout the Roman period, especially in eastern Gaul. As no knowledge of the circumstances of their discovery exists, it is difficult to give them precise dates, but their form and their absence from scientifically excavated early sites indicate that they were manufactured during the second or third centuries.

The form is also recorded at Silchester and Corbridge; see T. May. The pottery found at Silchester, 1916. Pl. xxxi, 27.

*Form 31, variants.*

35. (Fig. 7). London (Stanfield collection).

65. (Fig. 14). Upchurch (British Museum, M.1985, signed CSBIMANVS).

The novel feature of these variants is the internal quarter-round moulding at the junction of wall and base, probably derived from the first century form, 15/17.

Oswald and Pryce (A), p. 175 and Pl. xliii, 43, figure one example from Corbridge and mention another at Rough Castle, the latter signed DOVECCV, both Antonine in date. Another example of Antonine date is illustrated in the Forden Gaer Report, 1928 (*Arch. Camb.*, S65), and two others have recently been found in Coleman Street and are now in the Guildhall Museum. Of these two, one is very like no. 65, and the other is probably later in date, having a narrower internal moulding.

No. 35 is furnished with a bold three-quarter round

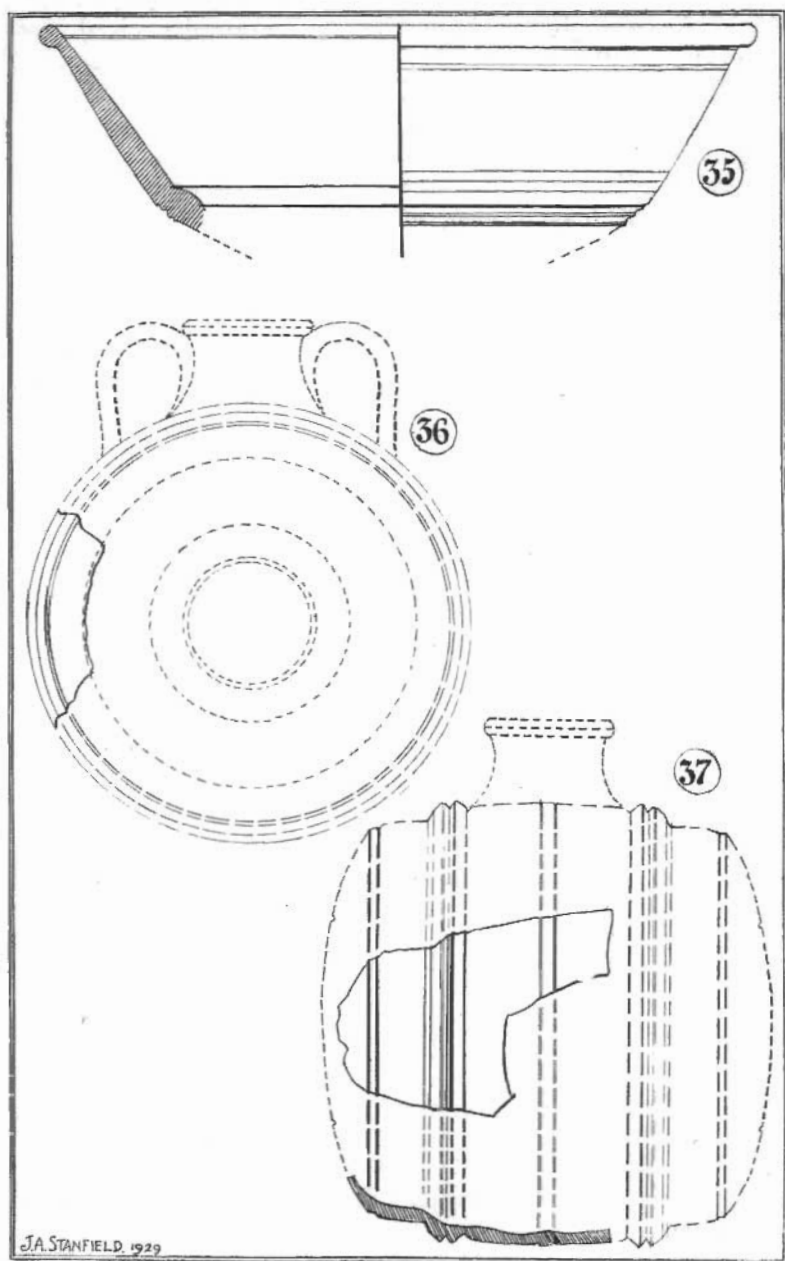


FIG. 7



lip, a feature absent from the two examples cited by Oswald and Pryce, and also from no. 65. It should be noted that the cavetto moulding is present at the external junction of wall and base. The glaze is high and the fragment well moulded. As the base is wanting, there is no saying whether it rose towards the centre or not.

In no. 65 (OSBIMANVS), which is practically complete, the internal quarter-round moulding is slighter, and the base rises very high in the centre. The internal groove below the lip is present as in no. 35, and also the cavetto moulding, but in a less sharply cut form on the exterior. The potter OSBIMANVS worked in the Hadrian-Antonine period. The presence of the quarter-round moulding in form 31 is very probably confined to Central Gaulish examples.

36 and 37. (Fig. 7). Copthall Court (London Museum, A.21042).

A small piece of a bottle or flask, of which, so far as is known, only one other example has been found. See Knorr (C) Text, Fig. 33, Nymegen.

