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## ABSTRACT OF THE THESIS

The purpose of this thesis is to re-assess the work of Dr. Felix Oswald on the Oswald-Plicque Collection of samian pottery. The Oswald-Plicque collection was the personal samian collection of Dr. Oswald and was acquired by Professor Eric Birley for Durham University in 1950. It is now at the Museum of Archaeology, Durham. The first part of the thesis describes the history of the Collection. Its importance to samian specialists is discussed and a brief account is given of its organisation before and after arriving in Durham.

The second part of the thesis analyses the Central Gaulish ware in the Collection. Dr. Oswald wrote brief notes and names on the back of each sherd indicating the potter to whom he attributed the piece. Each potter is discussed alphabetically, and an opinion is expressed as to the accuracy of Dr. Oswald's classifications.

The third section of the thesis discusses the South Gaulish ware. Dr. Oswald wrote more extensive notes on the South Gaulish sherds and these have been recorded in full. The sherds have been divided on the basis of date rather than potter, and the accuracy of the dates given for each sherd is assessed.

Finally the work of Dr. Oswald on the Collection is placed in the context of his times. It is concluded that many of the sherds are incorrectly attributed and that Dr. Oswald's attempt to name a style for each sherd is over ambitious and influenced by 19th century thinking. Dr. Oswald used information on figure types derived from the Collection in one of his most important works, his "Index of Figure Types on Terra Sigillata" (1936-7), and it is suggested that extreme caution should be taken when using references from this Index to unsigned work from the Oswald-Plicque Collection.

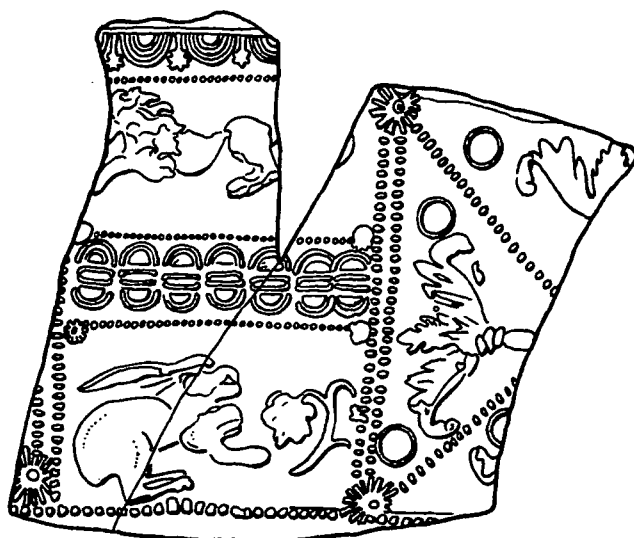
A STUDY OF THE WORK OF DR. FELIX OSWALD ON THE OSWALD-PLICQUE  
COLLECTION OF SAMIAN POTTERY, NOW AT DURHAM UNIVERSITY

SALLY ELIZABETH COTTAM

DEPARTMENT OF ARCHAEOLOGY

DURHAM UNIVERSITY, 1991

SUBMISSION FOR THE DEGREE OF MASTER OF ARTS



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- 8 SEP 1992

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## PART I

### i. INTRODUCTION

The Oswald-Plicque Collection of samian pottery forms the greater part of the Birley Collection, housed at the Museum of Archaeology, Durham. The collection was acquired by Professor Eric Birley for Durham University in 1950, but its complicated history stretches back to the end of the last century. As a result of its size, nearly five thousand sherds, its associations with other collections of samian pottery in Britain and abroad, and because of the study it has received, the Oswald-Plicque Collection at Durham has become internationally recognised as a major resource for samian studies, and has been used as a point of reference in two of the most important works in the field, Dr. Felix Oswald's Index of Figure Types on Terra Sigillata (Oswald 1936-7), and Stanfield and Simpson's Central Gaulish Potters (Stanfield and Simpson 1958).

Nevertheless, the collection still provides ample resource for fresh study. As with any large collection, further discoveries elsewhere give an opportunity for the re-appraisal even of familiar material. In addition, the Oswald-Plicque Collection, reflecting the attention it has received from prominent samian specialists since the end of the nineteenth century, provides a unique record of the progress of samian study from its origins until the present day.

It is the association between Dr. Felix Oswald and the Oswald-Plicque Collection which this particular study intends to investigate. The name of Dr. Oswald shares a place with those of Déchelette and Knorr in the front rank of samian specialists. His contribution in this field has been immense, and his publications are constantly referred to in modern samian reports. His lists of numbered



figure-types, published in the Index of Figure-Types on Terra Sigillata, expanded on the system established by Déchelette, and has been universally adopted. An Introduction to the Study of Terra Sigillata, produced jointly with T. Davies-Pryce (Oswald and Pryce 1920), is still regarded as the principal starting point for students of samian ware, and his Index of Stamps on Terra Sigillata (Oswald 1931) has not yet been superseded in printed form, (although Hartley's archive is widely referred to).

Despite the elevated position which the works of Dr. Oswald hold, a detailed criticism of his work has never been undertaken. But the need for such a project has been heightened by the huge advances made since the Second World War in the understanding of samian, and particularly in response to the growing awareness amongst samian specialists that Dr. Oswald's conclusions can no longer be fully relied upon. A body of material like the Oswald-Plicque Collection at Durham, gives the perfect opportunity for such a study. Dr. Oswald established the nucleus of the collection in his youth, and worked with the majority of the material, as his own private collection, for nearly twenty years.

The collection consists entirely of figured samian, comprising about 90% Central Gaulish and 10% South Gaulish material, from excavations at Lezoux, (Puy de Dôme, France), and London. It consequently offers wide scope for study, not merely in numerical terms, but more significantly on account of its diversity. Dr. Oswald himself identified ninety-nine potters' styles, and the collection has examples of many more, ranging in date from the first century material of Lezoux and South Gaul to the latest products of Lezoux.

This material therefore presents an important record of the work of Dr. Oswald, preserved in his organisation of the material, and in

his notes written on the back of individual sherds. In addition to the samian itself, the collection includes a group of moulds from Lezoux, plaster casts of these moulds, and a very large number of Dr. Oswald's own drawings, recording sherds from collections both in Britain and abroad. The drawings are accompanied by detailed notes listing figure-types and quoting parallels. The availability of this sizeable personal collection gives a unique insight into the work of Dr. Oswald, and it is the purpose of this study not only to draw attention to the valuable resource which the Oswald-Plicque material provides, but to review the contribution to the subject, by a man whose name has become inextricably linked with that of samian.

#### ii. DR. FELIX OSWALD

Felix Oswald was born on November 3rd 1866. Archaeology does not seem to have been his primary interest in his youth, as he specialised initially in Botany, Zoology and in particular Geography, gaining a First in these subjects from the University of London. Early evidence of an interest in samian ware however, is provided by a sherd from the Oswald-Plicque Collection in the style of X-13, called *Donnavcvs* by Dr. Oswald. Marked on the back in his handwriting is "Barge Yard, purchased 1880", when Dr. Oswald would have been fourteen years old. This sherd, as it is the only one marked with a date of purchase, is possibly the first sherd he acquired, and the genesis of the Oswald-Plicque Collection.

Whilst working with the Probate Office, he wrote several articles on natural history, and in 1898 visited Turkish Armenia with H.F.B. Lynch. There he mapped for the first time many of the remotest

mountain ranges of the region, and the publications resulting from his travels, including his Treatise on the Geology of Armenia (Oswald 1904) have remained valuable pieces of work.

After becoming District Probate Registrar at Nottingham, he continued his travels, visiting lake Victoria Nyanza in 1911 on behalf of the British Museum, and in 1915-16, undertaking an oil survey of the Caucasus. His interest in archaeology led to his excavation of Margidvnm the small Roman fort near Nottingham, with Dr. T. Davies Pryce, a local General Practitioner. The unearthing of a large quantity of samian ware at the site, and the realisation that the information on this subject was dispersed in various publications, in several languages, inspired Dr. Oswald with Davies Pryce to bring sources together and write a general work on both plain and figured samian from South, Central and Eastern Gaul. The result of much research was An Introduction to the Study of Terra Sigillata, first published in 1920. Davies Pryce was mainly responsible for the text, and Dr. Oswald for the drawings. It also included an extensive bibliography, researched by Dr. Oswald.

His two other major works on samian ware, the Index of Potters' Stamps on Terra Sigillata, and Index of Figure Types on Terra Sigillata, appeared in 1931 and 1937 respectively. The first was hand printed by Dr. Oswald over a three year period, a labour so prolonged that a supplement of stamps discovered during printing had to be added at the end of the Index. In addition Dr. Oswald produced many more pottery reports, a series of publications on Margidvnm, and specialist studies of the styles of Acavnissa and Bvtrio.

There are no records of the private transaction whereby Dr. Oswald acquired his section of the Plicque Collection. He seems to have been in possession of the material during the period when he put

together his Index of Figure Types on Terra Sigillata, but not whilst writing the Index of Potters' Stamps, so it can be assumed that he acquired it at some point between 1931 and 1936. Professor Eric Birley, in his introductory chapter to Central Gaulish Potters, - The Genesis of the Book - described the collection as having been purchased from Mme.Plicque, the widow of the finder, but there is no indication of the price paid (Stanfield and Simpson 1958, xix).

Dr. Oswald retired from the Probate Office in 1936, and eventually settled in Solva, Pembrokeshire, in a bungalow designed by himself. He remained active throughout his retirement, despite illness, publishing until his ninetieth year. He died on his ninety-second birthday, November 3rd, 1958.

### iii. THE OSWALD-PLICQUE COLLECTION AT DURHAM

In 1950, at the time the Oswald-Plicque Collection was acquired, Durham University was becoming one of the most important centres of samian study in the country. The Professor of Roman-British History and Archaeology, Eric Birley, was still involved with material from the excavations at Corbridge. Simultaneously, the book which was to become Central Gaulish Potters, was being completed. This important work, which took nearly a decade to complete, was based upon the notes and drawings of J.A. Stanfield. Stanfield, who had already made an important contribution to the study of samian with the publication of many illustrations and articles, devoted all his spare time from his work with the Admiralty to this field of research. He had investigated most of the important collections of samian ware in

the country, making notes, drawings and rubbings of his findings. Stanfield himself devised the system of making rubbings of samian with flaked graphite. It was on this material, in conjunction with the Corbridge collection, and in association with Professor Birley, that Central Gaulish Potters was based. The format of the book was to be similar to that of Knorr's earlier work on the South Gaulish potters (Knorr 1919). However, it was felt that a chronological order was more suitable than Knorr's alphabetical arrangement, as so many of the earlier potters were nameless, yet their work heavily influenced later designs. Stanfield concentrated on the main body of the book, the analysis of individual potters with illustrations, while Birley dealt with the information concerning sites. The book was well advanced by 1939, but Birley and Stanfield were separated from their work with the outbreak of war, Birley on active service, Stanfield with the Admiralty at Bath. Nevertheless, Stanfield continued working on the book until his sudden death at the age of sixty, having suffered a heart attack on February 2nd 1945.

Stanfield's unfinished work included Central and East Gaulish Decorated Sigillata in London, which remains unpublished, together with a collection of notes on, and more particularly, drawings, of "signed" potters, and "in the style of" potters of Lezoux; the material upon which Central Gaulish Potters was based. A draft of Central and East Gaulish Decorated Sigillata in London is kept in the archives of the Museum of Archaeology, University of Durham. It was only logical that Professor Birley should arrange the completion of the book.

In a letter to Professor Birley dated April 26th 1946, Felix Oswald says:-

"It would certainly be only right and fitting that YOU should

undertake to prepare and write the text, since you were the means of getting him to start drawing and publishing in the first instance."

As it turned out, it was Grace Simpson who, under Professor Birley's guidance, put the book together. She had worked with Professor Birley on the samian from Corbridge, and was later given the post of Research Assistant in samian pottery at Durham. The history of the book Central Gaulish Potters is described in more detail by Professor Birley in its introduction (Stanfield & Simpson 1958, xv-xx.)

Felix Oswald's interest in the activity at Durham began immediately after the Second World War, when Professor Birley returned from service and proposed the publication of Stanfield's work. Stanfield and Oswald had been in close contact during the pre-war period, and Oswald offered Professor Birley any of his material which could be of some use in clarifying Stanfield's notes. He wrote to Birley on December 18th 1946 saying:-

"Stanfield and I so often exchanged our drawings and information that if there are any points that are somewhat obscure or insufficient I should be happy to put any of my own drawings or material (especially from my Lezoux collection) at your disposal, if it would make his work more complete."

Dr. Oswald also sent Stanfield's large collection of rubbings to Durham at Professor Birley's request. These had originally been given to Dr. Oswald by Mrs. Stanfield on her husband's death. The rubbings of South Gaulish sherds were soon sent back as they were not needed for the purposes of Stanfield's book. The Central Gaulish rubbings also seem to have been sent back once consulted, but were later

returned to Durham. All of Stanfield's rubbings are now held at the Department of Archaeology, Durham University.

The continuing exchange of news between Dr. Oswald and Professor Birley seems to have paved the way for Dr. Oswald's eventual offer of his samian collection. His original allegiance had been to Nottingham University, where he had worked on the material from Margidunum, eventually publishing his work on that site. A section of the Oswald-Plicque collection had already been given to Nottingham University. However the university authorities had only been able to offer Dr. Oswald enough room to house the plain ware, the stamps and the complete bowls (some of which were decorated). The Nottingham material is not included in this study. As most of the complete figured bowls are stamped, this part of the Oswald-Plicque Collection was not considered as providing additional insight into Dr. Oswald's approach to samian, and his methods of identification of potters' styles.

Sometime during late 1949, when he was nearly 84, Oswald suffered a severe stroke, which left him paralysed in his legs and left side. It happened whilst he was mending the roof of his bungalow, at the top of a ladder. Professor Birley first heard about the illness in early 1950, in a letter from Mrs. Oswald, in reply to a letter he wrote to ask for more of Stanfield's rubbings to be sent to Durham. Given at first only one month to live by his doctors, Dr. Oswald lay paralysed for many weeks, until April 1950, when he made a remarkable recovery. He described this "miracle" to Professor Birley in a letter dated 28th April 1950, saying that through sheer "determination" he just got out of bed and walked across the room on April 1st 1950. Within 28 days he believed himself almost fully recovered.

It was only three weeks after this letter that Dr. Oswald offered

to sell his collection of samian ware to Durham University. There were probably many factors which led to this decision to part with what remained of his collection but two of the most important reasons are reflected in his letters to Professor Birley. The first is that he wished his material to be left in such a position that it could be of use for future study. The chaos in which Stanfield's work had been left on his death probably served as a warning to Dr. Oswald and inspired him to ensure that his own material should be left in order so as to be clearly understandable, and of use to future work. In a letter dated April 17th 1947 he stated:-

"How important it is for anyone to complete his work in stages instead of leaving it to the last, when it may be too late!"

It is probable that Dr. Oswald saw that by organising his collection and his notes, and in sending them to a department which was rapidly becoming established as a centre for samian study, he was completing a "stage" in his work. His serious illness, although leaving his mind intact, had, despite his recovery, left him easily tired, which allowed him very little time to work. In a later letter to Professor Birley, Dr. Oswald said,

"I am 84 now, and may expect to have another stroke of paralysis".

The second reason for his decision to sell seems to have been the paucity of his pension,

"so greatly reduced by heavy taxation and the continually increasing cost of living and the expenses due to my illness."

In a letter to Professor Birley dated July 16th 1947, Dr. Oswald



complained about the "austerity" of the post-war lifestyle.

"I wish I could still go abroad as you are doing, to visit museums to increase my knowledge of samian, but these are austerity days, with a fixed pension that does not keep pace with the increased cost of living. And next winter is already looking rather grim!"

The original price estimate for the collection was 600 pounds, which included the printing press on which he had printed his Index of Potters Stamps. However, having once found a buyer, he managed to increase the price with each letter, and at the end of negotiations, the printing press remained in his possession, with the collection sold for 650 pounds.

Professor Birley, who had mentioned his ambition of providing Durham University with a large working collection of samian ware to Dr. Oswald in earlier letters, welcomed this opportunity of buying one of the largest private collections in the country. He saw its use as being "mainly a reference collection for students to play with and get to know the feel of samian" (pers comm. 1989). Dr. Oswald was also anxious that the collection should be of benefit to students of samian, and not lie "idle in some museum".

It took most of the summer of 1950 for Oswald to identify, clean, wrap and pack each sherd and to put his drawings and notes in order. The task is described in great detail in the series of letters from Oswald to Professor Birley during the course of that summer. However, packing up the collection was not only painstaking, but was also a great effort for Dr. Oswald so soon recovered from his serious illness. Mrs Oswald wrote at about this time:-

"The doctor is still working very hard at the collection and I

hope he may keep up to finish it. I help in whatever way I can but he so easily gets tired."

The collection was finally sent on the 29th August 1950. At much the same time Dr. Oswald sent Professor Birley a general list of the packages, and a certain amount of information about the contents. There were 10 packages in total - 5 teachests, 4 smaller boxes and a 6ft cupboard. The cupboard had 4 shelves on which were stored Dr. Oswald's drawings, comprising:-

2237 drawings on 318 sheets, of 144 La Graufesenque potters.

1977 drawings on 392 sheets, of 103 Lezoux potters.

437 drawings of 63 East Gaulish potters, in envelopes.

Teachests 1,2,4 and boxes 6,7,8 and 9 contained the sherds from the Lezoux potteries, acquired from Mme. Plicque. These are only "partly and provisionally identified", and Oswald suggests that Grace Simpson may be able to help in clarifying the identification, "especially the Trajanic specimens including the work of BVTRIO, BASSVS, COBNERTVS, AND LIBERTVS." Teachest no. 3 contained Dr. Oswald's London material. Each sherd was "identified and described" on the back. He does not state the actual number of sherds from London, but encloses a list of the potters, both from La Graufesenque and Lezoux, who are represented:-

La Graufesenque:- 42 potters.

Lezoux:- 40 potters.

AQVITANVS

ALBVCIUS

BASSVS & COELVS

ALBVS

BILICATVS

THE ANCHOR POTTER (Successor to

CABITANVS

VIBINVS)

CALVVS	ARCANVS
CANRVGATVS	AVSTRVS
CANTVS	BVTRIO
CELADVS	CALETVS
L COSIVS	CARANTINVS
COTOVS	CASVRIVS
CRESTIO	CENSORINVS
M CRESTIO	CINNAMVS
CRVCVRO	CINTVSMVS
DARIBITVS	DIVIXTVS
FELIX	DOECCVS
FRONTINVS	DOCILIS
GALLICANVS	DONNAVCVS
GERMANVS	DRVSVS
INGENVVS	IANVARIS
IVSTVS	IOENALIS
IVVENTVS	IVLLINVS
LABIO	IVSTVS
LICINVS	LAXTVCISA
MANDVILVS	LIBERTVS
MARTIALIS	"Potter of the Finest Sigillata"
MASCLVS	"(?Successor of MEDETVS)"
MASCVVS	MOXSIVS
MATVGENVS	PATERNVS
MEDDILLVS	PAVLLVS
MELVS	PRISCVS
MODESTVS	PVGNVS
MVRRANVS	RANTO
NAMVS	RITOGENVS

NATALIS	QVINTILIANVS
PASSIENVVS	SERVVS
PETRECVS	SEVERVS
PRIMVS	SILVINVS
SABINVS	SISSVS
SENICIO	TRIBVNVS of Lavoye
SENO	SATTO of Chémery
S VERIVS	SECVNDVS
VIRTVS	VIBINVS

Teachest no.5 contained moulds found at Lezoux, each one with a plaster cast mounted on a card accompanied by a description. Dr. Oswald also enclosed with his letter a list of the potters represented in this collection of moulds and the number of examples by each.