It is fairly evident that the present specimen must have been wider laterally and consequently more globular than the Nymegen bottle. The fragment comprises a portion of the side and a small part of the front (or back), the latter not being extensive enough to show whether the vessel was decorated or not.

The neck (and handles in the front view no. 36) have been tentatively restored on the lines of Déchelette form 63 (Déchelette (K) Pl. iv), but the feet have been omitted in the drawing.

Knorr's flask is dated to the Nero-Vespasian period, but the London fragment looks later. It has the appearance of Lezoux ware.

#### DRAGENDORFF FORM 16

38. (Fig. 8). Lothbury (London Museum, A.28071).

39. (Fig. 8). Bishopsgate Street (London Museum, A.25501).

Although not strictly variants of the type form these two plates are illustrated because, though nearly of the same period, they differ appreciably from each other. In



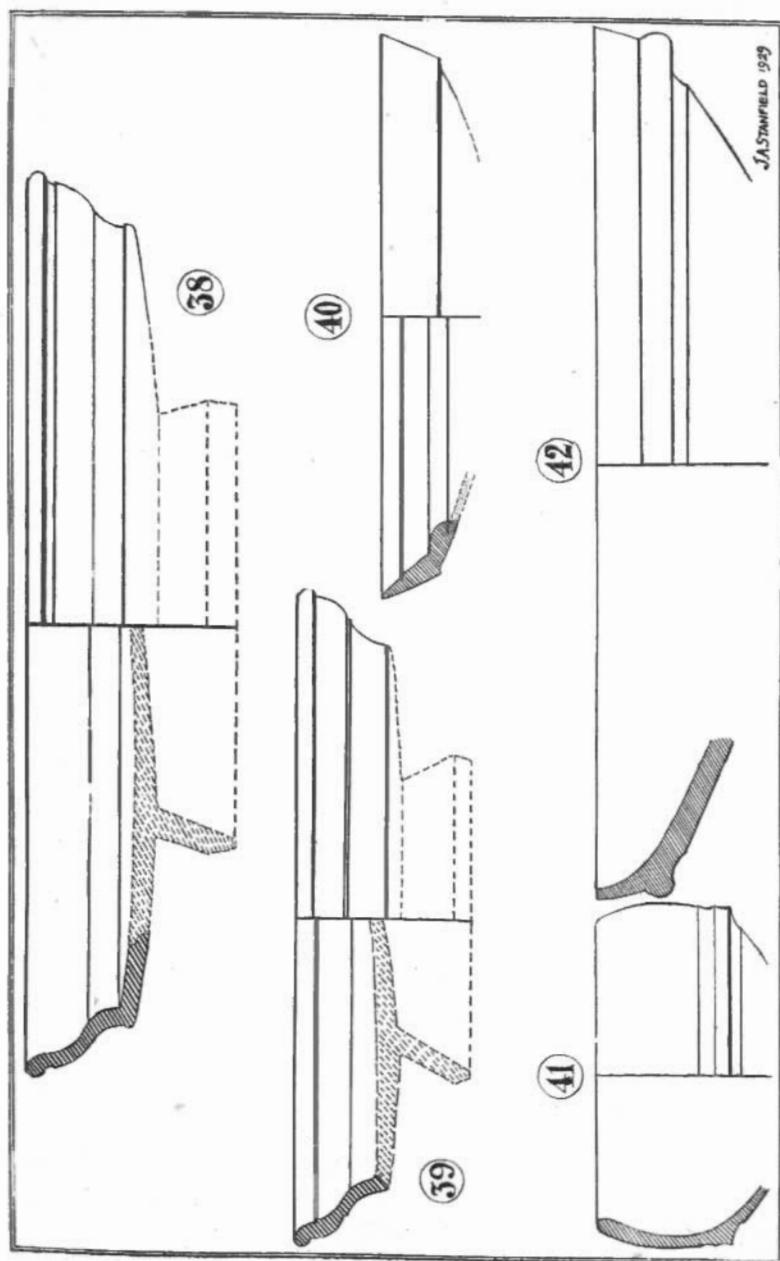


FIG. 8

the case of no. 38 the external convex portion of the wall at its upper edge projects from the plane of the plate, leaving a slightly sunk area between it and the rim, a peculiarity noticed in the Arretine form Loeschke type 7A. No. 39 has no trace of this projection but, on the other hand, has a well-marked rebate between the external convex and concave portions of the wall; this is absent in no. 38, its situation being indicated by an extremely fine line. Again, under the external concave portion of the wall of no. 38 the base projects like a keel, while in no. 39 the corner is simply rounded.

Internally no. 39 possesses a groove just below the lip, whereas there is no trace of this in no. 38. Both footstands are missing, and all the lower portion of no. 39. No. 38 is probably Claudian, no. 39 most likely Neronian.

*Form 15/17 variants.*

40. (Fig. 8). London (Stanfield collection).

66. (Fig. 14). Stamped IINIBINI-M (first N reversed), Lombard Street (Guildhall Museum).

No. 66, which will be taken first, has a straight, outwardly sloping wall on the lower exterior portion of which are three grooves. Intervening between the wall and the base is a concave moulding approximately agreeing with the quarter-round moulding at the interior junction of base and wall. The internal fillet below the lip is prominent, and the base rises in the centre. Good smooth glaze.