31 Potters and 199 Specimens.

ADVOCISVS 7 examples	GRATVS 3
ALBINVS 17	IANVARIS 5
ANVNVS 2 (One large, nearly half a mould)	IOENALIS 6
ATTIANVS 4	IVLLINVS 6
AVSTRVS 8	IVSTVS 1
BASSVS 6	LAXTVCISA 2
BVTRIO 20	LIBERTVS 30
CALETVS 1	MACCIVS 1
CARANTINVS 2	MARCVS 4
CENSORINVS 16	PATERCLVS 3
CINNAMVS 10	PATERNVS 17
CVRMILLVS 2	PVGNVS 2
COBNERTVS 4	QVINTILIANVS 8
DIVIXTVS 1	SERVVS 5

DONNAVCVS 1

Dr. Oswald believed that the real value of the collection lay chiefly in his drawings, which he wished to have published. It is in the quantity and the diversity of these drawings, rather than the quality, that their importance lies. They cover a wide range of potters from the South, Central and East Gaulish manufacturing centres, with a high percentage of stamped pieces, and are accompanied by detailed references. Many of these drawings were taken from rubbings made by Dr. Oswald and his son Adrian Oswald, whilst visiting European museums.

Whilst working on Central Gaulish Potters Dr. Simpson and Professor Birley substantially re-organised the collection on the basis of the most recent developments in samian study, taking in the new information which work on the book revealed. It was soon realised that many of the sherds were wrongly assigned, and after a major re-assessment and re-organisation of the collection, the sherds were divided into small boxes, each labelled by potter.

#### iv. THE RE-ORGANISATION OF THE OSWALD-PLICQUE COLLECTION

After the publication of Central Gaulish Potters in 1958, by which time Dr. Simpson had already left Durham University for Oxford, interest in the Birley collection as a resource for student study continued. Apart from being purely a means for students to become familiar with samian, it also provided a useful reference collection for dissertations. With individual styles stored in small, manageable boxes, all labelled, and with Dr. Oswald's work on the collection re-assessed, it was available as an example of the latest

information in samian studies.

Unfortunately, since 1958 the collection had gradually become disrupted to such an extent that by 1987 the restructuring of the Oswald-Plicque material by Professor Birley and Dr. Simpson was completely disorganised. When the present work was started, in 1988, the collection was not stored under any workable system. All "potters" styles, all forms and all centres of manufacture were mixed together. The problem facing those involved with the collection was immense, especially as there were no samian specialists at Durham with the time available to spend hours examining every sherd. The re-sorting and cataloguing of the collection would involve months of work. Without the presence of Professor Birley or Dr. Simpson it was impossible to re-establish the collection as they had left it. It was therefore decided to start again from the beginning, and to try to restore the collection at least to the position it had been in on its arrival in Durham. Certain sherds had been marked on the back with detailed information in ink, referring to provenance and style. However there were many which were only marked with a potter's name, or several contradictory names, in pencil. There was also another large group, running into over a thousand sherds, on which there was no information at all. Sherds with more than one handwriting the back were evidence of the work done on the collection during the 1950s. It was presumed that the handwriting styles belonged either to Dr. Oswald, Dr. Simpson, or to Professor Birley. It only later became clear whose was whose. In addition, it soon became evident that the samian assemblages from several excavated sites in the North of Britain, including Halton Chesters, Binchester, Housesteads and Vindolanda, had also become mixed with the Oswald-Plicque material.

As a first step the sherds were sorted on the basis of centre of

manufacture. This involved extracting the South Gaulish material, excavated at unknown sites in London, from the main body of Central Gaulish sherds, both from London and Lezoux. Once this had been completed, it was decided that the collection should be sorted into individual "potters", based upon the name appearing on the back of the sherds, those sherds without any information on them being stored as "unmarked". Although it became evident that many of Dr. Oswald's suggestions of potters' styles, written on the back of the sherds, especially for the Plicque material were incorrect, it was felt that until more information on the collection became available, the only way to organise the sherds into manageable groups was by using Dr. Oswald's attributions.

By studying Dr. Oswald's letters to the Department of Archaeology at Durham, it became apparent that the small freehand writing in ink, on the back of most of the sherds from London and on a smaller number of the Lezoux sherds from the Plicque excavations, could be attributed to him. The information on the back of these sherds was particularly detailed, giving "potters" style, provenance, figure type numbers and period of manufacture. It was also found that the writing in pencil on the back of many of the Lezoux sherds was Dr. Oswald's. These pencil marked sherds, with simply one, or sometimes several potters' styles suggested, constituted the majority of that part of the collection which Dr. Oswald had studied. On many of the sherds the information on the back had become illegible on account of age and wear, and these were stored under the heading "illegible" in the hope that subsequent work would enable them to be identified. Later opinions on the attribution of various sherds were for the time being ignored, and where Dr. Oswald himself had written the name of more than one potter, only one name was chosen for cataloguing purposes. Once the collection

had been re-organised in this way, each sherd was placed in a separate bag, and stored alphabetically in boxes according to "potters" name. Then, in order to make future work on the collection possible, it was decided to catalogue the sherds by making a rubbing of each one on cigarette paper with flaked graphite, and mounting it on a reference card carrying all the information written on the back of the sherd. By means of cross-referencing it was then possible to add the other "potters" attributed on the back of many sherds to the catalogue. At the same time a re-examination of the sherds along with an increased familiarity with various "potters" styles, enabled several of the problems of attribution to be resolved.

Many sherds were re-stored under revised "potters" names, according to the work carried out by Professor Birley and Dr. Simpson. Where my own assessment of a sherd differed, this was also noted. As a result of this work, several sherds which had once joined together were re-united. The catalogue was arranged in alphabetical order, and rubbings of "illegible" and "unmarked" sherds were stored separately, several of these being added to the main catalogue as their styles became apparent. Dr. Oswald's own drawings were of great value in helping to identify sherds on which the information was difficult to read.

These plates, which were acquired at the same time as the sherds, contained, amongst many others, drawings of nearly all the South Gaulish sherds, and several examples of the Lezoux material in the collection. It was found that these drawings were all taken from sherds which Dr. Oswald had examined carefully, and the same detailed information on the back of these sherds was also written on the plates. As a security measure, all Dr. Oswald's drawings and notes were photo-copied. The use which had been made of the collection by



Dr. Simpson in Central Gaulish Potters, was also very helpful in the sorting process. Many of J.A. Stanfield's plates had been completed by Mr. Wilf Dodds, who drew several examples from the Birley collection, and on the basis of this information, further correct classification was achieved. The relationship between the Oswald-Plicque Collection and Central Gaulish Potters is discussed in more detail under the respective potters, but in its first chapter, -The Genesis of the Book, Professor Birley acknowledged the assistance that the presence of the Oswald-Plicque Collection at Durham had provided.

"..in concentrated attention to that mass of material, now in the collection of the Department of Archaeology at Durham, we were able to resolve several of the problems which still remained for attention" (Stanfield & Simpson 1958, xix).

This close association, therefore, was used again working back from the information in Central Gaulish Potters to help solve the problems surrounding the present state of the collection. A series of rubbings made by Dr. Simpson also helped in the re-organisation of the collection.

Once the basic cataloguing was completed, the main problems still to be dealt with were firstly the need to classify the sherds which had been left unmarked by Dr. Oswald, and secondly to try to unravel the confusion surrounding the sherds for which he had suggested attributions. It was decided that the unmarked sherds should be firstly sorted as to centre of manufacture. Any South or East Gaulish ware was therefore extracted from the bulk of the Central Gaulish unmarked sherds. Then, confronted by the vast amount of unclassified Lezoux material, it was felt that the best immediate form of

classification should be on the basis of date, rather than on attribution to specific potters. The latter system was judged to be too time consuming at this stage of re-organisation, and would therefore only add to the confusion. Only when a sherd seemed to belong very firmly to an established style, was it catalogued accordingly. The main advantage of this approach was that of speed, as it was believed to be a first priority to re-establish the collection as a workable resource, with sherds arranged in manageable groups. The broad date bands used for the Lezoux material were 1st century, Trajanic, Hadrianic, early Antonine, Late Antonine, and Late 2nd - 3rd century. Each card, along with the rubbing of the sherd was then given a classification number to help retrieval. Nothing was written on the back of any of the sherds, as it was felt that this would only encourage confusion, but all information relating to the sherds was recorded on their respective catalogue cards.

Several attempts had been made between 1986 and 1988 to classify the collection, but all had been abandoned, presumably because of lack of time. All these systems were now disregarded, and the new system used as the basis for all future work.

#### v. THE LONDON MATERIAL

The samian from London, or the "Oswald" part of the collection, amounts to 273 sherds. Of these, 103 are from Central Gaulish kilns, 165 from South Gaul, four attributed to "Tribvnvs of Lavoye" and one to "Satto of Chémery". When associated with the vast amount of material excavated from Lezoux in the collection, this section could seem relatively unimportant. Yet these sherds probably formed the nucleus of Dr. Oswald's collection, (it is likely that they were acquired before he moved to Nottingham), and as such received

particular attention. Whereas most of the Lezoux material is marked simply with suggested potters' names, nearly all the London sherds, South, Central, and East Gaulish, are annotated in detail. The information includes potters' names, proposed date, figure types and parallels. In addition the London material shows a good selection of styles, dating from the conquest period to the late 2nd century.

Dr. Oswald's paper, with T. Davies-Pryce on the origins of Roman London (Oswald & Pryce 1928, 73-110), indicates his particular interest in London samian, which perhaps explains the closer attention this material received in comparison with the Lezoux sherds.

The only sherd with a close provenance in this group is the piece marked "Donnavcvs", from the "Barge Yard site." This site, next to Mansion House in the City, was excavated officially in 1879, but produced many Roman finds during the later 19th century, including "Gaulish pottery, glass, bone pins, iron tools, and small bronze objects such as keys and a pair of compasses." (Page ed. 1909, 87).

Three sherds are described as being from a "burnt layer", and are heavily blackened. They appear to be from the same vessel, and are assigned by Dr. Oswald to the style of Bvtrio. However, their true attribution would seem to be in the earlier style of Icogatvs, (X-4), of Les Martres de Veyre, (c.100-120). Such severe burning suggests more than a domestic fire, and it is tempting to associate this "burnt layer" with the major Hadrianic fire of London, discussed by Dunning (Dunning 1945, 48-77) and Marsh (Marsh 1981, 225-6).

No other sherds have a close provenance. It is reasonable to assume that if Dr. Oswald had been aware of the exact provenance of these sherds, he would have noted the information on the back of each piece, along with all the other details concerning the individual sherds. They may have been collected from a variety of sites, or from

a single area, acquired by Dr. Oswald himself, or from a dealer. Dr.

Oswald recognised 67 potters styles amongst the London material.:-

	No. of Sherds		No. of Sherds
ADVOCISVS	1	ALBINVS	4
ALBVCIVS	1	ALBVS	2
THE ANCHOR POTTER	35	ARCANVS	2
ARDACVS	2	ATTIANVS	5
AVSTRVS	1	BASSVS (SG)	1
BASSVS & COELVS	8	BILICATVS	1
BVTRIO	3	CABITANVS	1
CALVVS	7	CANRVGATVS	4
CANTVS	1	CELADVS	3
CENSORINVS	4	CINNAMVS	3
DARIBITVS	1	DIVIXTVS	1
DOCCALVS	1	DOECCVS	2
DONNAVCVS	12	DRVSVS	1
FELIX	2	FRONTINVS	13
GALLICANVS	1	IANVARIS	4
IOENALIS	15	INGENVVS	9
IVCVNDVS	1	IVSTVS (SG)	2
IVSTVS (CG)	1	LABIO	4
LICINVS	4	MARTIALIS	1
MASCLVS	7	MASCVVS	9
MATVGENVS	2	MEDETVS	4
MEDILLVS	3	MERCATOR (SG)	8
MODESTVS	2	MOMMO	6
MVRRANVS	14	NAMVS	3
NATALIS	1	NIGER	5

PASSIENVVS	4	PATERCLVVS	1
PATERNVVS	1	POTTER OF THE	
		FINEST SIGILLATA	3
RANTO	4	RVFINVVS	2
SABINVVS	1	SACER	7
SATTO	1	SECVNDVVS	1
SENICIO	1	SEVERVVS	13
STABILIO	1	TRIBVNVS	4
VANDERIVVS	2	S VERIVVS	3
VITALIS	5		

#### vi. THE PLICQUE EXCAVATIONS AND THE LEZOUX MATERIAL

The largest section of the Collection was excavated from the Central Gaulish kiln site of Lezoux (Puy de Dôme). Dr. Oswald noted 37 different workshops, and several more were recognised during the research which took place in association with the production of Stanfield and Simpson's The Central Gaulish Potters, including Tettvro, Ritogenvs and The Potter of the Rosette.

Lezoux is a small town about 15 miles to the east of Clermont Ferrand, surrounded by low volcanic hills, at the northern edge of the Massif Central. Unlike the site of Les Martres de Veyre, on the very banks of the Allier, Lezoux does not lie on a major river, falling between the Allier and the Dore. The site was presumably chosen on the basis of its clay deposits rather than for ease of transport. The first archaeological discoveries at Lezoux took place during the 1770s and 80s, with the uncovering of kilns, and the remains of a temple to Apollo. The earliest major collection of Lezoux material was put together by M. Constancias in the mid nineteenth century, and consisted of moulds, bowls, "poingons" and other associated finds, many from a

nearby necropolis.

The Plicque Collection was brought together after a series of excavations at Lezoux, undertaken by Dr. Alfred-Edward Plicque. Dr. Plicque, a doctor of medicine, and an American citizen, moved to Lezoux in 1869. He became interested in samian ware after coming across a kiln whilst digging his garden. Between 1879 and 1894 Dr. Plicque carried out several excavations in and around Lezoux. The results of his work were unfortunately never brought together in a single report, although short articles appeared in several publications (Déchelette 1904, 143 ff.2). It is possible that the demands of his medical practice allowed him only the time to excavate. Dr. Plicque died in 1898, only four years after his final excavation. His death at the age of sixty, was generally regarded as a tragedy for samian studies, and he was particularly mourned by Déchelette, who paid tribute to him as a man "animé d'un zèle desintéressé auquel on ne saurait assez rendre hommage". (Déchelette 1904, 142).

The main concentration of Dr. Plicque's excavations was in the La Vallières area, on the road between Lezoux and Maringues, about two kilometres to the north of Lezoux, an area noted for its numerous workshops. It is difficult to gather from the available documents exactly how much material was excavated by Dr. Plicque. He himself talked of "innumerable fragments" of pottery, in addition to moulds, entire bowls and kiln furniture (Plicque 1885, 283). He also recorded a series of bronzes, including the notable "Dionysus", and a statue of Mercury, displayed at the Musée D'Antiquités Nationales, St. Germain-en-Laye, Paris, the date of which is now under question. By 1887 Dr. Plicque had already excavated nearly two hundred kilns, including a workshop attributed to Libertus, and had uncovered a number of

habitations, some showing decorated plaster. One building, which Dr. Plicque described as a "magasin", seems to have been a storehouse, destroyed by fire during the mid 3rd century. It alone contained nearly three hundred bowls (Déchelette 1904, 147.)

The Plicque material at Durham and Nottingham was not the only section of the collection to become dispersed. The main body of the collection is housed in the Musée D'Antiquités Nationales, St. Germain-en-Laye, Paris. The first section of that part of the collection came to St. Germain in 1890, with the bulk arriving in 1901, after the death of Dr. Plicque. Some idea of the amount of material excavated by Dr. Plicque can be deduced from Déchelette's report that 135 "caisses" of pottery arrived in 1901 (Dechelette 1904, 143 ft.1).

Other collections of Plicque material are known at Montpellier and Leiden, and Dr. R.-E. Donralo also noted sections at the museum of Clermont Ferrand and the British Museum. (Donralo 1940, 614). It appears that all the sherds in the Durham section of the Plicque Collection are from bowls manufactured either at, or in the immediate vicinity of Lezoux. As noted above, the principal area of Dr. Plicque's excavations was the La Vallières district, but a detailed provenance for the sherds in the Durham section of the collection is not available. In his short article on the potters' stamps in the Plicque Collection at St. Germain-en-Laye, Dr. Donralo proposes that there is a disproportionate number of stamps from potters of La Graufesenque in that particular section of the collection. In illustration of this suggestion he lists the fifty most numerous name-stamps, twelve of which he believes are the names of South Gaulish Potters. However Dr. Donralo underestimates the frequency of homonyms, and although his investigations do suggest sherds in the

fabric of La Graufesenque to be present, a certain amount would not be unexpected. However in the Durham section of the Plicque Collection there are few instances of fabric foreign to Lezoux. Déchelette described the Plicque Collection as "de provenance toute locale" (Déchelette 1904, 143), and on close examination, the micaceous rich orangey-red fabric is almost universal, with occasional examples of Les Martres de Veyre ware.



## PARTS II AND III, THE ANALYSIS OF THE COLLECTION

The complex history of the Collection and the intense study which it has received suggested that a detailed analysis of the material would give considerable insight on the working methods of Dr.Oswald. The written notes on the back of many of the sherds provide information on Dr.Oswald's use of potters' names, figure types and parallels, on his dating methods and in particular on his attitudes towards style definition. Each sherd on which Dr.Oswald had written was individually studied. The Central Gaulish sherds, making up by far the largest section, have been discussed in groups, based on potters' names. The South Gaulish pieces have been catalogued individually. The Central Gaulish samian has been discussed first, because it was seen to provide greater scope for study and because many of the trends apparent in Dr.Oswald's work on the Central Gaulish material have implications for the study of the South Gaulish samian.

### PART II: CENTRAL GAUL

#### i. INTRODUCTION

The first, and largest section of the collection to be studied is that which contains the Central Gaulish samian, those sherds either from the site of Les Martres de Veyre on the Allier, or from Lezoux, a few miles further north. The majority of the material from Lezoux in the collection derives from the excavations of Dr.Plicque, and about 7% of the sherds from excavations carried out in London. The material from the Plicque excavations is nearly all in the fabric of Lezoux. There are a few examples of sherds of Les Martres de Veyre fabric, but this is not unusual, considering the distance between the sites. The sherds from London however are from both centres of manufacture.

A different approach was adopted for the consideration of the

Central Gaulish material to that applied to the South Gaulish sherds. Firstly the larger volume of sherds meant that it would be impossible, within reasonable time limits, to attempt a discussion of each individual sherd. However, this less intense style of analysis compared to that used for the South Gaulish sherds is not damaging to the completeness of the investigation when applied to Central Gaulish material, in the way that it would if applied to a large group of South Gaulish samian. The reason for this lies in the basic organisation of the industries. Whereas South Gaulish material can only be "assigned" to named styles in certain instances, when dealing with Central Gaulish sherds, non-assignable pieces are the exception rather than the rule. Work on Central Gaulish material centres upon a body of clearly definable named styles, with distinctive sets of features. It is possible to talk in terms of "a typical Paternvs free-style", or "a panel design suggesting the work of Doeccvs". This does not mean that there is no room for confusion when dealing with Central Gaulish sherds. In many instances the wealth of information in terms of potters' names and styles, only increases the amount of debate on the subject. There are still problems of dating, of shared stamps and workshops, of anonymous styles and of understanding the organisation of the industry, but these can at least be placed within a framework of knowledge and discussed in terms which are universally understood. The literature concerning Central Gaulish material reflects the structure of the subject, defining styles, and enabling the majority of sherds to be placed within these styles.

Equally, when describing the decorative features of Central Gaulish sherds, a shorthand can be used which is unavailable for discussions of South Gaulish material. Dr.Oswald's Index of Figure Types on Terra Sigillata (Oswald 1936-7) covers both South and

Central Gaulish types, and the catalogue of decorative details put together by Mr. George Rogers (Rogers 1974), listing Central Gaulish details only, enables the descriptions of decorative schemes to be kept brief and accurate.