No. 40, of which only the wall, the internal moulding and a small portion of the base remain, is simpler. No concave moulding below the angle of the wall is present; on the contrary the base is slightly convex. A slight rebate in the interior corresponds to the strongly marked fillet in no. 66, and the set of the wall is more oblique. The glaze is rather rough. The wall of the vessel is plain, not grooved, a very unusual feature.

It will be observed that in no. 40 the wall external to the quarter-round moulding is thickened and bevelled whilst in no. 66 it is hollowed out or fluted. Both these features occur on Claudian and Flavian examples of this form and they are therefore, in themselves, not of chronological significance (see Oswald and Pryce (A), Pls. xlii,

xliii). ENIBINVS was a Flavian potter of uncertain provenance.

Both plates appear to date from the late first century.

No. 40 with its plain wall appears to be the forerunner of the variant of form 31 with a quarter-round moulding (see nos. 35, 65). If this plate is of Lezoux manufacture, a chronological sequence at that pottery-site is suggested.

41. (Fig. 8). Bishopsgate Street (London Museum, A.25501).

A cup of very uncommon section, lacking the foot. Two grooves separate the incurved wall from the base which it overhangs. The glaze is dull and the colour is on the dark side. Apparently Central Gaulish ware and probably of the late second century.

42. (Fig. 8). Bank of England (Stanfield collection).

A shallow bowl or dish with a very short upper wall, a thick half-round moulding between it and the base, and a concave moulding immediately under the convex one as in Drag. form 44. Below this the base runs along almost straight. The glaze is not good, and the colour is inclined to be orange-red.

A bowl with a similar short upper wall on which are little medallions is given by Ludowici (D) Fig. 33, p. 251.

No. 42 is probably East Gaulish ware and late second century in date.

*Form 34, variants.*

43. (Fig. 9). London (Guildhall Museum).

61 and 61A. (Fig. 13). London, Roach Smith Collection (British Museum).

In no. 43, which is only a small fragment, the wall takes the form of a band slightly set off from the lower wall. A very small portion of the lower part of one of the loop handles and a portion of the flat lug above the handle served to identify the form, which is similar to the Antonine example from Newstead (Oswald and Pryce (A) Pl. lii, 8).

No. 61, on the other hand, is very much nearer Dragendorff's type form, being almost as shallow. The flat lug over the loop handle is comparatively large, and a view of it is given in no. 61A.

It is interesting to record that this kotyle (no. 61), whether directly derived from Augustan sigillata or from a metal prototype, is finished with a metallic glaze, rather similar to that of modern lustre ware.

No. 43 is probably Antonine in date, but no. 61 appears to be earlier.

44. (Fig. 9). Tabard Street, Southwark (London Museum, A.11527).

A large plate, the rim decorated *en barbotine*, and showing the double curve in the interior possessed by an example in Ludowici (D) Fig. 26, p. 250.

This plate is probably East Gaulish and may be considered to be a late variant of form 36, notwithstanding the double curve of its internal profile. The basal interior is decorated with a large rouletted circle, as on forms 31, 18/31 and 18 of the large size. The 'decoration' is composed of two rows of S-forms with a third row, punctuated by straight strokes. In colour dark, glaze dull but good. Probably third century.

45. (Fig. 9). London (Guildhall Museum).

This fragment also approaches form 36 in section, and is of a dull red, almost brown glaze, thinly applied. The decoration is harmonious, in colour at least. The scroll and the small studs are in cream-coloured slip, but the larger bosses outside the scroll are orange with cream-coloured centres. The bird, apparently of the pheasant kind (inverted in the drawing), is in higher relief, and was most probably separately applied. It is much chipped, but traces of its attachment to the rim remain, and have been shown as dotted lines on the drawing.

A similar bird occurs on what appears to be the overhanging wall of form 43 (Ludowici (D) Fig. 21, p. 250).

In section the piece is inelegant, and on this account, and taking into consideration the method of decoration, may be taken as East Gaulish work of the first half of the third century.

46. (Fig. 10). London (Guildhall Museum). Dragen-dorff form 44, with upper wall decorated *en barbotine*. This style of decoration is not commonly used on this form. Probably East Gaulish ware of late second and third century date.

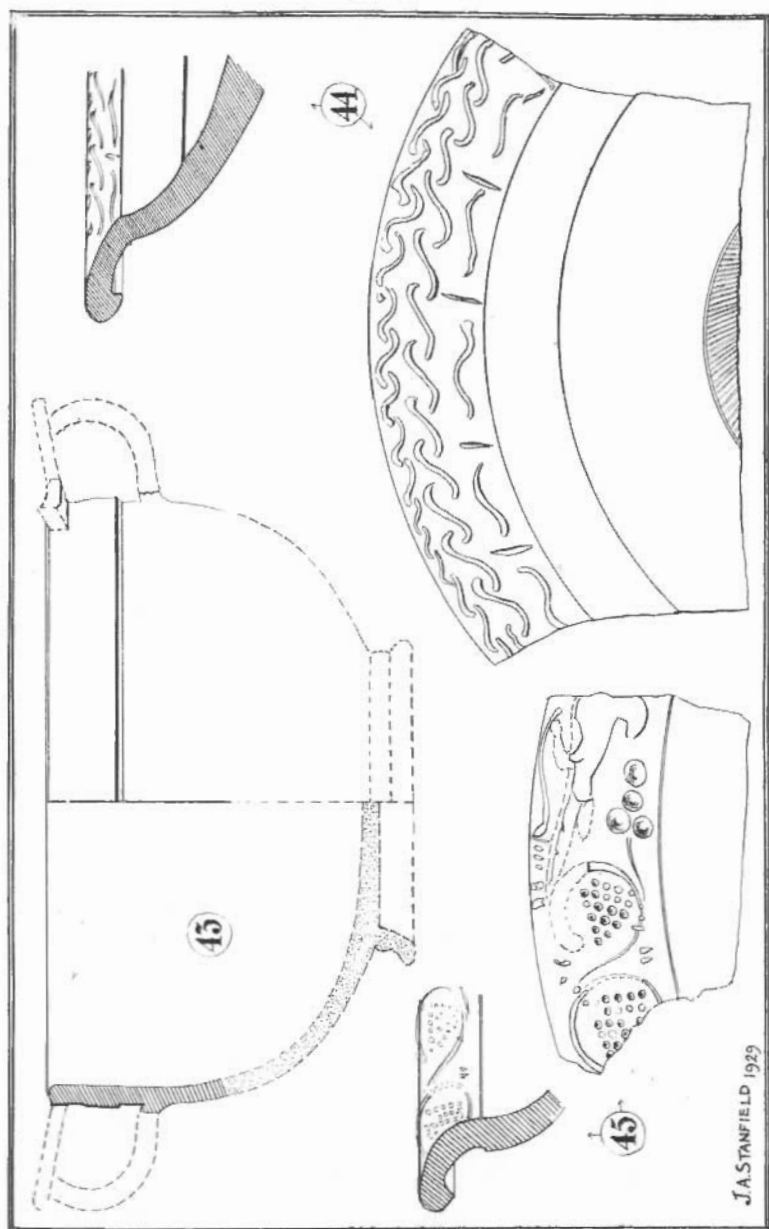


FIG. 9

Fig 10.

47. Barge Yard (?) (Stanfield collection).

48. London (Guildhall Museum).

49. Moorgate Street (London Museum, A.23511).

50. Wallbrook (Guildhall Museum).

These forms comprise a cup of two sizes, and two plates, with their lips decorated *en barbotine*. The cup is somewhat similar to form 46, but the plate with its angular wall formation is quite distinct from other plate forms.

No. 48 is characterised by a very low footstand, a wall of slight curvature, and a much everted lip which is roughly parallel to the line of the base. The rim is decorated *en barbotine* in a similar manner to form 36. No. 48 is similar to the example dated Claudius-Nero figured in Oswald and Pryce (A), Pl. liii, 1, which has an even more inconspicuous footstand. The London plate is later than that figured by Oswald and Pryce and should be dated to the Nero-Vespasian period.

No. 50, with its straighter wall and rounded base, is Nero-Vespasian or early Vespasianic, for the glaze is excellent. Another example of early date is figured by Oswald and Pryce (A), Pl. liii, 20, and the form is also figured by Holder (L) Taf. ix, 13. Fragments representing five more examples, all from London, are in the Stanfield collection.

The cup is comparatively shallow. The lip of no. 49 is a trifle more curved than the rim of the smaller cup no. 47, and there are minor differences in all the four specimens illustrated. Nevertheless it can be said that the more they change the more they are the same thing. Cups of this type occur in the second century and persisted down to its end, as at Niederbieber (Oswald and Pryce, (A), Pl. lv, 24). It is however possible that the type began to appear in the first century.

Fragments representing three more specimens of the smaller cup, no. 47, are in the Stanfield collection.

51. (Fig. 11). Princes Street, Poultry (London Museum, 29.83).

A remarkably fine example of Walters form 81, as far as possible removed from Dragendorff form 44, adorned by a pair of stalked buds or leaves *en barbotine* repeated four times round the bowl. The high bold shoulder and the