In the following discussion, the material has been divided up into groups according to the attributions made by Dr. Oswald. In most cases these attributions consist solely of a name written on the back of the sherd, but on a few pieces, especially those from London, more information has been given, in the manner of that on the South Gaulish sherds. Before the individual discussions of the sherds attributed to each potter, a brief catalogue is given, showing amongst other information, the approximate number of sherds considered to be correctly attributed to the potter in question. In discussing the attribution of sherds, more emphasis was placed upon investigating why Dr. Oswald assigned certain pieces to particular potters, rather than on attempting to re-attribute correctly each individual piece in the collection. The importance of Dr. Oswald's work on the collection was believed to rest in the attributions he made and his reasons for doing so, rather than in which styles each sherd would now be placed with the benefit of the research done since World War Two. Where distinctive sherds are easily attributable to a style other than that suggested by Dr. Oswald, this is noted in the discussion.

A card index of the collection, with a graphite rubbing of each sherd is available for study at the Museum of Archaeology, Durham University. Appendix 1 gives a brief summary of the potters and forms represented in the collection.

#### ii. THE CENTRAL GAULISH MATERIAL

The principal works referred to in the following discussion are

Stanfield and Simpson's Central Gaulish Potters (1958) and Rogers' Les Poteries Sigillées de la Gaule Centrale - Les Motif Non-figurés (1974). Details from Rogers' Catalogue are abbreviated as Rogers + catalogue number. Dr. Oswald's figure-types, derived from his Index of Figure Types on Terra Sigillata (Oswald 1936-7), are noted as (O. + figure number).

All stamped sherds from the collection have been illustrated, as well as other important pieces mentioned in the text. The references to plates are noted in the short catalogue preceding each discussion.

### **ACAVNISSA**

No. of sherds: 1

Form: Dr.37, 1

Provenance: Lezoux, 1

Stamps: 0

Correct Attribution: 100%

Illustrated: Pl.I no.1

One sherd, form Dr 37, without ovolo, (Pl.I no.1) has been assigned to Acavnissa by Dr Oswald. The attribution has only been made tentatively, yet this sherd can easily be classified as being in the style of Acavnissa. It shows a typical arrangement of festoon, beaded border with mask (O.1294a) as terminal, cupid (O.389), and pygmy (O.629a). Dr. Oswald showed a particular interest in the work of Acavnissa and devoted two articles, Bowls of Acavnissa (Oswald 1929), and Bowls of Acavnissa from the North of England (Oswald 1931), to this potter, in which he shows a familiarity with the signed bowls, and an awareness of the figure-types associated with the style. It is unusual that there is only the one sherd, from a collection of

nearly five thousand, assigned to this not uncommon potter, and so far no further sherds have appeared which are attributable to this style from the large number of pieces unassigned by Dr.Oswald.

#### **ACVRIO**

No. of sherds: 1  
Form: Dr.37, 1  
Provenance: Lezoux, 1  
Stamps: 0  
Correct Attribution: 100%

Again , only a single sherd, form Dr.37, is attributed to Acvrio. It shows a free-style design typical of this potter, and is very similar to the sherd stamped ACVRIO F (retro), in the Yorkshire Museum, York (Stanfield and Simpson 1958, pl.165 no.2). The comment "like York" written on the back of the sherd probably refers to this similarity. Along with figure-types typical of this style, are found the distinctive leaf-tips common on the free-styles of Acvrio. The ovolo is double-bordered, with a tongue slightly swollen at the end, above a wavy-line border.

#### **ADVOCISVS**

No. of sherds: 30  
Form: Dr.37, 30  
Provenance: London,1 Lezoux, 29  
Stamps: 0  
Correct Attribution: c.25%

The sherds assigned to Advocisvs by Dr Oswald show a great diversity in style. Just over half of the sherds show visible ovolo, and all are in form Dr.37. Many of the examples are very small, showing little of the design, and yet most have been attributed by Dr.Oswald with confidence to the style of Advocisvs. The designs include scrolls, free-style, festoons and panels with beaded borders ending with rosettes, containing mythical figures and animals. Some of these sherds could be assigned to Advocisvs with little difficulty, but others, for example those showing scrolls, are not typical of this style. Many of the ovolo are not associated with the work of Advocisvs, and few of his usual decorative details are present, (an exception being the large leaf, Rogers J49). However, the general spaciousness of design, associated with his work, and commented on in Central Gaulish Potters (Stanfield and Simpson 1958, 205), is found in this group of sherds, despite the lack of features distinctive of the style of Advocisvs.

#### **ALBVCIVS**

No.of Sherds: 25

Form: Dr.37, 25

Provenance: London, 1 Lezoux, 24

Stamps: 0

Correct Attribution: About 90% correct.

Dr. Oswald's attribution of these 16 sherds is generally consistent with the accepted style of Albvcivs. Of the 8 which show ovolo, most correspond to Rogers B105. The predominant design is a panel arrangement, with free-style designs being present on only three

sherds. Many of the pieces show figures and details typical of the style of Albvcivs. These include most commonly the latticed column (Rogers P3), leaf tips (Rogers K35), Dancer (O.360), rosette (Stanfield and Simpson 1958, fig.35 no.5, similar but not identical to Rogers E58), and in particular the small leaf, (Rogers J146), often appearing in pairs. An astragalus border is often present, particularly below the ovolo. In addition, the most distinctive aspect of the work of Albvcivs, the neatly arranged panels in high relief, with a quality slip, is a feature of nearly all of these sherds, and could be said to be the basis of attribution.

#### **THE ANCHOR POTTER**

No. of Sherds: 44

Form: Dr.37, 44

Provenance: London, 35 Lezoux, 9

Stamps: 0

Correct Attribution: 100%

"The Anchor Potter" is the only Trajanic potter with more than a handful of sherds in the collection. There are 44 Dr.37s assigned to this style, over half of which show ovolo. Dr. Oswald seems always to have favoured the use of pseudonyms when discussing the anonymous potters, and it is only since his death that the name Drvsvs has been able to be associated with this style. There are no problems apparent in Dr. Oswald's attribution of sherds to this distinctive potter. Most of the sherds show examples of the typical decorative details, especially the anchor (Rogers G395), and the large spiral (Rogers S63). Designs include the usual gladiatorial combats associated with

the work of the Anchor Potter, and the most common ovolo used is Rogers B28, the single bordered ovolo characteristic of the style. There is a high incidence of the use of decorative details in the place of ovolo, a feature of fourteen of the sherds. Beaded rosettes and anchors are the most common replacements. Sherds no.1 and no.18 carry distinctive scrolls with his unique five segment leaf (Rogers H90).

#### **APOLAVSTER**

No. of Sherds: 1

Form: Dr.30, 1

Provenance: Lezoux, 1

Stamps: 0

Correct Attribution: Probably Casvrius

Illustrated: Pl.I no.2

A single sherd, form Dr.30, has been attributed by Dr. Oswald to Apolavster (Pl.I no.2). The ovolo is Rogers B153, used by Casvrius, and the leaves Rogers J40 and J5, attributable to Casvrius, are also used. J40 appears on the Dr.37 bowl stamped by Apolavster, in the style of Casvrius, from Bewcastle, and published by Stanfield (Stanfield 1935). Stanfield suggested that Apolavster was a bowl finisher for Casvrius. Nevertheless Dr. Oswald seems not to have appreciated the significance of the rim stamp, and probably attributed the sherd on the basis of the presence of leaf J40. His decision may have been complicated by the fact that this sherd is in form Dr.30, a form not previously known to have been used by Casvrius.



## **ARCANVS**

No. of Sherds: 8

Form: Dr.37, 8

Provenance: London, 2 Lezoux, 6

Stamps: 0

Correct Attribution: Probably none correct

These 8 sherds, all form Dr.37, pose considerable problems under their present attribution. None of the ovolo (visible on 4 of the sherds), can be claimed as having been used by Arcanvs. The most unusual feature of the group is that 6 out of the 8 sherds carry the vine scroll (Rogers M4), a fact of particular importance when discussing Dr. Oswald's method of attribution. There is little consistency in style apart from this, and it seems evident that the basis of attribution rests upon this particular vine scroll, demonstrating a tendency to assign sherds on the basis of a single decorative feature. M4 is attributed to several styles in Rogers' catalogue, but not to that of Arcanvs.

## **ATTIANVS**

No. of Sherds: 36

Form: Dr.37, 32 Dr.30, 4

Provenance: London, 5 Lezoux, 32

Stamps: 0

Correct Attribution: About 85% correct

There are 36 sherds attributed by Dr. Oswald to Attianvs in the

collection. 22 show ovolo, all generally consistent with the style of this potter. Designs are predominately in free-style, with lions, bears, stags and panthers. Figure O.2155, the "snake and rock" detail, also used by Criciro, is particularly common in the field. The trifold leaf (close to Rogers G76), and a small plain ring, both typical of Attianvs style, are also present on a high percentage of these sherds. The only difficulties in attributing all these sherds to the style of Attianvs are firstly the appearance of three ovolo not typical of his style, and not noted in Rogers' catalogue, and the presence of three other sherds in form Dr.30, a form not typical of Attianvs.

#### **AVSTRVS**

No. of Sherds: 16

Form: Dr.37, 16

Provenance: London, 1 Lezoux, 15

Stamps: 0

Correct Attribution: Nearly all correct.

Only four of the sherds attributed to Avstrvs show ovolo, and of these, three are typical of his style, (Rogers B18). The fourth is inconsistent with the style, being close to Rogers B228. The designs are generally typical of Avstrvs, with panel arrangements and arcades containing mythical figures, and festoons with animals being often found. The most common decorative detail is the astragalus, Rogers R18, found across or at the junctions of borders, a distinctive feature of the work of Avstrvs, and, it would seem, the main basis for Dr.Oswald's attribution of sherds to this style. Also present are the spotted vase, or crown, Rogers T37, and the tier of cups, Rogers Q53,

both attributable to the style of Avstrvs.

**BANVVS**

No. of Sherds: 56

Form: Dr.37, 56

Provenance: Lezoux, 56

Stamps: 3

Correct Attribution: About 40 % correct, many attributable to  
Cinnamvs

Illustrated: Pl.I nos. 3 & 4, Pl.II no.1

Several of the sherds in this section of the collection were used to illustrate Central Gaulish Potters. These pieces and some of the other sherds in this group can be attributed to the style of Banvvs with security, showing the typical heavily moulded leafy scrolls and untidy panel designs typical of the style. However, many of the pieces seem to be wrongly attributed, with nine of the sherds, for example, carrying the ovolo Rogers B233, and details which would suggest the work of Cinnamvs. Others show the ovolo Rogers B85 and also would be more easily attributed to Cinnamvs. A sherd carrying the ovolo Rogers B89, accompanied by a late 2nd century design is also attributed to Banvvs, when the style of Marcvs would seem more appropriate. However, despite these examples of mis-attributed sherds, the group contains predominantly later 2nd century work and does not show the kind of inconsistencies in dating, with mixtures of Trajanic and Antonine styles grouped together, as are found, for example, under the title "Pvgvvs". The high percentage of stamps in this group of sherds is interesting (Pl.I nos.3 & 4, Pl.II no.1). When a part of the

collection was given to Nottingham University by Dr. Oswald, most of the stamped pieces were in that section. Other potters styles where stamps should be reasonably plentiful, for example Cinnamvs or Advocisvs seem to have fewer than would be expected. It is not apparent why there is this disproportionately high number of Banvvs stamps in comparison to other groups.

### **BASSVS**

No. of Sherds: 35

Form: Dr.37, 32 Dr.30, 3

Provenance: Lezoux, 35

Stamps: 0

Correct Attribution: About 40% attributable to the Quintilianvs  
group

The evidence from Dr. Oswald's collection of drawings would seem to suggest that he was in agreement with Stanfield as to the association between Bassvs and the Qvintilianvs group (Stanfield and Simpson 1958, 147), as many cross references are made to sherds assigned to Qvintilianvs. However, the group of sherds assigned to Bassvs in the collection itself includes several which bear no similarities either with the sherds assigned to Bassvs in his own drawings, or with the Qvintilianvs group as a whole. Two show the distinctive ovolo of the "X-6" style (Rogers B32), and another carries an unusual single bordered ovolo without a tongue, similar to Rogers B200. Although some of the designs correspond with the suggested attribution, others can be more easily assigned to other potters. Sherds no. 4, 6 and 9, for example, which all seem to be from the same

bowl, have the sort of arrangement and details common on the work of Avitvs and Vegetvs. Most, however would seem to fall at least into the same date category, being Hadrianic / early Antonine in style.

### **BIRRANTVS**

No. of Sherds: 8

Form: Dr.37, 7 Dr.30, 1

Provenance: Lezoux, 8

Stamps: 0

Correct Attribution: 2 sherds probably incorrectly attributed

Illustrated: Pl.II no.2

Seven sherds were attributed to Birrantvs by Dr.Oswald and another was added to the group later, after the arrival of the collection at Durham, presumably during work on Central Gaulish Potters. For the sake of convenience this piece has been included in the group, as it also shows clearly the features typical of a sherd in the style of Birrantvs. As would be expected, this particular sherd corresponds exactly with the style of Birrantvs as described by Stanfield and Simpson in that work. However, two of the sherds attributed to Birrantvs by Dr. Oswald seem to have been done so purely on the basis of one feature, the fine bead-row. One of these is clearly Trajanic in style, and is most easily assigned to "X-11". The other mis-placed sherd has an unusual ovolo, like Rogers B244, and the fine bead-row. Attribution is difficult, but a suggestion would be to place it in the style of Priscinvs (Pl.II no.2).

## BVTRIO

No. of Sherds: 94

Form: Dr.37, 89 Dr.30, 5

Provenance: London, 3 Lezoux, 91

Stamps: 1

Correct Attribution: About 60% correct

Illustrated: Pl.II Nos. 3 & 4

The collection contains a very large group of sherds attributed by Dr. Oswald to Bvtrio. Dr. Oswald's paper on the potter Bvtrio (Oswald 1930) was regarded as being the starting point for research at the time when the collection arrived at Durham (Stanfield and Simpson 1958, 56). Despite this, several sherds seem to have been wrongly attributed. The most frequent designs are cluttered free-styles with running animals, small hunting figures and leaf tips. Sea-scapes typical of the style of Bvtrio are also present, as are panel designs showing mythical figures. The panels are often separated by caryatids. The leaves Rogers J160 and H151 are common, as is his ovolo, Rogers B109. The borders are mostly wavy-line, but a few are beaded. The various masks used by Bvtrio are also a feature of many of the pieces, although the presence of a mask within a festoon on sherd nos. 84, (Pl.II no.3) 85 and 86, (from the same bowl but not joining), seems to have led Dr.Oswald to assign these sherds to Bvtrio, where an attribution to Igocatvs would be more correct. Confusion with the style of Igocatvs is apparent on several other examples, but the later styles of Laxtvcissa, and particularly Paternvs seem to be a more common basis for confusion. This is often as a result of a too close attention to figure-types, an unreliable method of attributing sherds to a style to which many later potters were indebted for figures,

principally the Paternvs group. Of particular interest is a Dr.30 base inscribed with a cursive signature underneath (Pl.II no.4). Unfortunately only part of the name is visible, and it is difficult to read. It has been written into the base before the slip has been added, as the slip has coated the inside of the letters.

#### **CARANTINVS**

No. of Sherds: 53

Form: Dr.37, 53

Provenance: Lezoux, 53

Stamps: 0

Correct Attribution: Probably none correct

Although the work of Carantinvs is scarce in Britain in comparison to his output to sites abroad, there is no reason to suppose that this number of sherds is unusually high for a collection from Lezoux. However, it is difficult to assign even one of these sherds firmly to the styles either of Carantinvs I or Carantinvs II. One of the principal reason for this confusion would seem to be the fact that these sherds are on average smaller, in terms of decoration visible, than those in other groups. This has led to an over reliance by Dr. Oswald on the significance of individual features of design. Only three ovolos correspond to Rogers B145 (attributable to Cinnamvs and Carantinvs), and no other ovolos known to have been used in either Carantinvs style is apparent on these sherds. The other ovolo present in this group of sherds are representative of a number of mid-late 2nd century styles, including the Small S Potter, Ivstvs and Cinnamvs. The designs, mostly panels with figures and medallions, can also be

attributed to a variety of potters, particularly Cinnamvs and Marcvs. However, this group of sherds does seem to have a certain amount of internal consistency. Firstly, they are almost all very badly made. Rows overlap, ovolo are off line, figures are roughly formed, the slip is poor and the effect blurred. Secondly, a high percentage of the sherds show heavy, jagged wavy-line borders, not noted on the work of Carantinvs, but of the type employed by Servvs II, the Small S Potter and Tettvro. One sherd assigned by Dr. Oswald to Carantinvs, has been convincingly re-assigned to "Tettvro - Wavy - lines", in Central Gaulish Potters (Stanfield and Simpson 1958, pl.131 no.1), and many other sherds would be better placed in such styles as Cinnamvs or Cettvs.

#### **CASVRIVS**

No. of Sherds: 33

Form: Dr.37, 33

Provenance: Lezoux, 33

Stamps: 0

Correct Attribution: Nearly all correct

Dr. Oswald's attribution of these 33 sherds seems to correspond very well with the accepted style of Casvrius, one of the most distinctive of the Central Gaulish potters. Only one of the visible ovolo is not typical of his style. Panel designs, with festoons and medallions predominate. The free-style on sherd no.5 showing the leaf Rogers H167, is unusual. Other common details include the small leaf, like Rogers G259, the godroon, Rogers U151, and his small arrow-like ornament (Stanfield and Simpson 1958, fig.40 no.3. Rogers equates this



with his U295, but it is closer to his U294, and the ornament illustrated on the plates of Central Gaulish Potters is slightly different again). There are few problems in regarding this group as one of the most successful in terms of attribution, with most of the sherds firmly assignable to Casvrivs.

#### **CENSORINVS**

No. of Sherds: 95

Form: Dr.37, 84 Dr.30, 11

Provenance: London, 4 Lezoux, 91

Stamps: 1

Correct Attribution: Only about 30% correct

Illustrated: Pl.II no.5

There are 95 sherds assigned to Censorinvs in the collection, but many more, discussed under other potters, have Censorinvs as a secondary suggestion for attribution. Eleven sherds are in form Dr.30, and 78 in Dr.37. Most of the sherds show ovolos, one of which is Rogers B206. A certain amount of confusion has arisen between the different potters who made use of this hammer-head ovolo, as only three examples show it in association with an astragalus border, in the manner of Censorinvs. All other examples show a wavy line below, as used by Paternvs or Qvintilianvs (Stanfield and Simpson 1958, pl.104 no.4 & pl.68 no.8). Sherd no.81 shows a particularly unusual ovolo, where two astragalus stamps have been used to fill the gap between the beginning and end of the ovolo roulette. All types of design are present in this group, with panels containing figures and medallions being most prevalent. A variety of borders, bead rows, wavy

lines and astragalus borders, along with a diversity of decorative details, suggests that the work of several potters is involved. The small vine scroll, Rogers M29, is a very common decorative detail in this group of sherds, and may have been, for Dr. Oswald, indicative of the style of Censorinus. Rogers, however, assigns it only to Maccius or Macirra. Other common details include small rings and seven beaded rosettes. Notable in its absence however, is the St. Andrew's Cross motif, usually a distinctive feature of the work of Censorinus. Confusion of attributions seems to be most common with the Qvintilianus group. Stanfield was of the opinion that Censorinus "succeeded to the stamps and details of Paterculus" (Stanfield and Simpson 1958, 190), and this re-use of figures may account for a certain amount of confusion. Sherd no.21 (pl.II no.4) has a small below the decoration, but unfortunately it is damaged and unreadable. The form of the stamp is not typical of the style of Censorinus.