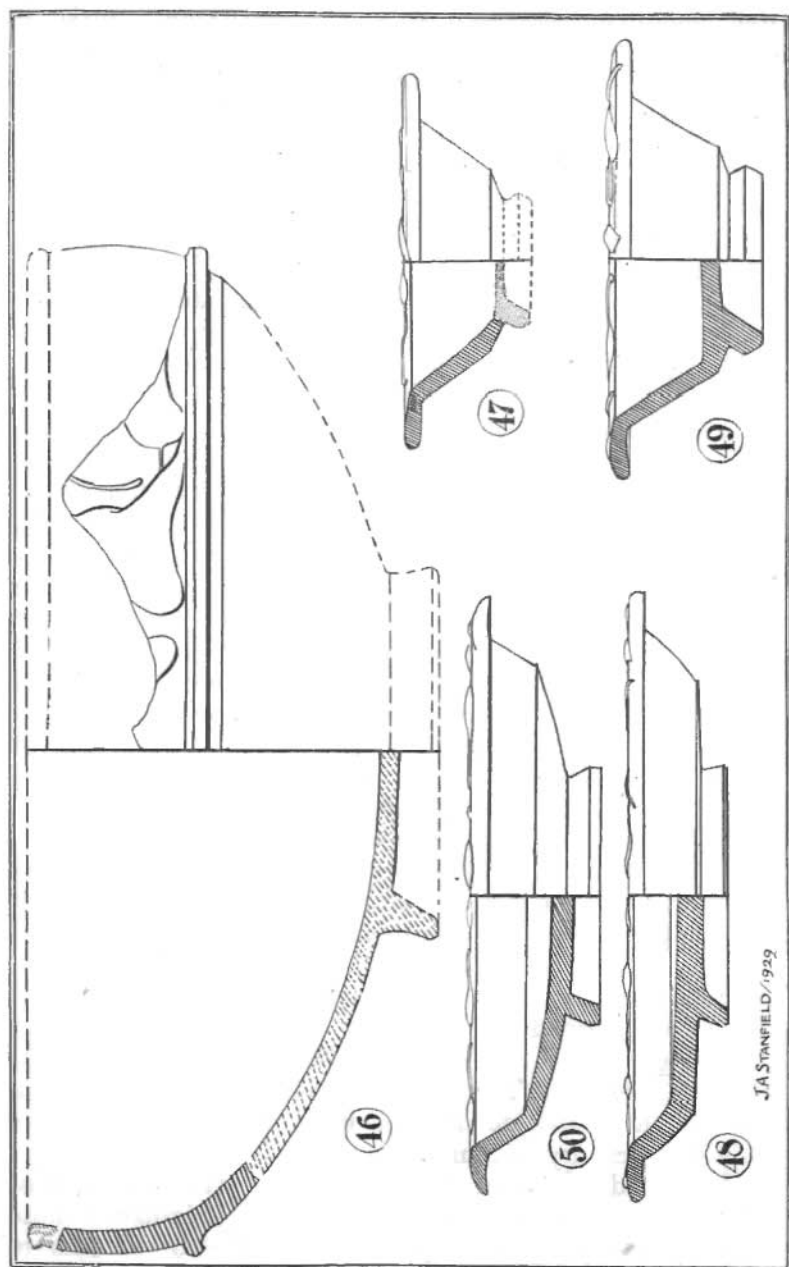


FIG. 10

well moulded lip (taken with the decoration), make it almost a variant even of Walters 81, which has no separate lip, neither has it the fine interior groove. The bowl is not complete and no potter's stamp appears on what is preserved. In view of the bold moulding of the lip, a feature of the associated form 44, the middle of the second century would be about the date of the bowl.

52. (Fig. 11). Roach Smith collection (British Museum).

53. (Fig. 11). London (Guildhall Museum).

No. 52 is a flat stand with a flat lip, the wall of which only very slightly rises above the base.

No. 53 is a flat stand with a full round lip, rising very slightly above the base.

Examples of stands with the round lip are figured by Oswald and Pryce (A), Pl. lxxvi, 2 and 4, from Colchester and Silchester respectively. The Guildhall stand no. 53, while not so elaborate in its under mouldings as the Colchester one mentioned, is not yet so simple as the Silchester example, and comes probably between the two in date.

No. 52 is neater and has a higher foot-ring. It is doubtless earlier than the other, possibly late first or early second century, while 53 is probably as late as the middle of the second century.

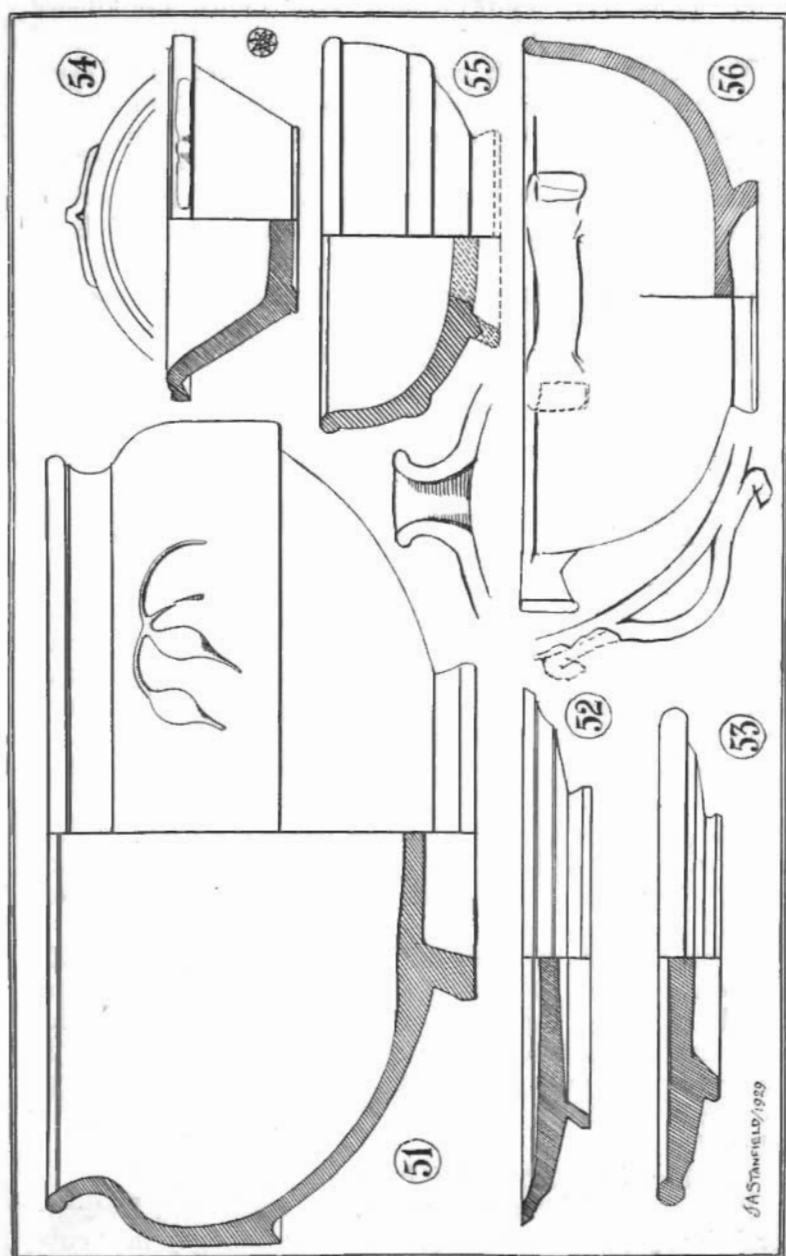
54. (Fig. 11). London (Guildhall Museum).

An interesting little bowl without a separate footstand, an overhanging lip which, be it noted, falls below the 'turn-over' of the rim, and small strap handles of a smaller and simpler type than the handles of form 42.

The colour is light, and the glaze soft and smooth, approaching the Italic in character. An eight-bladed rosette is stamped on the basal interior, as occasionally occurring in the first century (Oswald and Pryce (A) Pl. iii, 7, Form 29, Tiberian). Its date is uncertain, but in view of the above details, the bowl is probably of fairly early first-century manufacture.

It should be noted that the closely attached handles, which are of an uncommon type, are exactly similar to those of a cup of form 42, having an applied mask of Medusa in the basal interior, 'suggestive of the influence of Cales ware' (Oswald and Pryce (A) Pl. liv, 6).





55. (Fig. 11). Old General Post Office Guildhall Museum).

This cup, of which examples are not common, does not appear to have been hitherto noticed. It is in reality a small Dragendorff form 44, and is probably of the same service. Central Gaulish ware of Antonine date. Two further examples are in the Guildhall Museum, and another fragment, bearing the unmistakable orange-red of East Gaulish ware, is in the London Museum (A.28541).

56. (Fig. 11). Borough (London Museum, A.12096).

A bowl of the same shape as Ritterling type 9, but rather larger and fitted with strap handles and a spout, embellishments, it is believed, not previously met with on this form. South Gaulish ware of Nero-Flavian date. Separate sketches are given of the spout and handle as seen from above.

57. (Fig. 12). Tokenhouse Yard (British Museum).

A bowl which can only be designated form 44/81, as it combines the flange of the first with the everted lip of the second form. It is also peculiar in this respect, that the profile of the bowl does not follow the usual hemispherical line usually only interrupted by the flange, but assumes an angular appearance, taking two distinct curvatures with the flange at the angle.

Ludowici's type Sn is a similarly aberrant form, but has not the squarish appearance of no. 57.

The glaze is dull and matt and the vessel has a rather late look. Central Gaulish ware of late second century date.

58. (Fig. 12). Cheapside (British Museum, Roach Smith collection).

A plain bowl with an outwardly concave upper wall and convex base, the two being divided by a prominent moulding. The thickness of its section precludes the possibility of the bowl being of very early date, but it is good ware and well glazed. If it be not an imitation in plain ware of form 29, it is probably derived from a Belgic form.

59. (Fig. 12). London (Guildhall Museum).

Portion of the straight wall of the mortarium Dragendorff form 45, decorated (barbarously enough) in 'cut-glass' technique. These oval incisions accompanied by the straight wreaths are found on a vase from Westerndorf