#### **CINNAMVS**

No. of Sherds: 362

Form: Dr.37, 360 Dr.30, 2

Provenance: London, 3 Lezoux, 359

Stamps: 2

Correct Attribution: Nearly all correct

Illustrated: Pl.III nos.1 & 2

About two-thirds of these sherds show ovolos, most of which correspond with those usually associated with the work of Cinnamvs. The "small bowl ovolo" (Rogers B231) is particularly well represented. Only a few ovolos seem wrongly attributed. Sherd no.88, a small Dr.37

with a free-style design, shows the unusual ovolo Rogers B262, with a quartered rosette attached directly onto the main body of the ovolo. This is also found on a Dr.37 from Little Chesters, Derbyshire (Webster 1961, fig.7 no.20), and is attributed exclusively to the anonymous potter P15 by Rogers. The Little Chesters sherd however, shows a very different design, with panels and figures. Sherd no.145 has the hammerhead tongued ovolo Rogers B206, with an astragalus border below, in the manner of Censorinus. Little else of the design is visible, yet it seems strange that an attribution to Cinnamus should be made on the basis of this ovolo alone. Dr.Oswald's analysis of design seems to have concentrated upon the recognition of figure-types, most of which are attributable to this style. Figures O.1781, O.1980, O.322 and O.331 are amongst the most common. Very few sherds show alternative attributions, although Doecus is suggested on four pieces. Despite the reliance upon figure-types in defining this style, many of which Cinnamus shared with other potters, most of the sherds in this section seem to be the work of Cinnamus or his associates. There are only two stamped pieces in this large group. Pl.III no.1 shows the large stamp reading CINNAMI retrograde, and Pl.III no.2 shows the smaller stamp CINNAMI retrograde, with squared corners.

#### **CINTVSMVS**

No. of Sherds: 2

Form: Dr.37, 2

Provenance: Lezoux, 1 (The other sherd is marked both "London and  
"Lezoux")

Stamps: 0

Correct Attribution: none correct

Two sherds, both Dr.37, have been assigned by Dr. Oswald to Cintvsmvs. Cintvsmvs seems to have been a bowl finisher, who certainly worked for Cinnamvs, and, probably, several other potters (Stanfield and Simpson 1958, pl.164 no.3). It is not difficult to understand why Dr. Oswald assigned these two sherds to Cintvsmvs. Both show ornaments similar to that shown on the sherd stamped "Cintvsmvs", published by Knorr, (Knorr 1907, taf.XX no.7). The ornament on sherd no.1 is identical, and is attributed by Rogers (G8), to "potier inconnu", Pugnvs, or X-14 (Rogers 1974, 88). Sherd no.2 shows an ornament similar to Rogers G7, but with roped stems. This ornament, on another sherd assigned to Cintvsmvs by Stanfield and Simpson, is illustrated in Central Gaulish Potters (Stanfield and Simpson 1958, 273 fig.49), but the distinction between this ornament and that on the stamped sherd is not made clear. Both the sherds assigned by Dr. Oswald, however, despite the difference in ornament, are generally similar in design, roughly made and with a bright red slip.

#### **COBNERTVS**

No. of Sherds: 76

Form: Dr.37, 75 Dr.30, 1

Provenance: Lezoux, 75

Stamps: 0

Correct Attribution: None attributable to "Cobnertvs"

Illustrated: Pl.III nos.3 and 4

75 sherds are assigned by Dr. Oswald to Cobnertvs, a potter not discussed in Central Gaulish Potters. Many of these pieces were drawn by Dr. Oswald in the collection of notes and illustrations

acquired by Professor Birley, as examples of the work of Cobnertvs. However, the differences between some of the styles present in this group is so great, it is difficult to understand how they could have been classed together as being the work of the same potter. In Oswald and Pryce's An Introduction to the Study of Terra Sigillata it is stated that "owing to the migration of this potter, it is sometimes difficult to distinguish his Central Gaulish from his East Gaulish products," (Oswald and Pryce 1920, 18). A signed Dr.29 bowl of 1st century date is known from Lezoux (Oswald and Pryce 1920, 80), but the pieces in this section have no connection with 1st century Lezoux ware. The signed Dr.30 bowl from Regensburg (Oswald and Pryce 1920, pl.X no.6), is classed as being of Trajanic - Hadrianic date. This date would seem to be in accordance with many of the examples in this group, and yet the bowl is dissimilar in design to any of the sherds in the collection regarded by Dr. Oswald as being in the style of Cobnertvs. Again, a very unusual Dr.29 from Tours, stamped Cobnertvs, in a buff-coloured fabric, despite being drawn by Dr. Oswald alongside examples from this collection, bears no resemblance to any of the designs classed as Cobnertvs, and would seem to be by another potter altogether, possibly from 1st century Lezoux (The name Cobnertvs is known from a bowl finishers stamp on 1st century Lezoux ware (Piboule, Senechal and Vertet 1981, pl.28, 282-5). There does however seem to be a certain amount of internal consistency in design between many of the pieces in this group, and these can be assigned to the style of Avitvs and Vegetvs, as described in Central Gaulish Potters. Probably a third of the sherds in the group could be re-assigned to that style, showing the vertical panels of rosettes and wreaths, tiers of cups, typical festoons and corner tendrils. Two of the sherds from the Birley collection used to illustrate the plates of

the Auitvs and Vegetvs style in Central Gaulish Potters, were originally assigned to Cobnertvs by Dr. Oswald. Also present are several sherds in the style of Bvtrio, The Potter of the Rosette, and other Trajanic Potters. Several of the unusual sherds are hard to assign. A fragment from a Dr.30 show a double bordered ovolo, with a mask-face tongue, above a dolphin design in leafy festoons (Pl.III no.3). The individual elements of the design suggest the work of the potter P1, but the ovolo is that of the potter M2 (Rogers ovolo B219). Sherd No.40, form Dr.37, (Pl.III no.4) shows an interesting design forming an upper border, in the place of an ovolo. The individual details suggest that this could be the work of the Potter of the Rosette, although there is not enough of the scroll visible to make a firm attribution. The sherd shows internal grooves at the level of the ovolo, a feature of Dr.37s which would usually be classed earlier than the work of the Potter of the Rosette.

#### **DIVIXTVS**

No. of Sherds: 28

Form: Dr.37, 28

Provenance: London, 1 Lezoux, 27

Stamps: 0

Correct Attribution: Very few correct, mostly attributable to

Advocisvs, Attianvs or Banvvs

Illustrated: Pl.III no.5

The most distinctive feature of this group of sherds is the variety of potters styles represented. Again, the basis of attribution seems to have been the figure types employed. In the case of a style

like that of Divixtvs, this a very dangerous method to adopt. Divixtvs seems to have shared figure types with several other styles, in particular Attianvs and Advocisvs. These two potters are responsible for some of the mis-attributed sherds, for example no.13, showing the double-bordered ovolo with wedge-shaped tongue of Attianvs, along with rabbit (O.2059) and the astragalus border in his style, and sherd no.15 showing the ovolo Rogers B102, used by Advocisvs. There are several example of scroll designs, not typical of Divixtvs, but more in the style of Banvvs. There also examples of free-styles, (no.19, a sea-scape, being typical of Censorinvs), again, not a feature of the work of Divixtvs. There is also no sign of the St.Andrew's Cross ornament, a motif often found on the bowls of Divixtvs. Sherd no. 21 shows a particularly interesting combination of a Ivllinvs design, with his ovolo (Rogers B156), and an arcade (Rogers U268), only known on the bowls of Caratillvs (Pl.III no.5).

#### **DOCCALVS**

No. of Sherds: 11

Form: Dr.37, 10 Dr.30, 1

Provenance: London 1, Lezoux, 10

Stamps: 0

Correct Attribution: About half attributable to Doccalvs/Docilis

Dr. Oswald treated Doccalvs and Docilis as separate styles, discriminating between what he seems to have regarded as two different workshops. To Doccalvs he attributed 11 sherds, all but one in form Dr.37. The basis for attribution seems to be the straightforward recognition of many of the most popular decorative details in the

Doccalvs/Docilis style, including the leaves Rogers G146 and G259, which are present on five of the sherds. However the overall design of the sherds is quite diverse, ranging from a simple scroll design with arrow-head infill, suggesting a Hadrianic date, to sherds which would be classed as Antonine. It is difficult to re-attribute these sherds with confidence as most show very little decoration, but sherd no.1 would seem to be in the style of Qvintilianvs and his group.

## DOCILIS

No. of Sherds: 39

Form: Dr.37, 39

Provenance: Lezoux, 39

Stamps: 0

Correct Attribution: Very few correct

39 sherds, all Dr.37, were assigned to Docilis. Although Dr. Oswald seems to have isolated certain decorative details as being indicative of the style of Docilis (many being similar to those he recognised as being used by Doccalvs), there does not seem to be an overall unifying style apparent in these sherds. The group is one of the most diverse in the collection, ranging from sherds imitating South Gaulish designs, to the very latest Lezoux products. Despite the fact that, as with Doccalvs, there is a high percentage of sherds showing details which could be assigned to Docilis/Doccalvs, (for example Rogers leaf G146, columns and diamonds), there is little unity of style in the group as a whole, with only a handful of sherds showing the ovolo typical of Docilis/Doccalvs. Very few can be firmly attributed to Docilis. Sherds no.19, 29 and 30, have had their



attribution to Docilis confirmed at a later date, presumably at the time of work on Central Gaulish Potters.

#### DOECCVS

No. of Sherds: 75

Form: Dr.37, 75

Provenance: London, 2 Lezoux, 73

Stamps: 0

Correct Attribution: c.70%

75 sherds are attributed to Doeccvs, all form Dr.37. Many of the designs seem typical of the Doeccvs I style, although many are too small to make a firm judgement as to attribution. Decorative details usually associated with Doeccvs are quite common, especially the diamond, Rogers U34, the acanthus Rogers K22, and the leaf Rogers J86. Some of the ovolo however, are not typical of the style of Doeccvs, and examples attributable to Pvgnvs, Cettvs, Marcvs, and other later potters are not infrequent. An earlier potter is suggested by the presence of a basal wreath, not noted on the work of Doeccvs, on sherd no.3. However, the majority of the sherds would seem to be the work either of Doeccvs, or at least of his contemporaries, with earlier second century sherds, such as sherd no.47, with a Trajanic design, or sherd no. 42, in the style of Docalvs/Docilis being infrequent.

#### DONNAVCVS

No. of Sherds: 18

Form: Dr.37, 16 Dr.30, 2

Provenance: London, 12 Lezoux, 6

Stamps: 0

Correct Attribution: Mostly correct

Illustrated: Frontispiece and Pl.III no.6

Dr. Oswald attributed 16 sherds to Donnavcvs, the name he associated with the style now known as X-13. Sherd no.16 (frontispiece), was used to illustrate the style of Donnavcvs in Central Gaulish Potters (Stanfield and Simpson 1958, pl.43 no.493), and is the only sherd in the collection with a reasonably close provenance, being from the "Barge Yard" site in London. Most of the sherds show designs typical of the style of X-13, with details including the double D motif (Rogers U180), the small triple leaf (Rogers G171), and the small leaf (Rogers G137). Sherd no.13 (Pl.III no.6) however, shows a design not suggestive of Donnavcvs, but with a collection of decorative details attributed in Rogers' catalogue to the anonymous potter P1 a style presumably unknown to Dr. Oswald.

#### DRVSVS

No. of Sherds: 5

Form: Dr.37, 5

Provenance: London, 1 Lezoux, 4

Stamps: 0

Correct Attribution: Probably none

Dr. Oswald attributed 5 sherds to the style of Drvsvs, now known as Drvsvs II. Two show ovolo, neither of which is typical of Drvsvs'

style. No.5 shows a double bordered ovolo with hammerhead tongue, close to Rogers B206, and no.6 is similar, but with a slimmer tongue. Three of the five sherds show panel designs, but none show features attributable to Drvsvs. No.3, carrying the vine scroll Rogers M50, would seem to be more in the style of Advocisvs. Sherd no.1 shows a free-style with panthers and dogs, but although Drvsvs is noted as having made free-style bowls, this design would be more easily attributable to Paternvs. This group has little internal consistency, with no decorative details being present on more than one bowl.

### IANVARIS

No. of Sherds: 30

Form: Dr.37, 29 Dr.30, 1

Provenance: London, 4 Lezoux, 23

Stamps: 0

Correct Attribution: About 20% of sherds in the style of Ianvaris II

There seems to be no distinction made by Dr. Oswald in this group of sherds between Ianvaris I and II. However, there is a striking division in these 30 sherds, with all but 3 pieces showing either the small leaf (Rogers L22), or a beaded ring (either Rogers C296, C293, or C292). No sherds show both. This is particularly significant, and can be taken as a perfect illustration of one of the major flaws in Dr. Oswald's approach to the use of decorative details in his attribution to style. The small leaf (Rogers L22) is found on a signed sherd of Ianvaris II, from the collection previously held at the Guildhall Museum, London, a collection with which Dr. Oswald was familiar. Similarly Dr. Oswald would have been aware of the sherd in

the style of the Qvintilianvs group, signed by Ianvaris I from Wroxeter (Stanfield and Simpson 1958, pl.119 no.7), which shows a basal "wreath" of beaded rings. It is suggested that Dr.Oswald assumed these two features to be indicative of a single potter, "Ianvaris", and despite many major differences in style, proceeded to group all sherds showing either of these features as being in the same style. A more meticulous working method would have revealed that none of the beaded rings on these sherds is that used by Ianvaris I (i.e. Rogers C290) Alternative attributions can be put forward for many of the sherds, especially to the styles X-12 and X-13.

#### **IOENALIS**

No. of Sherds: 30

Form: Dr.37, 28 Dr.30, 2

Provenance: London, 15 Lezoux, 15

Stamps: 0

Correct Attribution: About 80% correct

Ioenalis was the name used by Dr. Oswald for the styles of X-11 and X-12, and a reasonably high number of the sherds would seem to be correctly attributed. At worst the sherds would be alternatively attributable to contemporary designers, particularly X-13. There are many examples of the ovolo used by X-11, (Rogers B51 and B59), often associated with the fine bead-row, typical of this style. The designs are also for the most part typical of X-11 and X-12, although exceptions include sherd no.18, in the style of Butrio, several in the style of X-13, and others of Hadrianic date. Two sherds, no.s 14 and 15 are in form Dr.37, but show no clear ovolo. Sherd no.14 is

particularly interesting, in that it is possible to see the impression of an ovolo border, which appears to have been smoothed over, perhaps as a result of a mistake in rouletting or after the bowl had been moulded. The sherd was found in London, suggesting that the bowl was still considered marketable, despite the fact that it does not conform to the conventional Dr.37 design. The high percentage of sherds from London parallels other early 2nd century groups, for example "The Anchor Potter", and it is unfortunate that no closer provenance for these sherds is possible.

#### **IVLLINVS**

No. of Sherds: 66

Form: Dr.37, 66

Provenance: Lezoux, 66

Stamps: 0

Correct Attribution: About half are correctly attributed

Illustrated: Pl.IV no.1

It is not difficult to understand the reason why many of these sherds have been assigned to this style. Twenty-two show either the large urn (Rogers T5), or the small urn (Rogers T16), both associated with the Ivllinvs style. However, the large number of sherds showing free-style designs, which are not found on the bowls of Ivllinvs, points to the presence of other styles in the group. In addition, although several of the sherds show ovolo associated with Ivllinvs, many others seem to be identical with Rogers B234, the ovolo usually associated with the work of Ivstvs, and particularly Paternvs II. A problem arises with those sherds (sherd no.52 for example), which show

both ovolo Rogers B234, and one of the urns (T5 or T16), as neither urn is noted on the bowls of either Ivstvs or Paternvs II (Pl.IV no.1)

### **IVSTVS**

No. of Sherds: 21

Form: Dr.37, 21

Provenance: London, 1 Lezoux, 20

Stamps: 0

Correct Attribution: Mostly in the style of Ivstvs

The attribution of these 20 sherds to the style of Ivstvs seems to depend principally upon the appearance of his distinctive ovolo, (like Rogers B234, but with a more pronounced angle at the tip of the tongue), and upon the small leaf, (Rogers H176), known only on the work of this potter. More than half of the sherds in this group show at least one of these features. Sherd no.18 shows an interesting larger version of the ovolo Rogers B234, with a beaded border, untypical of the work of Ivstvs. In general, however, it appears that Dr. Oswald's attribution of sherds to the style of Ivstvs was correct, with only sherds no.9, 14 and 15 being perhaps better assigned to Cinnamvs.

### **LAXTVCISSA**

No. of Sherds: 37

Form: Dr.37, 37

Provenance: Lezoux, 37

Stamps: 3

Correct Attribution: Nearly all correctly assigned

Illustrated: Pl.IV nos.2, 3 & 4

The majority of these 37 sherds show designs which would be considered as typical of Laxtvcissa. The combination of panel designs, scrolls and free-styles are an indication of mid-later 2nd century date, and many features are present, which whilst not particular to Laxtvcissa, are at least indicative of his style. These include most especially the small leaf (Rogers J162), the small latticed column, (Rogers P3), and the two ovolo, (Rogers B206 and B105). There are very few sherds in the group which, with a more detailed examination, would be assigned elsewhere. These include a sherd attributed to Laxtvcissa by Dr. Oswald on the basis of "his spirals", which is a perfect example of the work of the Large S Potter, showing the ovolo Rogers B2, spiral S71 and a neat panel design with figures typical of that style. Of the stamped pieces, sherds no.13 and 29 show the common retrograde stamp within the decoration (Pl.IV nos.2 and 3). Sherd no.31 (Pl.IV no.4), although left unassigned to any potter by Dr. Oswald, is mentioned briefly in Central Gaulish Potters (Stanfield and Simpson 1958, 187 pl.100 no.26) as being the work of the Laxtvcissa workshop. Dr. Simpson read the signature as ]ILLVS, and suggested that it should be regarded as being that of a mould maker for Laxtvcissa. The design seems typical of his style, showing his small leaf (Rogers J162) and an astragalus border, although the curved leaf (Rogers H117) is not noted by Rogers as being used by Laxtvcissa (Rogers 1974, 112). It is interesting that Dr. Oswald left this sherd unassigned, despite being clearly in the style of Laxtvcissa.

## LIBERTVS

No. of Sherds: 46

Form: Dr.37, 43 Dech.64, 3

Provenance: Lezoux, 46

Stamps: 0

Correct Attribution: Nearly 100% correct

Illustrated: Pl.IV no.5

Dr. Oswald's attribution of sherds to the style of Libertvs sees him at is most consistant, as would be expected when dealing with "the most distinctive of Lezoux potters" (Stanfield and Simpson 1958, 49). Very few of the examples in this group of forty-six sherds would, on closer examination, be attributed elsewhere. Exceptions tend to be sherds better placed in the style of the associated potter Bvtrio, or, as with sherd no.9, showing an elaborate scroll with basal wreath, to The Potter of the Rosette, or other contemporary workshops. Sherd no.45 shows the distinctive single-bordered ovolo Rogers B200, attributed exclusively to the anonymous potter P-5, but unfortunately little of the design is visible. Again on sherd no.46, no design is visible in association with a particularly unusual single-bordered ovolo, (Pl.IV no.5), not present in Rogers catalogue (Rogers 1974). It would appear that Dr. Oswald was prepared to attribute sherds on the basis of ovolo alone, despite neither of these rare ovolo being elsewhere associated with the style of Libertvs. However, the majority of the sherds in this group show designs and details typical of Libertvs. Of the 25 sherds with distinguishable ovolo, 8 show Rogers B214, and 10 Rogers B213, attributable to Libertvs. The predominant design is the elegant frieze of figures, typical of Libertvs, with



sherd no.7 showing the guide-line common on his work.