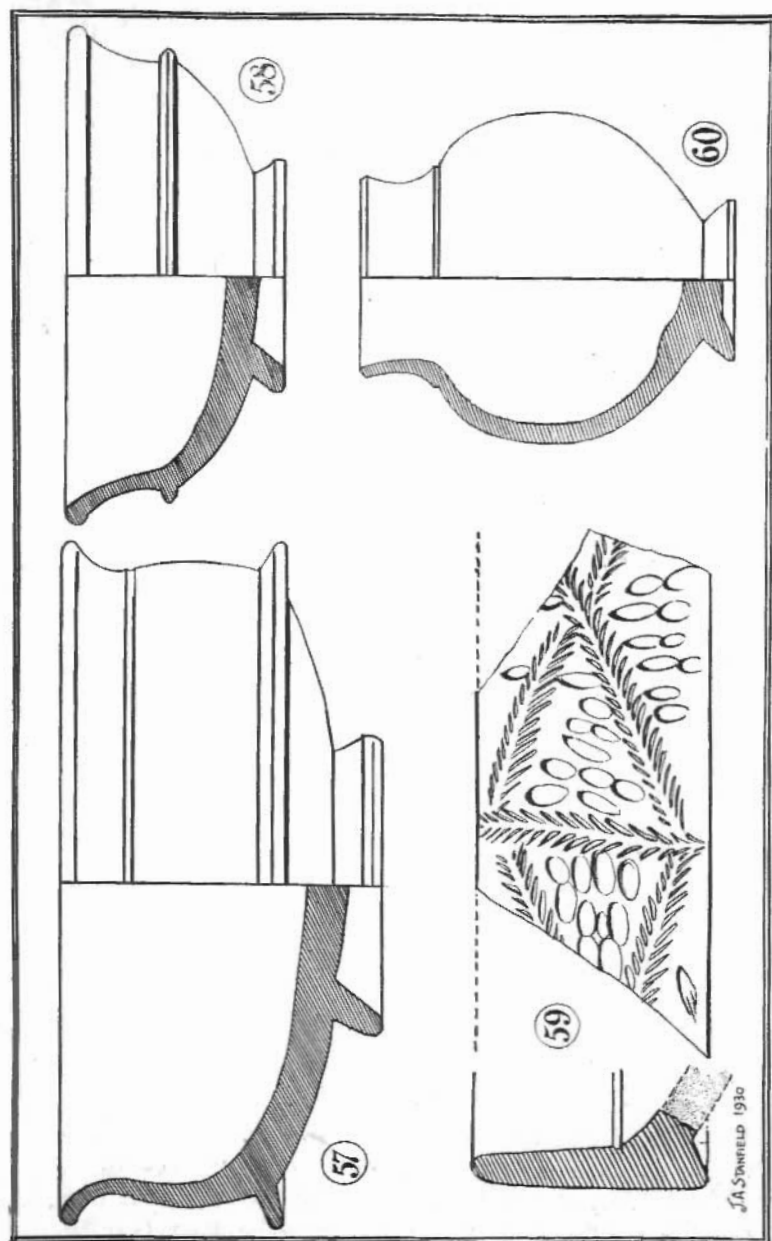


FIG. 12

(Oswald and Pryce (A), Pl. lxxix, 7) dated to the first half of the third century. There is nothing to indicate that no. 59 is not of the same period. The great thickness of the wall will be noticed as well as the corresponding increase in width of the internal groove (see also no. 70—Fig. 14).

60. (Fig. 12). London (Guildhall Museum).

A neat little vessel of vase form, well glazed, having the appearance of Central Gaulish fabric, probably of mid-second century date. It bears an evident relationship to late types Ludowici's Vd and others illustrated by Oswald and Pryce (A), Pl. lxxix, 2, 3, 4 and 6, of which it is a probable forerunner.

61. (Fig. 13). Referred to under no. 43 (Fig. 9).

62. (Fig. 13). London (Guildhall Museum).

Neck and mouth of a small vase with a neat moulding at the base of the necking. Probably the body was bulbous. The colour is inclined to orange, and although the glaze is good it is by no means high. No other examples appear to have been found. Ludowici (D), Fig. 63, p. 260, shows a phial decorated in 'cut-glass' technique, which has a similar funnel-shaped neck.

63. (Fig. 13). (London Museum, A.26340.)

Neck and handles of a bottle very like Ludowici's type Kb and Ka (Ludowici (E), p. 276). The fragment is typically East Gaulish work of late second or early third century date.

64. (Fig. 13). Referred to under nos. 27 and 28 (Fig. 6).

65. (Fig. 14). Referred to under no. 35 (Fig. 7).

66. (Fig. 14). Referred to under no. 40 (Fig. 8).

#### A SMALL AMPULLA WITH PROJECTING FLAT LIP

Fig. 14.

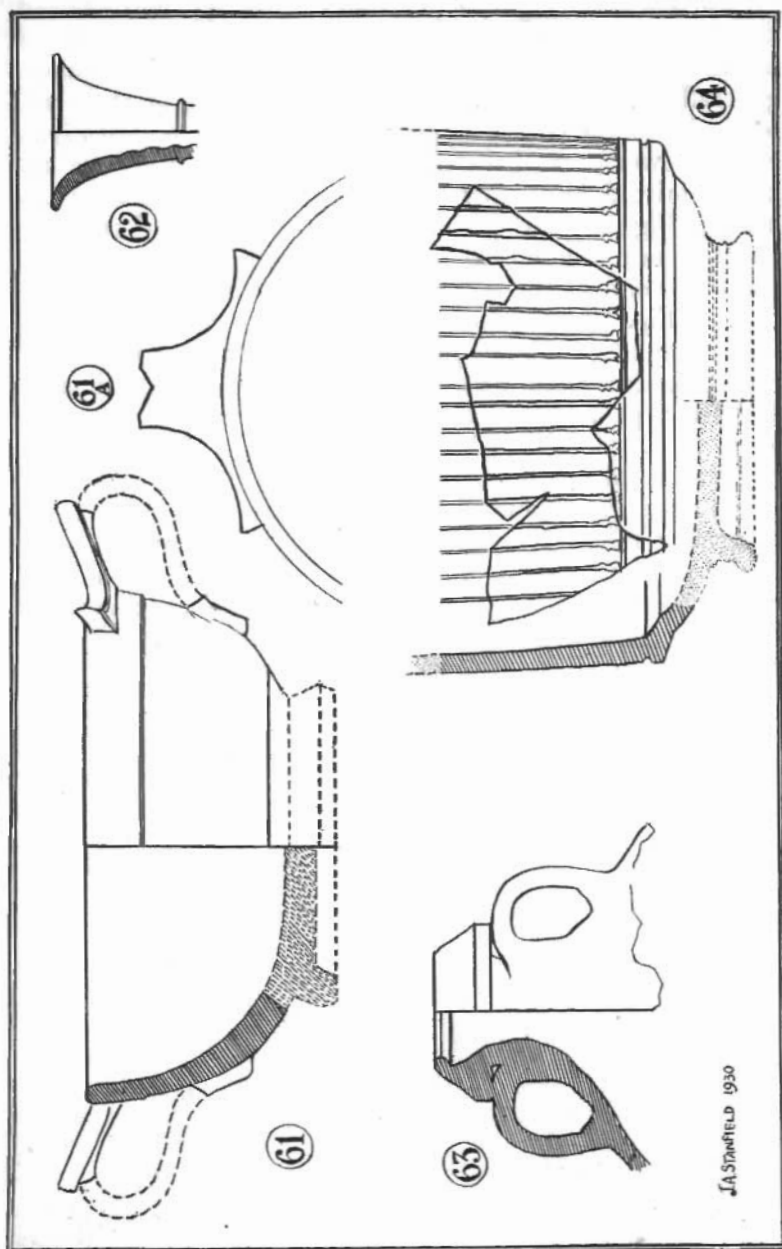
67. Dymchurch Sea Wall (British Museum).

68. London (Guildhall Museum).

69. London (Guildhall Museum).

One complete example and two rims of the same type as the jug at York (Oswald and Pryce (A), Pl. lxxxiii, 2, from May.) Nos. 67 and 68 are probably Central Gaulish, but no. 69 is lighter in colour and may be East Gaulish.

70. (Fig. 14). Lympne (British Museum, Roach Smith Collection).



Portion of straight upper wall of form 45, with incised decoration. The glaze, if the coating may be so termed, is a bright vermilion orange in colour, and the fragment generally is very coarse. The interior profile of the wall, formerly straight, has apparently become one with the curved lower part of the bowl, and the interior groove has been omitted altogether. It is even later in date than no. 59 (Fig. 12) and may be assigned to the third century.

It is not difficult to realise that this bowl was made when the end of the Terra Sigillata industry was at hand.

71. (Fig. 14). Ransom collection (British Museum).

Fragment of a vase, probably a variant of Déchelette form 72, decorated with applied relief. The head is of Semitic type and seems similar to that on the example given by Déchelette (K) Vol. ii, p. 185, k). Lezoux ware, of late second century date.

My thanks are due to Drs. T. Davies Pryce and R. E. Mortimer Wheeler for advice and help in the preparation of this paper; to Mr. Quintin Waddington of the Guildhall Museum, who has very kindly brought some specimens to my notice; and to Mr. T. D. Kendrick of the British Museum for the facilities afforded to me.

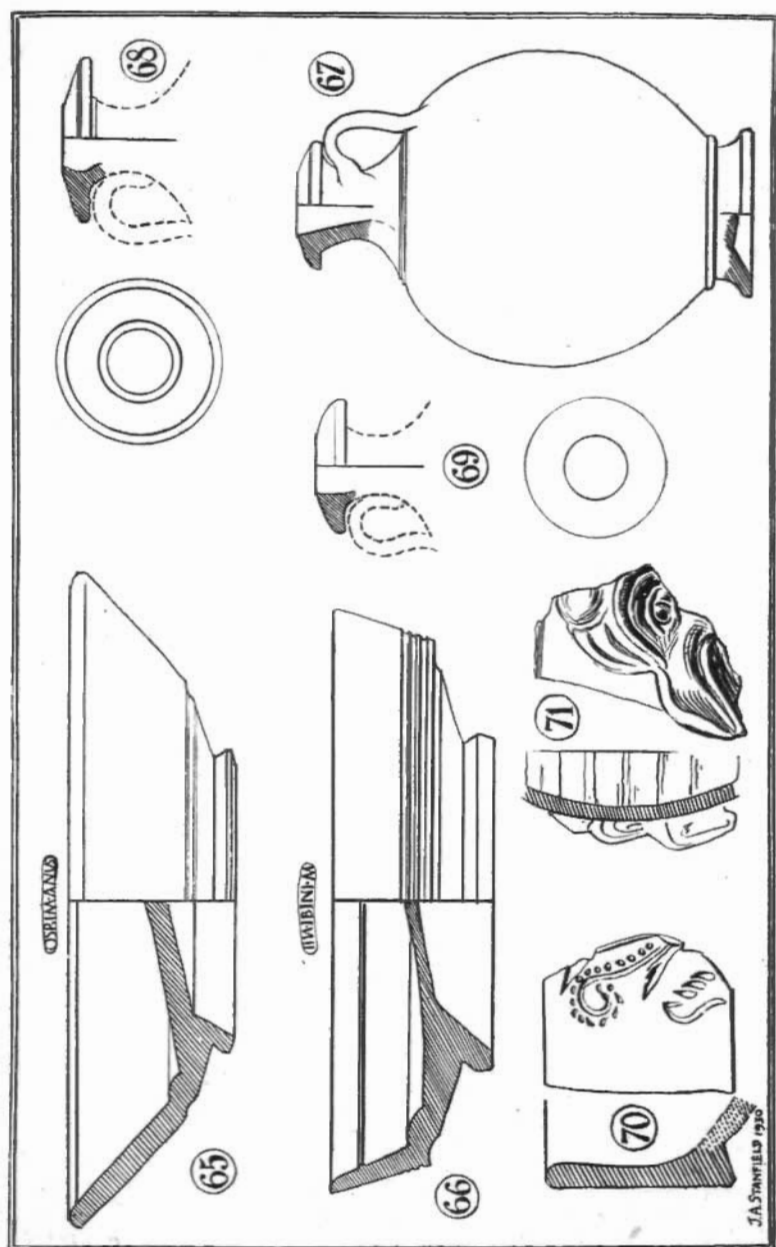


FIG. 14