#### MARCVS

No. of Sherds: 31

Form: Dr.37, 31

Provenance: Lezoux, 31

Stamps: 0

Correct Attribution: About half in the style of Marcvs, but  
nearly all late

Illustrated: Pl.V no.1

Very little work seems to have been done by Dr. Oswald on the group of 31 sherds he assigned to Marcvs. Not a single sherd carries any explanation for its attribution, nor is there any provenance written on the back of the sherds. It is certain however that these are amongst the sherds referred to in the introduction to Central Gaulish Potters in the passage,

"Dr.37s were probably made in the 3rd century by such potters Marcvs, but their bowls are far inferior in design and workmanship to ordinary 2nd century products. A number of them, found at Lezoux by Monsieur Plicque are now in the collection from Lezoux at Durham University, and comparison latest Lezoux samian exported to Britain reveals that they are not matched in this country." (Stanfield and Simpson 1958, xli-xlii)

The group thus forms one of particular interest, consisting of potters rarely available for study in Britain, and who are not examined in detail in Central Gaulish Potters. Many of the

sherds can be confirmed as being in the style of Marcvs, and for the majority of the rest of the group, the poor quality of manufacture, the uneven, but spacious design, and the dull slip, confirm a late 2nd century, early 3rd century date. Most of the figure types and details are smudged, having been clumsily removed from the mould, and the poor standard of bowl finishing has resulted in many of the ovolo being half destroyed. The ovolo Rogers B89, attributed exclusively to Marcvs, is present on about a third of the pieces, and would thus appear to be one of the principal defining features of Dr. Oswald's system of attribution to this potter. Rogers ovolo B227, attributable to Marcvs or Ollognatvs is also present, as is Rogers B257, attributed by Rogers to "potier inconnu, mais de style tres tardif" (Rogers 1974, 49).

The loop (Rogers U288), attributed to Fgientinvs, is repeated on several pieces, and is used on sherd no.19 in place of the ovolo (Pl.V no.1). The impression left by a close examination of this group is that whilst recognising the non-specific distinguishing features of late Lezoux work, Dr. Oswald then classified these features into a specific style, which he called "Marcvs", that being the only late potter with which he was familiar. The products of the latest Lezoux potters are still in need of detailed study, and the subject was even more obscure at the time of Dr. Oswald's work on the collection. Many of the late potters are still anonymous, and the fact that Dr. Oswald had difficulty distinguishing between the later styles is not unexpected.

#### **MEDETVS**

No. of Sherds: 14

Form: Dr.29, 1 Dr.30, 1 Dr.37, 11 Dech.64, 1

Provenance: London, 4 Lezoux, 10

Stamps: 0

Correct Attribution: None appear to be in the styles of X-8 or X-9

It is assumed that when attributing sherds to Medetvs, Dr. Oswald was using the conventional name for the styles now known as X-8 and X-9., for whom Medetvs and Ranto are now believed to have been bowl finishers. As with many of the early Central Gaulish potters in the collection there is a relatively high proportion of material from London. The general dating of this group by Dr. Oswald is quite accurate, sherd no.14, in the style of the Qvintilianvs group being slightly later. The rest fall firmly into the Trajanic - Hadrianic period. The inclusion of sherd no.6, in form Dech.64, is remarkable, as it is undoubtedly in the distinctive style of Libertvs, and is a form typical of Libertvs and Bvtrio. Dr. Oswald himself noted that Libertvs and Bvtrio,

"are the only potters known to have produced the unusual forms of decorated Sigillata vases designated by Déchelette as forms 64 and 68." (Oswald 1930, 72).

Sherd no.13 is also misplaced, showing the ovolo Rogers B37 and the leaf cross Rogers L1, and is typical of the style of Icogatvs (X-4). The sherd in form Dr.29 unfortunately only has the lower half of a plain festoon visible. It has a poor, dull slip, and could be a 1st century product. Most of the 14 sherds are rather small examples, and cannot be firmly attributed to individual styles, although they seem early 2nd century in date.

## MOXSIVS

No. of Sherds: 64

Form: Dr.37, 64

Provenance: Lezoux, 64

Stamps: 0

Correct Attribution: 4 show similarities with signed work by Moxsivs

Illustrated: Pl.V nos.2, 3, 4 & 5

Information on the potter Moxsivs still seems to derive entirely from the two signed sherds drawn by Dr. Oswald, and reproduced in Central Gaulish Potters (Stanfield and Simpson 1958, pl.152 nos.3 & 4). No. details attributed to Moxsivs are present in Rogers' catalogue of decorative details (Rogers 1974), other than those shown on these two sherds. This lack of evidence did not deter Dr. Oswald from attributing 64 sherds to Moxsivs. Stanfield and Simpson note that:-

"Dr. Oswald has sometimes equated the Small S Potter with Moxsivs" (Stanfield and Simpson 1958, 256 ft.)

This opinion is confirmed by the presence of several sherds in the group in the style of The Small S Potter. His double bordered bead-tongued ovolo, (Rogers B80), appears on seven sherds, and his particularly distinctive ovolo (Rogers B264), with the swollen tongue joining the right-hand body of the ovolo is also present. In addition, several sherds by the Large S Potter are present, and, presumably by association with that style, two sherds, nos. 48 and 64, in the style of X-6. Another distinctive sub-group collected under the title Moxsivs is a selection of four sherds in the style of X-10, or the "Ranto-Silvio" style (e.g.Pl.V no.2). These show the plain scroll and

spiral design typical of X-10, and their inclusion in the group of sherds by "Moxsivs" by Dr. Oswald is a particularly important clue to the understanding of his method of attribution. The confusion between styles in this group is so apparent, that it cannot be dismissed as being a result of Dr. Oswald simply "equating" one potter with another. If this were the case there would not be the diversity of distinct styles gathered under a single name. It is the distinctness of the styles involved that makes this group so interesting and of value in the understanding of Dr. Oswald's appraisal of style. The most predominant styles within the group appear to be The Small S Potter, X-10, The Large S Potter, along with X-6, and the style of Moxsivs itself, as far as that can be determined. In addition there are many miscellaneous sherds, displaying a variety of styles. The major point of similarity between all these groups is that they all incorporate the use of the spiral in their work, some with more frequency than others. It is this use of the spiral which is the key to Dr. Oswald's attribution to Moxsivs, and the majority of the sherds assigned to the style show some form of spiral or curl. In the case of no.45 the ovolo has been replaced by a frieze of spirals (Pl.V no.3). In fact there are very few sherds in the collection outside this group which have spirals, which is extraordinary when compared to the variety of potters who according to Rogers (Rogers 1974, 171-3), employed the spiral in their designs. It therefore becomes apparent that it is not a specific spiral stamp that Dr. Oswald has pin-pointed as being used by Moxsivs, but the use of the spiral in general. It is evident that Dr. Oswald put greater emphasis on the appearance of design "ideas" rather than on specific decorative details themselves. With reference to Moxsivs, this means that because Moxsivs made use of spirals Rogers S20 and F76 on the signed sherds, the appearance of any variety of

spiral was enough to merit an attribution to Moxsivs. There are perhaps only four sherds in the group which bear a similarity to the two signed sherds illustrated in Central Gaulish Potters, and which might tentatively be assigned to Moxsivs. Both show the spiral Rogers S20. It is significant that some of the principal potters who employed spirals are, or were at the time Dr. Oswald worked on the collection, anonymous, a fact which probably helped to encourage a certain amount of confusion. The problems of anonymity in the work of Dr. Oswald are discussed at greater length later. Two sherds attributed to Moxsivs have a repeated design of masks in place of the ovolos (Pl.V nos.4 and 5). This is an unusual feature, and the only parallel known to me comes from a Dr.37 from Foregate St. Chester (Oswald and Pryce 1920, Pl.XXIX no.2).

#### **NAMVS of SOUTH GAUL**

No. of Sherds: 3

Form: Dr.29, 3

Provenance: London, 3

Stamps: 0

Correct Attribution: 1st century Lezoux ware

These three sherds, although attributed to a South Gaulish style by Dr.Oswald, are discussed in this section of the collection, as they appear to be the products of a first century Lezoux workshop. Sherd no.s 1 and 2 are probably from the same bowl, although not joining. They show the upper frieze of a Dr.29, with part of the rouletted rim, and a small section of the central moulding. The design consists of a simple wavy-line scroll, with a single plain tendril, dividing into

two, each bearing a rounded palmate leaf, in the upper and lower areas of the scroll. The third sherd is very similar, but the leaves are indented. All the sherds show the narrow rim typical of the Claudian period, but not the rouletted central moulding, a feature of Tiberian bowls. The pieces have been discussed in detail by Julian Bennett, who finds parallels in the designs of Rvtanvs, who worked briefly at Lezoux (Bennett 1980, 45-6).

It seems strange that having studied first century Central Gaulish ware, Dr. Oswald should have been confused by these pieces. The fabric, buff-coloured and non-micaceous, and the dull red-brown slip, immediately suggests that the sherds are not the product of South Gaulish workshops. The basis of attribution to Namvs, (who seems to have been a bowl maker, rather than a mould designer), written on the back of the sherds is "his wavy line and leaf motifs". However, it has not been possible to find parallels for this design on any bowls with the base stamp "Namvs".

#### **PATERCLVS**

No. of Sherds: 1

Form: Dr.37, 1

Provenance: London, 1

Stamps: 0

Correct Attribution: Not correct, probably Geminvs

Only one sherd in the collection is attributed to Paterclvs. This name occurs however on a large percentage of sherds, presumably on further reflection, were assigned by Dr. Oswald to other potters. "Paterclvs" crossed through is particularly common on sherds assigned

to the Anchor Potter, and Censorinus. The principal reason for this confusion would seem to rest with the use by all three of these styles of the ovolo Rogers B28. This ovolo appears on the sherd signed by Paterclus, in the style of Quintilianus, from Silchester (Stanfield and Simpson 1958, pl.72 no.33, two sherds). On this sherd the ovolo is associated with gladiators, and a seven beaded rosette, similar to, though larger than that used by The Anchor Potter. Confusion with The Anchor Potter, for whom gladiators were a favourite motif, could have arisen here, despite overall differences in style. Again Censorinus made use of the ovolo Rogers B28, and this may have added to the confusion, despite Censorinus' use of the astragalus border below the ovolo. Even this last sherd, the only one to retain its attribution to Paterclus, would seem to be in the style of Geminus, with the distinctive trifid detail at the border crossings.

#### **PATERNVS**

No. of Sherds: 450

Form: Dr.37, 449 Dr.30, 1

Provenance: London, 1 Lezoux, 449

Stamps: 3

Correct Attribution: About 90%

Illustrated: Pl.V nos.6, 7 & 8

Many of the sherds attributed to the style of Paternus are very small. Some show only the stalk of a scroll, as on sherd no.27, or a single animal from a free-style, as on sherds nos 33 and 45. Free-styles and panel designs are present in roughly equal numbers. Only two sherds do not show beaded borders. sherd no.80 shows an



astragalus border, accompanied by the detail Rogers Q42, not attributable to Paternvs. Sherd no.66 shows a wavy-line border and St.Andrew's Cross design, in the manner of Avitvs and Vegetvs, with upturned palmate leaves, typical of the style. Sherd no.139 also appears to be the work of Avitvs and Vegetvs, showing ovolo Rogers B114, and a typical tendril design. This sherd, the only one in the group from London, has probably been attributed to Paternvs because of a confusion over the two similar rosettes C35 and C38.

The majority of the remaining sherds fall quite happily into the style of Paternvs, with figure-types 0.19, 0.2365, 0.246 and 0.1589 all common. The large twist (Stanfield and Simpson 1958, fig.30 no.21) used in the field, and exclusive to Paternvs is present on many of the free-styles. There are many examples of the ovolo Rogers B105, often used by Paternvs, but the equally common Rogers B206 is present on only a single sherd in this group. There are three stamped sherds, no.s 35, 36 and 164, all showing the large stamp PATERNFE, retrograde (Pl.V nos. 6, 7 & 8).

#### **PAVLLVS**

No. of Sherds: 5

Form: Dr.37, 5

Provenance: Lezoux, 5

Stamps: 0

Correct Attribution: None correct

Illustrated: Pl.VI no.1

The 5 sherds attributed to Pavllvs show a diverse combination of styles. Sherds 3 (Pl.VI no.1) and 4, (probably from the same bowl, but

not joining), have a bright orange slip, and show an unusual combination of panther, (O.1520), with a basal wreath, and vertical wreath made up of fish-shaped details which, along with the ovolo, are not shown in Rogers' catalogue. The attribution to Pavllvs was only tentative and is probably based purely on the presence of the panther. This appears in Dr. Oswald's drawings of two sherds signed by Pavllvs (Drawings pl.2 nos. 2 & 3). These again provide a clue to his attribution of sherd no.1 to Pavllvs, with the "Candelabra" (Rogers Q27) also present on Dr. Oswald's plate 2 no.3, signed by Pavllvs. Neither of these sherds, nor sherd no.2, with details all attributable to Sissvs II, are consistent with the style of Pavllvs. Sherd no.5 equally, has little reason to be attributed to Pavllvs. Dr. Oswald's basis is the presence of "his ovolo", which in reality seems close to Rogers B85, attributable to Cinnamvs. Despite these difficulties concerning the attribution of sherds to Pavllvs, Dr. Oswald does seem to have appreciated his use of the ovolo Rogers B144, originally classed with Rogers B143 in Central Gaulish Potters as Cinnamvs ovolo 3. It is stated there that Pavllvs made use of Cinnamvs ovolo 3, but Dr. Oswald distinguishes that it is the ovolo now known as Rogers B144 that is used by Pavllvs, clearly defining the beaded tongue in his illustrations (Rogers and Simpson 1969).

#### **POTTER OF THE FINEST SIGILLATA**

No. of Sherds: 8

Form: Dr.37, 8

Provenance: London, 3 Lezoux, 5

Stamps: 0

Correct Attribution: Many in the style of the "Potter of the  
Rosette"

These sherds assigned to Dr. Oswald's "Potter of the Finest Sigillata," present an interesting assortment of early 2nd century styles. Predominant in the group are sherds which show similarities with the designs of the "Potter of the Rosette", and it seems probable that as the latter is not a name used for any of the sherds in the collection, "Potter of the Finest Sigillata" was the term employed by Dr. Oswald in attributing sherds to that style. Sherd no.s 1 and 3 are very similar, showing a free-style design and "S" shaped feature similar to Rogers U282. Sherd no.3 differs in having a central wreath, dividing the design, in the manner of a Dr.29. This sherd also shows beaded rings in the place of ovolo, a feature not typical of the style of "Potter of the Rosette". Sherd no.2 has a basal wreath of beaded rings, a "The Potter of the Rosette". Sherd no.2 shows a basal wreath of beaded rings, a feature reminiscent of the style of X-13. The ovolo in general confirm a Trajanic/Hadrianic date for these sherds, with Rogers B44, B51 and B14 all being present. Sherd no.6 however, seems to be the most interesting sherd in the group. Found at Lezoux, it shows an early design, and is accompanied by a label, from the period of work on Central Gaulish Potters which says "early? Dr.37. Not Assignable: Unusual design." The design shows a St. Andrew's Cross motif, and panels containing a lion, (O.1497e), and small pinnate leaves. The decorative details, including trifid ovolo (Rogers B203, leaf (Rogers J71), rosette (Rogers C234) and circle (Rogers E42) are attributable to a variety of anonymous potters, with P-1 being predominant. The bowl is roughly made, with a poor slip, and the fabric shows inclusions.

#### PRISCVS

No. of Sherds: 9

Form: Dr.37, 9

Provenance: Lezoux, 9

Stamps: 0

Correct Attribution: Probably all correct

Four of the pieces in this group were used to illustrate the style of Priscvs in Central Gaulish Potters (Stanfield and Simpson 1958, pl.129 nos.2,3,4 & 5). This in itself is an indication that Dr.Oswald had a very clear idea of the features of the style of Priscvs. The small leaf, (Rogers H185) at border junctions, and the presence of the house, (Rogers U272), are found on nearly all the sherds. These features, although not exclusive to the style of Priscvs, in combination with the overall lay-out of the sherds, suggest that the attribution is correct.

#### **PVGNVS**

No. of Sherds: 33

Form: Dr.37, 33

Provenance: London, 13 Lezoux, 11

Stamps: 0

Correct Attribution: Nearly all incorrect. Alternative attributions  
can be made to the styles of X-5, X-6 and X-9.

The group of sherds collected under the name of Pvgnvs present some of the greatest difficulties when attempting to analyse Dr.Oswald's grounds for attribution. "Pvgnvs" should be compared with "Sacer", a group which shows a similar confusion with the styles of X-5 and X-6. As with Sacer, the use of the ovolo B233 by both X-6 and

Pvgnvs, has allowed Dr.Oswald to confuse the styles of X-6 and Pvgnvs, and consequently, through the use of the ovolo Rogers B2, B31 and B32 by both X-6 and X-5, further confusion between Pvgnvs and X-5 has arisen, resulting in a high percentage of wrongly attributed sherds. There is little evidence of attention to decorative details, and of the many figure-types noted by Dr.Oswald on the back of these sherds, only the Diana (O.106), is known on the work of Pvgnvs.

Many of the sherds have had an original attribution, now crossed out, to "Medetvs". It is this group of sherds, and not those ultimately attributed to "Medetvs", which bears the greatest similarity with the style of X-9, or the "Medetvs-Ranto style". These original attributions seem to have been based upon the recognition of decorative details, and are amongst the most reliable made in the collection, with the consistent appearance of the ovolo Rogers B38 and B39 (perhaps confused by Dr.Oswald with B233 used by Pvgnvs), the leaf Rogers H96, and scroll types typical of the style of X-9. Why Dr.Oswald had such a radical change in opinion, and substituted the name "Pvgnvs" for "Medetvs" on these sherds, thus dating work which is clearly Trajanic to the second half of the second century, is difficult to understand. Even when compared to the earlier work of Pvgnvs, there can be little cause for confusion between the styles, and the later work of Pvgnvs is noted for poor technique and untidy designs.

In addition there are a few sherds from a variety of common styles, including Cinnamvs, Docilis and X-13.

#### **QVINTILIANVS**

No. of Sherds: 3

Form: Dr.37, 3

Provenance: Lezoux, 3

Stamps: 0

Correct Attribution: Perhaps two correct

The three sherds assigned to Qvintilianvs all show ovolo. The first two (Rogers B28 and B208 respectively) were both used by Qvintilianvs and his associates. Stylistically the first sherd falls firmly within the style of the Qvintilianvs group, showing a panel design with rosettes (Rogers C6 and C281) and leaf, (Rogers U140). The bowl is however very badly moulded, and has a poor slip, features untypical of this style. This perhaps represents a case of the re-use of a mould.<sup>1</sup> Sherd No.2. can also be firmly assigned to the Qvintilianvs group, with typical ornaments, and the more usual high quality slip. The third sherd however would be more easily assigned to a later period. The ovolo, which is double-bordered with a plain tongue ending in a blurred rosette, does not appear in Rogers' catalogue and too little of the scroll design is visible to attempt firm attribution. There is no indication that at the time the collection was studied, Dr.Oswald regarded the style of Qvintilianvs as being one in a group of potters.

#### **RANTO**

No. of Sherds: 7

Form: Dr.37, 7

Provenance: London, 4 Lezoux, 3

Stamps: 1

Correct Attribution: Only one sherd assignable to the style of X-8

1. The sherd may alternatively be a waster

Illustrated: Pl.VI no.2

It is presumed that "Ranto" along with Medetvs, was the name associated by Dr.Oswald with the style X-8 and X-9. It has already been shown that Dr.Oswald mistook the "Ranto-Silvio" style or "X-10", for "Moxsivs", and again it seems that several styles have been confused in this group of sherds. Although only seven sherds are assigned to "Ranto", at least four different styles seem to be involved. The style of X-2 accounts for three of the sherds, which show the large figures, overlapping with the ovolo and basal wreath, typical of the work of this potter. Sherd No.1. shows part of a cursive signature, retrograde, from the mould, which Dr.Oswald read as CA], although CN] seems more likely (Pl.VI no.2). Despite this, it is attributed to "Ranto", probably on the basis of the appearance of the vase Rogers T1, used on the Dr.29 from Heddernheim in the style of X-8 (Stanfield and Simpson 1958, pl.27 no.325). The vase is not however exclusive to X-8, and unfortunately there is too little design visible on the piece to make attribution possible. Only sherd No.7. bears similarities to the style of X-8, with sherd No.6. being assignable to X-3. Sherd No.3. seems to be in a later style to the rest of the group, but not enough of the design is visible to make an attribution.

#### RITOGENVS

No. of sherds: 5

Form: Dr.37, 5

Provenance: Lezoux, 5

Stamps: 1

Correct Attribution: Unstamped sherds attributed to Paternvs

Illustrated: Pl.VI no.3

Dr.Oswald read the stamp as RITOGENVVS, although the first two letters are missing. The remaining joining sherds from this single bowl were not recognised by Dr.Oswald, and the unique ovolo was therefore not illustrated by him in connection with the stamp. The other pieces were attributed to Paternvs on the basis of figure types, and only brought together during work on Central Gaulish Potters (Stanfield and Simpson 1958, 230, pl. 130).

### SACER

No. of Sherds: 47

Form: Dr.37, 47

Provenance: London, 7 Lezoux, 40

Stamps: 0

Correct Attribution: Nearly 50% correct

As with the group of sherd under the title Pvgnvs, the pieces attributed to Sacer, show a certain amount of confusion with the style of X-6. However, almost half the group can be safely assigned to Sacer. There is no evidence that Dr.Oswald was aware of X-6 as being an identifiable style. It is understandable therefore that some of the sherds from the collection in the style of X-6 could be grouped with sherds by Sacer. Despite the fact that Sacer is not termed an "associated potter" of X-6 in Central Gaulish Potters there are many similarities in the positioning of figures and details between plates 75,76 and 82,83. It is these similarities which probably allowed Dr.Oswald to assign the sherd from the Oswald-Plicque Collection in the style of X-6, to the style of Sacer (Stanfield and Simpson 1958, pl.75 no.18).



One of the most common decorative details, occurring on over a third of the sherds in this group is either the trifid (Rogers G76), attributable to Sacer, Attianvs and Drvsvs II, or other similar details in the group Rogers G62-G75. Again, Dr.Oswald has seemed to assume that if a particular detail is used by a specific potter, it is reasonable to attribute all similar details to the same potter. This has led to styles as different to that of Sacer as Fgientinvs being included in the group.

### **SECVNDVS**

No. of Sherds: 21

Form: Dr.37, 21

Provenance: Lezoux, 21

Stamps: 0

Correct Attribution: Probably none correct. Mostly in the styles of Pvgnvs, Doeccvs and Cinnamvs.

The sherds assigned to Secvndvs show a variety of later 2nd century designs. Particularly common is the work of Pvgnvs, with several examples of the ovolo Rogers B223 accompanied by the distinctive guide-line at about three-quarters of the length of the ovolo. B223 is present on a signed Dr.37 by Secvndvs I in the Oswald-Plicque Collection at Nottingham, and an over reliance of this commonly used ovolo for attribution purposes seems to have led to several sherds in the style of Pvgnvs being placed in this group. Panel designs showing plain medallions containing animal and human figures, thick beaded borders, and a general untidiness of arrangement are features of all these sherds. A confusion over stamps could

account for the presence of sherd no.9, which shows the long godroon known on the signed work of Secvndinvs I. The styles of Doeccvs and particularly Cinnamvs, account for the majority of the remaining sherds in this group.

### SERVVS

No. of Sherds: 22

Form: Dr.37, 22

Provenance: Lezoux, 22

Stamps: 0

Correct Attribution: Nearly 100%

Dr.Oswald seems to have had the style of Servvs II in mind when attributing sherds to this group. There is no evidence that he was aware of other styles under the name "Servvs" when analysing this collection. In the Introduction to the Study of Terra Sigillata, only one potter called Servvs is noted as making figured samian (Oswald and Pryce 1920, 95 & 123), and this style seems to have been based upon a Dr.37 mould by Servvs II, stamped SERVI M, from the Guildhall Museum London. With the exception of "The Anchor Potter", this group of sherds, assigned to Servvs II, presents the most accurately attributed of the larger groups in whole collection. Only two of the 23 sherds could be questioned. The principal reason for this level of accuracy is the distinctive single-bordered ovolo with roped tongue and rosette, (Rogers B27), attributed solely to Servvs II. Several sherds are assigned on the basis of this feature alone, no design being visible. On sherds where the design is present, the bold wavy line is invariable, bordering festoons, medallions and the

typical arcades of this potter. The figures are predominantly attributable to Servvs II, with the seabull (O.52a) and Diana (O.107) being particularly common. The two sherds which would not be classed as being in the style of Servvs II, can be more easily assigned to Banvvs, showing his double-bordered ovolo (Rogers B157).

#### **SILVIVS or SILVINVS**

No. of Sherds: 1

Form: Dr.37, 1

Provenance: Lezoux, 1

Stamps: 0

Correct Attribution: 100%

Although Dr.Oswald gave two alternative suggestions as to the reading of this potter's cursive signature, he favoured "Silvivs" as the title for his plates of this style. He assigned only one sherd from the collection to "Silvivs". It shows a sea-scape with ship (O.982a), dolphin (O.2394) and tritones (O.21), all typical of the style. Dr.Oswald associated the two styles of Silvivs, this later style and the X-10 style, as being by the same artist. The piece signed "Silvio" from Vichy (Stanfield and Simpson 1958, pl.33 no.400, based upon a drawing by Dr.Oswald), is illustrated alongside pieces in the later style on his plates. However it seems that it is on the basis of the signature alone that the association has been made, as other pieces in the style of X-10 from the collection have been assigned to "Moxsivs".

## VALENS

No. of Sherds: 1

Form: Dr.37, 1

Provenance: Lezoux, 1

Stamps: 0

Correct Attribution: None

The only sherd in the collection assigned to the rare potter Valens, shows a free-style design with chariot (O.1683). The sherd comes from a very badly moulded bowl, possibly a waster, with a poor dull-red slip. It is not close in style to the sherd signed "Valens Avoti", from Vichy (Stanfield and Simpson 1958, pl.81 no.32, based upon a drawing by Dr.Oswald). That sherd, showing a design very similar to those of Acavnissa, with candelabra (Rogers Q36) (Rogers 1974, 158, the entry Vegetus is a misprint for Valenus I), is the only piece illustrated by Dr.Oswald in his drawings under the title "Valens". It is difficult to know why Dr.Oswald assigned this sherd to Valens. On the back of the sherd, by way of explanation is written "his rosette". This eight-leafed rosette, similar to Rogers C56, although too poorly moulded to be recognised firmly, is not that used on the signed piece "Valens Avoti", which is the rosette used by Acavnissa, (Rogers C30). It does appear however that it is on the basis of this rosette alone that the attribution has been made.

## VIBINVS

No. of Sherds: 14

Form: Dr.37, 14

Provenance: Lezoux, 14

Stamps: 0

Correct Attribution: About 50% correct

Illustrated: Pl.VI nos.4 & 5

Vibinvs was the reading preferred by Dr.Oswald for the cursive signature now confirmed as "Geminvs". In his paper on this style (Oswald 1948<sup>a</sup>), he read the full signature as G.Ivllivs Vibinvs or Vibivvs, although these sherds are named as simply Vibinvs or IvI.Vibinvs. The group shows a considerable amount of consistency in style, and Dr.Oswald successfully recognised the ovolo usually associated with "Vibinvs", (Rogers B76). This, along with the small trefoil and the bold wavy-line borders, is the defining feature of the majority of these sherds. On sherd no.4 the ovolos have been replaced by a repeated pattern of trefoils (Pl.VI no.4). Geminvs is not noted as using alternative details in place of the ovolos, and it is possible that this sherd could be attributed to the style of X-3> Only a few other alternative attributions could be suggested. Sherd No.s 7 and 9, possibly from the same bowl, could be in the style of Arcanvs, as could be Sherd No.10. They all show ovolo Rogers B76, which is occasionally found on the work of Arcanvs, and the 6-beaded rosette C278 at terminal borders, a characteristic of his style. Sherd No.3 shows a design typical of the style of Igocatvs (X-4), with an arcade of pillars with cups (Pl.VI no.5). The provenance of this piece is Lezoux, despite the belief that there were no pieces in the style of Igocatvs in the Birley Collection from Lezoux (Stanfield and Simpson 1958, 20). However, the sherd seems to be in the fabric of Les Martres de Veyre, and may have travelled to Lezoux in antiquity.

### PART III: SOUTH GAUL

#### i. INTRODUCTION

In most modern discussions of samian ware, the South Gaulish sherds are approached in a manner quite different from that used for Central Gaulish material. Whereas the majority of Central Gaulish decorated sherds, providing a representative amount of the design is visible, can be assigned with confidence to workshops, or groups of workshops, South Gaulish sherds present a much more confused picture. The problem has been expressed by Brian Hartley in his report on the samian from the fort of Inchtuthil.

"Although form 29 was normally stamped internally with a potter's name in the south of Gaul, only rarely do mould-stamps or signatures appear on the bowls. For forms 30 and 37 the position is even worse, because the bowls were scarcely ever stamped after moulding, but mould-stamps and signatures are still very uncommon. Some potters, such as M.Crestio, Crvcvro, Frontinvs, Germanvs or Ivstvs did regularly stamp moulds, however, and it is possible to define styles for them and attribute unstamped fragments with fair certainty at times. Some others stamped or signed their moulds occasionally, such as Memor, Mommo, Severvs, C. Valerivs Albanvs and Vitalis. It is possible to go some way towards identifying their unstamped work. However, many of these potters used motifs, and sometimes combinations of them in common, and frequently only general parallels can be quoted." (Hartley 1985, 314-22).

Recent discoveries have complicated the study of South Gaulish samian still further, and as Dannell has stated in connection with the assemblage from Sheepen, Colchester, "with growing evidence from La

Graufesenque (Cluzel and Malaval), that large numbers of "potters" may have had access to the output of particular workshops, the problems of ascription have become still more speculative." (Dannell 1985, 83).

In the earliest stages of the analysis of Dr.Oswald's work on the collection, it became clear that he too had treated the South Gaulish material in a different manner from the Central Gaulish sherds. The principal reason for this probably lies in the greater amount of time spent by Dr.Oswald examining the material from London, which was acquired at an early date. In addition, Dr.Oswald seems to have placed a considerable emphasis upon drawing parallels with similar sherds from other collections, in the manner of a modern samian report on South Gaulish ware, a method of study not matched in his work on the Central Gaulish material.

The amount of attention received by the South Gaulish section of the collection may seem disproportionately large when compared to that given to the Central Gaulish material, which is mostly discussed in large groups of sherds. However, because the smaller number of South Gaulish sherds made this section more manageable than the Central Gaulish section, the opportunity was taken to produce a more complete catalogue with individual entries for each sherd. Furthermore, it is only really acceptable to discuss South Gaulish pieces separately, because of the difficulty in talking in general terms, applicable to all types of design, in the manner employed for the discussion of Central Gaulish ware.

Finally, it seemed necessary, in order to present a complete picture of Dr.Oswald's analysis, to reproduce the information given on the back of each South Gaulish sherd in full. This information includes comments on form, provenance, date, design details and parallels. Although in some cases the ink had become worn

(noted in the catalogue by a dotted line), most of the entries are complete. Each sherd is catalogued individually, with the information on the back of the sherd written out in full, followed by a short description.

The sherds have been grouped according to date-range rather than on the basis of potters' styles. Many of the potters referred to by Dr. Oswald are known from base ring stamps only, and are of limited relevance in the attribution of designs. The aims of this assessment are to establish the accuracy of the given dates, and to determine why similar principles of attribution to those used for the Central Gaulish samian appear to have resulted in greater success in dating the material.

ii. CLAUDIUS A.D. 40-50/5

**ALBINVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 3.8cm, width 5cm, showing small section of upper frieze, and most of lower frieze.

"29 London (Oswald Coll)

Albinvs style

his nautilus

as on 29 his style Pompeii

Claudian 40-50

2 pieces"

Only one sherd has come into the collection. Upper frieze; very simple scroll, with buds and rosettes. Lower frieze; repeated nautilus design with roped tendrils.

Sherd **No.2.** Form Dr.29. 1 fragment, height 1.9cm, width 4.4cm, showing lower frieze only.



"29 London (Oswald Coll)

ALBINVS style

his nautilus

Claudian 40-50 A.D.

3 pieces"

Probably from the same bowl as sherd No.1. The two further pieces are not present in the collection. Repeated nautilus design with roped tendrils.

Sherd **No.3.** Form Dr.29. 1 fragment, height 5.5cm, width 5.4cm, showing lower frieze only.

"29 London (Oswald Coll)

ALBINVS style

his nautilus as on ....

Claudian 40-50 A.D."

Probably from the same bowl as Nos.1 and 2. Repeated nautilus design with roped tendrils Two basal ridges apparent below the lower frieze.

#### **ARDACVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.4cm, width 6.4cm, showing lower frieze only, with central moulding.

"29 London (Oswald Coll)

ARDACVS style

his leaves, cross,....

Claudius 40-50"

Alternating design of St. Andrew's Cross and loop with leaf tendrils. Very finely moulded.

Sherd **No.2.** Form Dr.29. 1 fragment, height 7.6cm, width 5.2cm, showing both upper and lower friezes, and rouletted rim.

"29 London (Oswald Coll)

ARDACVS style

his leaves and double circle

Period Claudian c.40-50 A.D."

Upper frieze; scroll with segmented heart shaped leaves, and double circles. Lower frieze; simple pattern of repeated gōdroons.

#### **BILICATVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 7.4cm, width 9.2cm, showing lower and small part of upper frieze.

"29 London (Oswald Coll)

Bilicatvs style

..... on LF

period Claudius 40-50 A.D."

Very small area of upper frieze; ? scroll design. Lower frieze; Simple wreath with repeated trifid leaf pattern, wavy-line tendrils and rosettes.

#### **CANTVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.4cm, width 11.5cm, showing lower frieze only.

"29 London (Oswald Coll)

Cantvs style, his nautilus

period Claudius 40-50 A.D."

Lower frieze; repeated nautilus pattern, with a tendril and acorn branching from the base of each nautilus.

#### **CRESTIO**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5cm, width 4.7cm,

showing upper frieze and part of lower frieze with central moulding and rim.

"29 London (Oswald Coll)

Crestio style

Bird (O.2228a)

Period Claudian 40-50 A.D."

Unusually narrow upper frieze, containing a repeated pattern of festoons containing birds, separated by hanging tendrils. Lower frieze; simple pattern of godroons.

Sherd **No.2.** Form Dr.29. 1 fragment, height 4.8cm, width 5.9cm, showing upper frieze only.

"29 London (Oswald Coll)

Crestio style. UF as on

29 his style London GH

festoon

period Claudian 40-50 A.D."

Upper frieze; delicate pattern of repeated leafy festoons, separated by hanging tendrils with acorns, containing running hares.

#### **DARIBITVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.4cm, width 8.8cm, showing lower frieze only with central moulding.

"29 London (Oswald Coll)

style of Daribitvs of La

Graufesenque. His own motif

in medallion as on 29

DARIBITVS Valkenberg

Period Tiberius-Claudius 40-50 A.D."

Lower frieze; horizontal wreath of trifid leaves, above a large

compound scroll with segmented leaves above and plain medallions below. Ornament of curled tendrils and rosettes within the medallion.

#### INGENVVS

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.8cm, width 5.6cm, showing part of lower frieze only.

"29 London (Oswald Coll)

Ingenvvs style. His leaves  
and rosette. Goose (O.2311)

Period Claudius-Nero 40-50 A.D."

Large scroll, palmate leaves and tendrils with geese and rosettes interspaced.

#### LICINVS

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.9cm, width 11.5cm, showing lower frieze and small section of upper frieze.

"29 London (Oswald Coll)

Licinvs style

his scroll and leaves as on London (GH)

LICINVS F

Period Claudian 40-50 A.D."

Lower frieze; complex winding scroll, with segmented leaves and tendrils. Upper frieze; winding scroll.

Sherd **No.2.** Form Dr.29. 1 fragment, height 5cm, width 4.9cm, showing lower frieze only.

"29 London (Oswald Coll)

Licinvs style

his fine pinnate leaves

Period Claudius 40-50 A.D."

Lower frieze; divided into two horizontal zones, separated by a beaded row. Upper zone; contains pinnate leaves. Lower zone; small winding scroll with grass tufts below.

#### **MASCLVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 3.1cm, width 3.9cm, showing small section of lower frieze only.

"29 London (Oswald Coll)

Masclvs style

his ornament as on 30 .....

Period Claudius 40-50 A.D."

Only a very small area of design visible. Lower frieze; winding scroll with leafy ornament within the lower part.

Sherd **No.2.** Form Dr.29. 1 fragment, height 3.9cm, width 5.9cm, showing lower frieze and part of central moulding.

"29 London (Oswald Coll)

Masclvs style

his rosette as on 29 MASC[

Reichenhall

Period Claudius-Nero 45-55."

Lower frieze; simple scroll with a medallion infill containing a rosette, bordered by small birds.

#### **SENICIO**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.9cm, width 8.6cm, showing part of lower frieze and central moulding.

"29 London (Oswald Coll)

Senicio style

his leaf

Period Claudius-Nero 40-50 A.D."

Lower frieze; winding scroll with a maple-shaped leaf and beaded tendril bindings.

#### STABILIO

Sherd No.1. Form Dr.29. 1 fragment, height 3.1cm, width 6.2cm, showing very small area of upper frieze.

"29 London (Oswald Coll)

Stabilio style

Tiberius-Claudius 40-50 A.D."

Narrow upper frieze. Panel design, with acanthus ornament and rosettes.

#### Discussion

Seventeen sherds, all form Dr.29 are attributed to the period A.D.40-50/55. Of these, only five show both the upper and lower friezes, and on several sherds only a small section of the design is visible. It is therefore surprising that such pieces should have been assigned to such a narrow date band. In most cases however, an indication has been given as to which details were of diagnostic significance, and it is possible to go some way towards understanding the principal reasons for the attribution of sherds to individual styles. The three sherds of Albinvs, for example, probably from the same bowl, are attributed on the basis of the nautilus, found on an unsigned bowl from Pompeii. Other examples, like the first sherd assigned to Daribitvs, show ornaments paralleled on signed sherds, in this case a detail on a piece from Valkenburg, believed by Dr. Oswald to be particular to this style. In only one case, (Stabilio' no.1), has the reason for attribution been less specific, resting purely on a

similarity in style.

Nine of the pieces show simple scrolls typical of the Claudian period. The repeated nautilus and godroon designs, wreaths, leafy festoons and other naturalistic motifs are also commonly found on early bowls. The division of the lower frieze into two zones, seen on Licinvs no.2 is a technique more usually seen on slightly later Dr.29s. Several sherds show an early usage of animals and birds, used in combination with simple scrolls or other early features such as festoons and godroons. All the pieces are well made, with the sherd by Ardacvs, and Daribitvs no.1 particularly finely moulded. The upper friezes of Crestio no.1 and Stabillio no.1 (marked Tiberius-Claudius) are both narrow, perhaps indicating a slightly earlier date. The wreath in the upper frieze of Bilicativs no.1 is very similar to that on a piece from The St.Andrew's Cross motif on Ardacvs no.1 is perhaps also dated a little early, this design being more typical of the Flavian period. In the majority of cases however, the date suggested seems to be correct.

ii. CLAVDIVS-NERO A.D.50-60

**ALBVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.1cm, width 5.3cm, showing upper frieze with rouletting.

"29 London (Oswald Coll)

ALBVS style

his 7 rayed rosette as

on 29 ALBVS FE

Rheingonheim

Period Claudius-Nero

50-60 A.D."

Upper frieze; simple scroll, with tendrils and buds, containing a cogated circle and seven rayed rosette.

#### **BASSVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.7cm, width 6.5cm, showing upper frieze with rouletted rim, and part of lower frieze.

"Form 29 London (Oswald Coll)

style of Bassvs

his crosses in UF and rosettes

period Claudius-Nero 50-60 A.D."

Upper frieze; simple repeated pattern of four leafed rosettes, or crosses, interspaced with small rosettes. Lower frieze; complicated combination of scroll with wavy-line tendrils and a trifid leaf motif.

#### **BASSVS AND COELVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 7.3cm, width 4.5cm, showing both upper and lower friezes.

"29 London (Oswald Coll)

style of Bassvs and Coelvs

Same UF on 29 OF BASSI CO

London (Oswald Coll)

period Claudius-Nero 50-60 A.D.

Upper frieze; elegant scroll with trifid leaves and vetch buds. Lower frieze; simple repeated pattern of g<sup>o</sup>drooms

#### **CABITANVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.2cm, width 5.7cm, showing upper frieze only and no rim.

"29 London (Oswald Coll)



Cabitanvs style

his vine leaf, grapes and bird

as on 29 Cabitanvs London GH

period Claudius-Nero 50-60 A.D."

Upper frieze; vine scroll with grapes and bird, finely moulded.

#### **INGENVVS**

Sherd **No.1.** Form Dr.29. 2 fragments, height 8.1cm and 5.5cm, width 3.8cm and 4.1cm, showing small part of upper frieze and section of lower frieze.

"29 London (Oswald Coll)

Ingenvvs style

his small rings and leaves

Period Claudius-Nero 50-60."

Upper frieze; series of medallions with central rosette, and pendant trifid. Lower frieze; large compound winding scroll with palmate leaves and tendrils, interspaced with small rings.

Sherd **No.2.** Form Dr.29. 1 fragment, height 3.3cm, width 5.4cm, showing part of upper frieze only.

"29 London (Oswald Coll)

Ingenvvs style

his scroll as on 29 Strasbourg

Period Claudius-Nero 50-60 A.D."

Upper frieze; winding scroll with segmented leaves and rosettes at the end of curled tendrils. Small double rings border the scroll.

Sherd **No.3.** Form Dr.29. 1 fragment, height 6.8cm, width 5.3cm, showing part of upper and lower friezes.

"29 London (Oswald Coll)

Style of Ingenvvs

his scroll in UF

Period Claudius-Nero 50-60 A.D."

Upper frieze; winding scroll similar to that shown in the upper frieze of Ingenvvs sherd No.2., but with slightly fuller leaves and with the double rings. Lower frieze; simple pattern of repeated gōdroons.

### **LABIO**

Sherd **No.1.** Form Dr.29. 1 fragment, height 8.6cm, width 4.2cm, showing small sections of both upper and lower friezes.

"29 London (Oswald Coll)

Labio style.

His fan-tail leaf as on 29

OF LABIONIS London

Period Claudius-Nero 50-60 A.D."

Both the upper and lower friezes contain winding scroll designs showing palmate and "fan-tail" leaves.

Sherd **No.2.** Form Dr.29. 1 fragment, height 5.2cm, width 5.2cm, showing lower part of lower frieze only.

"29 London (Oswald Coll)

Labio style

his rosette

Period Claudius-Nero 50-60 A.D."

Lower frieze; divided into at least two sections. The lowest section contains a frieze of medallions containing four-leafed rosettes. Above this, separated by a bead row, lies a band of pinnate leaves.

Sherd **No.3.** Form Dr.29. 1 fragment, height 6.2cm, width 5.2cm,

showing small section of upper frieze and part of rim.

"29 London (Oswald Coll)

Labio style

his scroll with acorn as on

29 Bonn OF LABIONIS

Period Claudius-Nero 50-60 A.D."

Upper frieze; simple winding scroll with rosettes and acorns.

Sherd **No.4.** Form Dr.29. 2 fragments, height 5.6cm and 3.7cm, width 4.8cm and 5cm, showing upper frieze, and very small section of lower frieze.

"29 London (Oswald Coll)

Labio style

his pendant as on

29 OF LABIONIS Rheingoheim

Period Claudius-Nero 50-60 A.D."

Upper frieze contains a repeated pattern of plain festoons, containing two curled tendrils, with a segmented pendant leaf between. The lower frieze shows only a glimpse of what are perhaps grass tufts.

#### LICINVS

Sherd **No.1.** Form Dr.29. 1 fragment, height 4cm, width 7.6cm, showing upper frieze and rim only.

"29 London (Oswald Coll)

Licinvs style

His bud as on 29 LICINVS style

London (GH)

Period Claudius-Nero 50-60 A.D."

Upper frieze; plain winding scroll with small fan-tail Leaves and tendrils with rosettes.

## **MODESTVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.8cm, width 4.5cm, showing small part of lower frieze only.

"29 London (Oswald Coll)

Eagle (O.2174)

Modestvs

inscribed MODestvs

Claudius-Nero 50-60 A.D."

One of the few stamped South Gaulish pieces in the collection. A mould stamp in relief and in reverse, lying just above the base area of the bowl. Lower frieze; eagle within a cogated medallion.

## **MVRRANVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.6cm, width 5.7cm, showing upper frieze only.

"29 London (Oswald Coll)

Mvrranvs style

his scroll

Period Claudius-Nero 50-60 A.D."

Upper frieze; simple winding scroll with segmented leaves and rosettes.

Sherd **No.2.** Form Dr.29. 1 fragment, height 6.4cm, width 5cm, showing upper frieze only.

"29 London (Oswald Coll)

Mvrranvs style

his buds

Period Claudius-Nero 50-60 A.D."

Upper frieze; winding scroll with segmented leaves and rosettes.

**NIGER**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.2cm, width 6.1cm, showing lower frieze and very small area of upper frieze.

"29 London (Oswald Coll)

Niger style

His LF and radiate rosette.

Period Claudius-Nero 50-60 A.D."

Upper frieze; ? winding scroll. Lower frieze; large winding scroll, with segmented leaves, interspaced with small rosettes. Below the scroll is an infill showing a cogated medallion containing a ten-leafed rosette.

Sherd **No.2.** Form Dr.29. 2 fragments, heights 8.6cm and 6.2cm, widths 5.9cm and 3.5cm, showing parts of upper and lower friezes.

"29 London (Oswald Coll)

style of Niger

his cross as on 29 OF NIGRI

Vechten, and his wreath.

Identical with 29 London (GH)

with UF in Niger style

but little rosettes instead of rings.

Period Claudius-Nero 50-60 A.D."

Upper frieze; horizontal bifid wreath with cogated medallion containing a seven-leafed rosette, and interspaced with small rings. Lower frieze; godroons and medallions in series. The medallions contain two sets of curled tendril ornaments.

Sherd **No.3.** Form Dr.29. 1 fragment, height 5.1cm, width 13cm, showing part of lower frieze only.

"29 London (Oswald Coll)

style of Niger

his LF as on 29 OF NIGRI

London (LM), his radiate

rosettes as on 29 London

LM Niger style

his binding

Period Claudius-Nero 50-60 A.D.

Lower frieze; elegant winding scroll, with segmented leaves and small buds. Above, the scroll is interspaced with small geese, and below there is an infill of cogated medallions containing eleven-leafed rosettes and flanked by small geese.

#### Discussion

Eighteen sherds have been attributed to the later Claudian-early Neronian period. All the pieces are again finely moulded and many have the glossy slip typical of Neronian sigillata. The group also contains one of only three signed South Gaulish sherds in the collection, Modestvs no.1. (Pl.VII no.1). The distinguishing motifs noted by Dr.Oswald are again valuable indicators to his method of attribution. Signed parallels are drawn for both individual motifs and for entire friezes. On the sherd attributed to Albvs, for example, the seven-rayed rosette, considered the defining characteristic, is paralleled on a Dr.29 from Rheingonheim (Knorr 1952, Tafel 2). There, however, it is used within a very different decorative scheme, as the infill of festoons in a divided lower frieze. The scroll assigned to Bassvs and Coelvs (Bassvs and Coelvs no.1), can be more closely associated with that stamp. As well as the direct parallel with the stamped bowl noted at Nottingham, a very nearly identical scroll, with bottle-shaped leaves, is on a bowl stamped OF BASSI COEL at the

British Museum (Walters 1908, M4).

Irrespective of individual parallels, the range of motifs used correspond very well with the suggested date. Simple winding scrolls are the most common upper frieze design, with scrolls in the lower frieze becoming more complex, sometimes infilled with medallions, as on Niger sherd Nos.1 and 3. Simple animal figures, such as geese are used, and early features such as godroons and wreaths are common. The winding scroll on the sherd attributed to Licinvs is identical to that on Murravvs No.1, indicating an internal consistency in dating, even when a reliance upon individual motifs has led to confusion between styles.

iii. NERO - VESPASIAN A.D.60-70

**BASSVS AND COELVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 6.2cm, width 3.9cm, with complete pattern from upper frieze and part of lower frieze.

"29 London (Oswald Coll)

style of Bassvs and Coelvs

LF as on BASSI CO London

Nero-Vespasian 60-70 A.D.

Upper frieze; unusual band of leaves branching from a wavy line. Lower frieze; complicated scroll and medallion design, with serated leaf edges and beaded tendrill bindings.

Sherd **No.2.** Form Dr.29. 1 fragment, height 7cm, width 6.6cm, showing part of upper frieze and complete pattern from lower frieze.

"29 London (Oswald Coll)

style of Bassvs and Coelvs

his..... and medallion

period Nero-Vespasian 60-70 A.D."

Upper frieze; leafy festoon combined with simple scroll. Lower frieze; repeated design of cogated medallion and trifid leaf motif.

Sherd **No.3.** Form Dr.29. 1 fragment, height 6.1cm, width 8.8cm, showing lower frieze only.

"29 London (Oswald Coll)

style of Bassvs and Coelvs

period Nero-Vespasian 60-70 A.D."

Lower frieze, divided into two zones. Upper zone; repeated pattern of plain and serated godroons. Lower zone; vertical bands of beaded rows interspaced with large 13 leafed rosettes.

Sherd **No.4.** Form Dr.29. 1 fragment, height 6cm, width 5.7cm, showing upper frieze and part of lower frieze.

"29 London (Oswald Coll)

style of Bassvs and Coelvs

period Nero-Vespasian 60-70 A.D."

Upper frieze; metope design divided by bead rows, with a panel of arrow-heads alternated with a cogated medallion containing a large rosette. Lower frieze; repeated godroon design.

Sherd **No.5.** Form Dr.29. 1 fragment, height 5.5, width 6.8, showing lower frieze only.

"29 London (Oswald Coll)

style of Bassvs and Coelvs

his cross

Hare O.2134

Period Nero-Vespasian 60-70 A.D."

Lower frieze divided into three zones, separated by straight lines. Upper zone, free style with running hares. Central zone, repeated 4-leafed rosettes. Lower zone, repeated fantail leaves.



## COTOVS

Sherd **No.1.** Form Dr.29. 1 fragment, height 3.2cm, width 6.6cm, showing upper frieze only.

"29 London (Oswald Coll)

Cotovs style

his ornament. Griffin (O.882)

period Nero-Vespasian 65-70 A.D."

Upper frieze: divided into metopes, with griffin, a section of arrowheads, and a leafy ornament.

## FELIX

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.3cm, width 9.4cm showing upper zone and small section of lower zone and central moulding.

"29 London (Oswald Coll)

Felix style. Dog (O.1948)

Hares (O.2044 & 2078)

Period Nero-Vespasian 60-70 A.D."

Upper frieze; metope design with a hunting scene interspaced with rosettes, and a wavy-line and arrowhead feature. Lower frieze; simple pattern of repeated godroons, quite widely spaced.

Sherd **No.2.** Form Dr.29. 1 fragment, height 4.6cm, width 6.4cm, showing part of both upper and lower friezes with central moulding.

"29 London (Oswald Coll)

Felix style, but late

UF as on 29 Lon LM OF FELICIS

& MODESTVS.

Period Nero-Vespasian 60-70 A.D."

Unusual central moulding, bordered by wavy lines, with a

wide plain band. Upper frieze; simple winding scroll with tendrils and rosettes. Lower frieze; winding scroll with infill of arrowheads and animals below.

#### **MATVGENVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.3cm, width 7.2cm, showing upper frieze and rouletted rim only.

"29 London (Oswald Coll)

Matvgenvs style

his UF as at Hoffheim on

29 OF MATV

Period Nero-Vespasian 60-70 A.D."

Upper frieze; simple winding scroll of vetch leaves and fan-tail leaves on tendrils.

#### **NIGER**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.4cm, width 8.2cm, showing part of lower frieze only.

"29 London (Oswald Coll)

style of Niger

his rosette in cogated circle

Period Nero-Vespasian c.60-70."

Lower frieze; divided into zones, of which only the lower is visible. Series of medallions containing ten-leafed rosettes.

#### Discussion

Only nine sherds have been assigned to the Nero-Vespasian period, all form Dr.29. Ornamental designs again predominate. Four sherds have one or more winding scrolls and early motifs including godroons<sup>N</sup> and arrowheads are also present. Stylistically there is little difference

between the sherds of this group and those of the Neronian group, with the exception of Felix no.2 (Pl.VII, no.2). The decorated work stamped by Felix is noted by Oswald and Pryce as being of the Neronian-Flavian period (Oswald and Pryce 1920, 52) and this sherd is described as late. The complexity of the scrolls and the use of animals in the infill suggest that the sherd should be firmly dated to the Flavian period. A Dr.29 from Exeter with an almost identical upper frieze, lacking only the small rosettes, has also been dated to this period (Dannell 1989, 182 no.14 fig.58). The central moulding on this piece is unusual, having a wide plain band, bordered by wavy lines rather than beaded rows. This feature has not been noted by Dr.Oswald, and it is difficult to find any parallel for it. The division of the lower frieze into two zones, seen on several of the sherds in the previous group is present on two of the pieces, Bassvs and Coelvs no.3 and Niger no.1.

Bassvs and Coelvs no.5 (Pl.VII no.3) is unusual. Three zones are visible, the lower two having repeated designs, with a free-style in the upper zone. The peeling slip, thick wall and traces of mica in the fabric suggest that this is a product of a 1st century workshop at Lezoux, (see also under "Namvs" pg.63). The fantail leaf, 4-leafed rosette and frieze of rabbits are all known on fragments and moulds from the site of the workshop of the 1st century Lezoux potter Titos (Piboule, Senechal and Vertet 1981, pl.9, 199, pl.12, 162 & pl.F, 28). However, so little is known of these potters, and so many motifs were borrowed from South Gaul that firm attribution of this piece is not possible.

Only three of the sherds have been directly paralleled by Dr.Oswald with signed bowls. The remaining attributions are based on recognition of decorative elements, or simply upon a non-specific

similarity in style, as with Bassvs and Coelvs nos.3 and 4, Felix no.1 and Niger no.1.

iv. VESPASIAN A.D.70-80

**ALBINVS**

Sherd **No.1** Form Dr.29. 1 fragment, height 3.6cm, width 4.8cm, showing upper frieze only, with a small section of rouletting.

"29 London (Oswald Coll)

ALBINVS style

his dogs (1967 and 1972)

Hare (O.2063)

Period Vespasian 70-80 A.D."

Upper frieze; into two zones. Upper zone; small hunting scene with dogs and hare, above beaded row. Lower zone; pinnate leaves.

**CALVVS**

Sherd **No.1.** Form Dr.37. 1 fragment, height 5.9cm, width 6.9cm, showing small section of decoration and basal wreath.

"37 London (Oswald Coll)

Calvvs style

his fan leaf

period Vespasian 70-80 A.D."

Small amount of design visible. Alternating St. Andrew's Cross and leafy festoon. Basal wreath, made up of simple bifid leaves, with a wavy-line border.

Sherd **No.2.** Form Dr.37. 1 fragment, height 2.9cm, width 6.6cm, showing small part of lower frieze.

"37 London (Oswald Coll)



Calvvs style

his leaf as pendant

leaf on plant ....

Vespasian c.70-80 A.D."

At least three zones in lower frieze. Upper and middle zones separated by a wavy-line and the middle and lower by a beaded row. Grass tufts visible in upper zone. Repeated pattern of festoons containing vetch leaves in middle zone, Band of vertical sepal shaped leaves in lower zone.

Sherd **No.3.** Form Dr.29. 1 fragment, height 5.2cm, width 8.4cm, showing upper frieze and rim only.

"29 London (Oswald Coll)

Calvvs style, his scroll

period Vespasian 70-80 A.D."

Bright orangey-red fabric; simple winding scroll with small leaves and rosettes.

Sherd **No.4.** Form Dr.29. 1 fragment, height 5cm, width 6.1cm, showing upper frieze with rim only.

"29 London (Oswald Coll)

Calvvs style, his

leaf.

Period Vespasian 70-80 A.D."

Repeated pattern of festoons containing a tendril and rosette.

Sherd **No.5.** Form Dr.29. 1 fragment, height 8.7cm, width 10.6cm, showing both upper and lower friezes.

"29 London (Oswald Coll)

style of Calvvs. His UF

festoons and leaf.

Hare (O.2077)

Dog (O.1968)

Period Vespasian 70-80 A.D."

Upper frieze; festoon containing curled tendril and rosette.  
Lower frieze; alternating St. Andrew's Cross and large leafy festoon containing a plain medallion with dog and hare, interspaced by eleven beaded rosettes.

Sherd **No.6.** Form Dr.29. 1 fragment, height 5.1cm, width 5.2cm, showing upper frieze and rim only.

"29 London (Oswald Coll)

Calvus style. His.....

and pomegranate

period Vespasian 70-80 A.D.

Upper frieze; simple scroll with tendrils, buds and rosettes.

#### **CANRVGATVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 7.7cm, width 4.1cm, showing part of both upper and lower friezes.

"29 London (Oswald Coll)

style of Canrvгатvs

his deer (Stag) (O.1738)

and ..... leaf, his

vertical leaf

period Vespasian 70-80 A.D.

Upper frieze; metope design divided by wavy lines, with stag  
Lower frieze; large winding scroll.

#### **CELADVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.6cm, width 5.5cm,

showing lower frieze only.

"29 London (Oswald Coll)

Celadvs style, his rosettes  
period Vespasian 70-80 A.D."

Lower frieze; winding scroll with tendrils and serrated leaves.  
The scroll is in-filled below with a large cogated medallion  
containing an eight-leafed rosette.

Sherd **No.2.** Form Dr.29. 1 fragment, height 4.6cm, width 7cm,  
showing upper frieze and rouletted rim only.

"29 London (Oswald Coll)

Celadvs style, 2 rows of 4  
buds as on 29

CELADI MA\* Mainz

period Vespasian 70-80 A.D.

Cupid with snare (O.501)"

Upper frieze; two unusual horizontal rows of four leafed tufts,  
divided by wavy lines from hunter figure.

Sherd **No.3.** Form Dr.29. 1 fragment, height 3.4cm, width 7.8cm,  
showing lower frieze only.

"29 London (Oswald Coll)

Celadvs style, his leaves as on

29 O B CELADI, London LM

period Vespasian 70-80 A.D."

Large winding scroll with complicated design of leaves and  
tendrils interspaced with rosettes.

#### **M.CRESTIO**

Sherd **No.1.** Form Dr.37. 1 fragment, height 5cm, width 15.4cm,

showing lower portion of decoration, and no ovolo.

"37 London (Oswald Coll)

M.Crestio style

his central ornament as on 37 London

(Oswald Coll) with his ovolo.

Also on 29 CENSOR F.

His chevron wreath used in

vertical as on 37

M.CRESTIO Mainz

period Vespasian 70-80 A.D."

Metope design, divided by wavy lines. A sequence of medallions, above a series of leafy ornaments, divided by vertical wreaths of bifid leaves.

Sherd **No.2.** Form Dr.37. 1 fragment, height 4.5cm, width 9.3cm, showing upper area of decoration and ovolo with rim.

"37 London (Oswald Coll)

M.Crestio style

his scroll and rosettes

his bent ovolo and union

Cupid (O.435)

period Vespasian 70-80 A.D."

Large open scroll, incorporating cupid figure, leaves and rosettes. Ovolo; trifid tongue bent slightly to the right.

Sherd **No.3.** Form Dr.37. 1 fragment, height 5.4cm, width 6.9cm, showing upper area of decoration with ovolo and rim.

"37 London (Oswald Coll)

style of M.Crestio

his ovolo



period Vespasian 70-80 A.D."

Simple band of fourteen leafed rosettes in upper area of design.  
Ovolo; trifid tongue bent slightly to the right.

Sherd **No.4.** Form Dr.37. 1 fragment, height 5.8cm, width 10cm,  
showing upper area of decoration and ovolo.

"37 London (Oswald Coll)

M.Crestio style

His ovolo and scroll and his leaf

Vespasian 70-80 A.D."

Large compound leaf scroll, with tendrils and buds, possibly  
covering entire design area. Ovolo; trifid tongue bent slightly to  
left.

Sherd **No.5.** Form Dr.37. 1 fragment, height 8.9cm, width 5.9cm,  
showing small section of upper area of decoration.

"37 London (Oswald Coll)

M.Crestio style

his ovolo and large leaf

period Vespasian 70-80 A.D.

(Hermet VIII 13)"

Large compound scroll with segmented leaves and bottle shaped  
buds on wavy-line tendrils. Ovolo; trifid tongue bent slightly to  
right.

Sherd **No.6.** Form Dr.29. 1 fragment, height 4.9cm, width 6.4cm,  
showing upper zone and rouletted rim only.

"29 London (Oswald Coll)

M.Crestio style

his ornament. Dog (O.1994)

Period Vespasian 70-80 A.D."

Ornament of grass tufts surrounded by two vertical segmented leaves, between running dogs.

#### FRONTINVS

Sherd **No.1.** Form Dr.37. 1 fragment, height 6.2cm, width 3.3cm, showing upper part of design with ovolo.

"37 London (Oswald Coll)

Frontinvs style

his ovolo and fantail.

Cupid (O.435)

Period Vespasian 70-80 A.D."

Panel design with horizontal wreath of bifid leaves dividing the main decoration from the ovolo. The panels, divided by wavy lines, contain a cupid figure and a leafy ornament. Ovolo; double-bordered with tongue terminating with a rosette bent slightly to the right.

Sherd **No.2.** Form Dr.37. 1 fragment, height 7.6cm, width 8cm, showing upper and part of lower areas of decoration and ovolo.

"37 London (Oswald Coll)

Frontinvs style

his small ovolo, oval godroons

and chevron wreath

as on 37 Colchester his style

and scroll as on 37 London GH,

his style.

Period Vespasian 70-80 A.D."

Two simple winding scrolls, separated by a central band of oval godroons bordered by two wreaths of chevrons. Wavy lines divide the areas of decoration. Ovolo; double-bordered with the tongue ending in a rosette.

Sherd **No.3.** Form Dr. 37. 1 fragment, height 9.2cm, width 13.7cm, showing lower area of decoration with base.

"37 London (Oswald Coll)

Frontinvs style

his chevron leaf and palmate

leaves in scroll.

Period Vespasian 70-80 A.D.

Cupid (...36)

Goose (O.2244)

Bird (O.2262)."

Upper and lower areas of decoration divided by a chevron wreath similar to that on sherd Frontinvs No.2. Large winding scroll with palmate leaves above and alternate infills below of figures and birds or arrowheads.

Sherd **No.4.** Form Dr.37. 1 fragment, height 6.2cm, width 3.9cm, showing lower area of decoration.

From the same bowl as sherd Frontinvs No.3., and showing all the same design elements.

Sherd **No.5.** Form Dr.37. 1 fragment, height 5.7cm, width 6.6cm, showing lower area of decoration only.

"37 London (Oswald Coll)

Frontinvs style

his leaf and wreath

Period Vespasian 70-80 A.D."

Chevron wreath circles base of bowl. Winding scroll with leaves and tendrils above and an arrowhead infill below.

Sherd **No.6.** Form Dr.37. 1 fragment, height 6cm, width 7.6cm, showing upper area of decoration with ovolo.

"Form 37 London (Oswald Coll)

Frontinus style

his ovolo and leaf

Cupid on dolphin (O.17)

Hare (O.2071)

Vespasian c.70-80 A.D."

Panel design with medallion containing cupid and dolphin figures in panel with corner tendrils. Ovolo; double-bordered with rosette bent slightly to the right.

Sherd **No.7.** Form Dr.37. 1 fragment, height 4.9cm, width 9.9cm, showing upper area of decoration and ovolo.

"37 London (Oswald Coll)

Frontinus style

Gladiators (999 & 1078)

Period Vespasian 70-80 A.D."

Panel design divided by wavy lines, showing St. Andrew's Cross with leafy ornament, and gladiatorial combat in panel with corner tendrils. Ovolo; double-bordered with tongue ending in neat five-pointed rosette with central dot.

Sherd **No.8.** Form Dr.37. 1 fragment, height 5.5cm, width 8.8cm, showing upper area of decoration and ovolo.

"Frontinus"

Panel design with St. Andrew's Cross, made up of beaded rows. Adjacent panel, ? gladiatorial combat. Ovolo; double-bordered with tongue ending in five-leafed rosette with central dot.

Sherd **No.9.** Form Dr.37. 1 fragment, height 7.8cm, width 8cm, showing lower area of decoration.

"37 London (Oswald Coll)

his small cordate leaves  
as on .....  
and his small leaves in bud  
wreath as on TL6 13  
London."

Two basal wreaths below a simple winding scroll. Chevron wreath is identical to that on Frontinvs sherd No.s 1, 2, 3, 4, and 5.

Sherd **No.10.** Form Dr.37. 1 fragment, height 7.5cm, width 14.5cm, showing lower area of decoration.

"37 London (Oswald Coll)

Frontinvs style

his ovolo and St.Andrew's Cross

and gladiators (O.999 & ....)

St.Andrew's Cross and ... (O.786)

Period Vespasian 70-80 A.D."

Panel design, with basal wreath of trifid leaves below. Panels contain gladiators, festoons, and St.Andrew's Cross. No ovolo are visible on this sherd, suggesting an accompanying piece, not in the collection

Sherd **No.11.** Form Dr.29. 1 fragment, height 3.2cm, width 9cm, showing lower frieze only with part of central moulding.

"29 London (Oswald Coll)

Frontinvs style. His leaf and

toothed medallion

Period Vespasian 70-80 A.D."

Simple and spacious St. Andrew's Cross design, made up of wavy lines, along with a cogated medallion, bordered with corner tendrils.

Sherd **No.12.** Form Dr.29. 1 fragment, height 4.9cm, width 8.5cm,

showing lower frieze only.

"29 London (Oswald Coll)

Frontinvs style. His

inturned leaves as on

37 FRONTINI Silchester."

Panel design divided by diagonal wavy lines, with arrowhead infill in the upper and lower sections, and tendrils in the side sections.

Sherd **No.13**. Form Dr.29. 1 fragment, height 6.1cm, width 7.6cm, showing small area of lower frieze.

"29 London (Oswald Coll)

his corner leaf as on

29 OF FRONTINI London BM

His ... leaves in series as

on 29 FRONTINI Amiens and

Richboro II (XVII,4)

his pendant and inturned leaves

Period Vespasian 70-80 A.D."

Panel design, above a wreath of vertical sepal-type leaves. St.Andrew's Cross-type ornament, with inturned leaves, and tendrils with poppy head terminals.

Sherd **No.14**. Form Dr.29. 1 fragment, height 4.3cm, width 7.3cm, showing part of lower frieze, and central moulding.

"37 London (Oswald Coll)

Frontinvs style

his inturned leaflets. But

the union of large double

leaves is used by M.Crestio

and Vitalis.

Period Vespasian 70-80 A.D."

Form Dr.29. Lower frieze; large winding scroll, with segmented leaves and inturned tendrils. A small goose (O.2244) is placed between the stalks.

#### **GERMANVS**

Sherd **No.1.** Form Dr.37. 1 fragment, height 6.8cm width 6.7cm, showing upper part of decoration and ovolo.

"37 London (Oswald Coll)

Germanvs style

similar dolphins

Cupid (O.378)

Sheep (O.1066)

Period Vespasian 70-80 A.D."

No dolphins visible, suggesting that an accompanying piece has not come into the collection. Leafy festoon containing a Cupid figure. Ovolo; trifid tongue.

#### **IVCVNDVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 7cm, width 6.4cm, showing upper and lower friezes.

"29 London (Oswald Coll)

Ivcvndvs style

his lance leaf and small

rosettes.

Period Vespasian 70-80 A.D."

Upper frieze; simple scroll with a single tendril ending with rosette, and similar rosettes bordering. Lower frieze; complex scroll

with arrowhead infill below.

#### **IVSTVS**

Sherd **No.1** Form Dr.29. 1 fragment, height 3.7cm, width 5.8cm, showing small area of lower frieze.

"29 London (Oswald Coll)

IIVSTI

Period Vespasian 70-80 A.D."

Lower frieze; Top right hand corner of St.Andrew's Cross motif with corner tendrils and cordate leaf. A stamp, "IIVSTI", retrograde in the mould and so reading correctly on the bowl, just below the central moulding.

#### **MANDVILVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 8.4cm, width 11.4cm, showing lower frieze and small part of upper frieze.

"29 London (Oswald Coll)

Mandvilvs style

his ..... of festoons

as on 29 MAN Leicester

Period Vespasian 70-80 A.D."

Upper frieze; simple winding scroll. Lower frieze divided into two zones. Upper zone; band of S-shaped godroons. Lower zone; repeated plain festoons containing vetch leaves and tendrils.

Sherd **No.2.** Form Dr.29. 1 fragment, height 9.4cm, width 11.2cm, showing lower frieze and small section of upper frieze.

Unmarked, but probably from the same bowl as Mandvilvs sherd No.1.



**MEDDILLVS**

Sherd **No.1.** Form Dr.29. 3 fragments, heights 4.6cm, 7.8cm and 3.8cm, widths 3.9cm, 2.2cm and 3.7cm, showing most of design in lower frieze.

"29 London (Oswald Coll)

Meddillvs style

his corner tendrils

and his ....

Griffin (O.802)

Cupid (O.502)

Period Vespasian 70-80 A.D."

Repeated design of medallions containing figures alternating with a St.Andrew's Cross motif made up of wavy lines and tendrils.

Sherd **No.2.** Form Dr.29. 1 fragment, height 5cm, width 7.8cm, showing lower frieze only.

"29 London (Oswald Coll)

Meddillvs style

his leaves and buds on scroll of LF

as on 29 MEDDILLVS York

Period Vespasian 70-80 A.D."

The lower frieze; large winding scroll with segmented leaves and bottle shaped buds.

Sherd **No.3.** Form Dr.29. 1 fragment, height 6.3cm, width 5.7cm, showing upper frieze and rouletted rim only.

"29 London (Oswald Coll)

Meddillvs style

Identical with 29 MEDDILLVS ....

Period Vespasian 70-80 A.D."

Upper frieze; metope design, divided by wavy-line borders, with rosettes at border terminals. The only panel clearly visible shows arrowheads under diagonal wavy lines.

**MOMMO**

Sherd **No.1.** Form Dr.37. 1 fragment, height 8cm, width 7.2cm, showing lower part of design only.

"37 London (Oswald Coll)

Mommo style

his godroons and small

cordate leaf

period Vespasian 70-80 A.D."

Panel design, with wavy line borders. St. Andrew's Cross ornament and vertical wreath of trifid leaves. Cupid figure in medallion. Basal wreath of S-shaped godroons.

Sherd **No.2.** Form Dr.37. 1 fragment, height 7.9cm, width 8cm, showing small area of design and no ovolo.

"37 London (Oswald Coll)

Mommo style

his corner tendrils

Period Vespasian 70-80 A.D."

Single panel visible. Corner tendrils with cordate leaves in each corner. Plain medallion, containing cupid figure. Basal wreath of godroons.

Sherd **No.3.** Form Dr.37. 1 fragment, height 5.4cm, width 8.5cm, showing lower area of decoration.

"37 London (Oswald Coll)

Mommo style

Cupid (O.431)

Period Vespasian 70-80 A.D."

Complex panel design with basal wreath of horizontal bifid leaves. Medallion containing cupid figure. Corner tendrils with cordate leaves. Arrowhead and wavy line motif. Vertical wreath of segmented leaves between panels.

Sherd **No.4.** Form Dr.37. 1 fragment, height 7.3cm, width 9.8cm, showing lower portion of bowl.

"37 London (Oswald Coll)

Mommo style

inscribed M below

decoration

Period Vespasian 70-80 A.D."

Panel design with medallion, cupid figure and corner tendrils. Mould signature "M" cursive, below design.

Sherd **No.5.** Form Dr.29. 1 fragment, height 5.4cm, width 5.5cm, showing small area of lower frieze.

"29 London (Oswald Coll)

Mommo style

Cupid (O.406)

and his corner tendrils

Period Vespasian 70-80 A.D."

Panel design. Plain medallion, containing a cupid figure, with corner tendrils. Diagonal wavy lines above running dog.

#### **PASSIENVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 7.8cm, width 3.7cm, showing lower frieze only.

"29 London (Oswald Coll)

Passienvs style

as on 29 his style

London BM (M329)

Period Vespasian 70-80 A.D."

Lower frieze divided into two zones. Lower zone; series of cogated medallions divided by leafy ornaments and containing small birds. Repeated pattern of oval godroons above.

Sherd **No.2.** Form Dr.29. 1 fragment, height 6cm, width 8.4cm, showing lower frieze only.

"29 London (Oswald Coll)

Passienvs style

similar ornament as 29

OF PA~~2~~EN Leicester.

Period Vespasian 70-80 A.D."

Lower frieze; two panels, one containing a plain medallion with a tendril a trifid ornament, the other, part of a St. Andrew's Cross motif. Wavy line borders.

#### **RVFIVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.3cm, width 8.2cm, showing lower frieze only.

"29 London (Oswald Coll)

Rvfinvs style

his cordate leaves and tendril

union, bud and vertical ornament.

Period Vespasian 70-80 A.D."

Lower frieze; large winding scroll with cordate leaves and trifid

buds. Infill of curled tendril ornaments below.

Sherd **No.2.** Form Dr.29. 1 fragment, height 9.2cm, width 7.2cm ,  
showing upper and lower friezes and central moulding.

"29 London (Oswald Coll)

style of Rvfinvs

his LF as on 29 OF RVFINI

Wroxeter. His pendant wreaths

fantail and boar (O.1695)

Period Vespasian 70-80 A.D."

Upper frieze; series of plain festoons, with curled tendrils and  
rosettes, separated by hanging tendrils with pomegranates. Lower  
frieze divided into three zones. Lower zone; a wreath of horizontal  
arrowheads. Middle zone; free-style with boar and grass tufts. Upper  
zone; wreath of horizontal bifid leaves.

#### **SEVERVS**

Sherd **No.1.** Form Dr.37. 1 fragment, height 2.4cm width 7cm,  
showing upper part of decoration and ovolo.

"37 London (Oswald Coll)

Severvs style

his ovolo and vertical ornaments

in series.

Period Vespasian 70-80 A.D."

Trace of panel design. Repeated pattern of vertical bottle-shaped  
ornaments between panels and ovolo. Ovolo; double bordered, tongue  
ending in rosette.

Sherd **No.2.** Form Dr.37. 1 fragment, height 6.8cm, width 6.7cm,  
showing upper area of decoration and ovolo.

"37 London (Oswald Coll)

Severvs style

his ovolo

Period Vespasian 70-80 A.D."

Complex winding scroll with infill. Horizontal wreath of small palmate leaves below ovolo. Ovolo; Double bordered with trifid tongue.

Sherd **No.3.** Form Dr.29. 1 fragment, height 7.3cm, width 5.4cm, showing part of upper frieze and rouletted rim.

"29 London (Oswald Coll)

Severvs style

Period Vespasian 70-80 A.D."

Upper frieze shows a simple winding scroll, with segmented leaves and curled tendrils.

Sherd **No.4.** Form Dr.29. 1 fragment, height 6cm, width 6.6cm, showing part of lower frieze.

"29 London (Oswald Coll)

Severvs style

his vertical leaves

and palmate leaves in series.

Period Vespasian 70-80 A.D."

Lower frieze divided into two zones. Upper zone; simple wreath of palmate leaves. Lower zone; series of wheat heads on wavy-line stalks. Wavy line borders.

Sherd **No.5.** Form Dr.29. 1 fragment, height 3.2cm, width 7.4cm, showing lower frieze only.

"29 London (Oswald Coll)

Severvs style

his vertical leaves in series

Period Vespasian 70-80 A.D."

Lower frieze divided into two zones. Upper zone; series of vertical leaves. Lower zone; wreath of fantail leaves, bordered by two wavy lines.

#### **VANDERIVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.2cm, width 4.7cm, showing part of lower frieze only.

"29 London (Oswald Coll)

Vanderivs style

his wreath, leaves of

scroll and goose (O.2226)

his medallion

Period Vespasian 70-80 A.D."

Lower frieze divided into two zones. Upper zone; wreath of horizontal fantail leaves. Lower zone; winding scroll with palmate leaves above and medallion infill below.

#### **S.VERIVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.8cm, width 5.2cm, showing lower frieze only.

"29 London (Oswald Coll)

S.Verivs style

Period Vespasian 70-80 A.D."

Lower frieze; repeated pattern of plain godroons alternating with roped godroons.

Sherd **No.2.** Form Dr.29. 1 fragment, height 7.9cm, width 8.4cm, showing upper and lower friezes.

"29 London (Oswald Coll)

style of S.Verivs

his UF

Dog (O.1931)

Period Vespasian 70-80 A.D."

Complex design. Upper frieze; winding scroll with rosettes and bifid leaves above infill of running dog and a row of arrowheads. Lower frieze; wreath of palmate leaves above winding scroll with cordate leaves. Badly moulded and very worn.

Sherd **No.3.** Form Dr.29. 1 fragment, height 4.5cm, width 8.6cm, showing upper frieze and rouletted rim.

"29 London (Oswald Coll)

S.Verivs style

Identical UF as on 29 LM

SVIIRN

Goose (O.2260)

Period Vespasian 70-80 A.D."

Upper frieze; winding scroll with bifid leaves and rosettes, with goose in the infill below.

#### **VITALIS**

Sherd **No.1.** Form Dr.37. 1 fragment, height 6.1cm, width 4.8cm, showing small area of decoration and ovolo.

"37 London (Oswald Coll)

Vitalis style

his ovolo and ornament

Lion (O.1400)

Period Vespasian 70-80 A.D."



At least three zones of decoration. Upper zone; wreath of bifid leaves. Central zone; free-style with running lion with curled tendril above and grass tufts. Lower zone; wreath of trifid leaves. Ovolo; single bordered with trifid tongue.

Sherd **No.2.** Form Dr.29. 1 fragment, height 6.4cm, width 7.2cm, showing lower frieze only.

"29 London (Oswald Coll)

Vitalis style

his pendant leaves

Period Vespasian 70-80 A.D."

Lower frieze; alternating design of St.Andrew's Cross ornament and cogated medallions.

Sherd **No.3.** Form Dr.29. 1 fragment, height 6.2cm, width 6.8cm, showing lower frieze and very small area of upper frieze.

"29 London (Oswald Coll)

Vitalis style

his pendant and rhomboid leaves

Bear (O.1586) Goat (O.1328)

Period Vespasian 70-80 A.D."

Lower frieze; alternating pattern of St.Andrew's Cross and cogated medallion.

### Discussion

Sixty sherds have been dated to the period A.D.70-80. Of these, twenty-five are of form Dr.37 and thirty-five form Dr.29. Again, individual potters styles are identified on the basis of particular motifs. The lower frieze of Rvfinvs no.2 is the only complete design for which a signed parallel is given, and signed motifs and figures

are less frequently identified on these pieces than in the previous groups, most parallels being drawn from bowls classed by Dr.Oswald as being in the style of particular potters.

Winding scrolls are still the predominant design, being present on nineteen of the sherds. In general a more developed scroll design is noticeable on these pieces than on sherds in the previous groups. In addition to the simple leaf and tendril scrolls more typical of the pre-Flavian period, scrolls with double opposed leaves, leaves and stipules, and with infills of ornamental motifs or figures below become more common. Other motifs more usual on pre-Flavian sigillata, such as godroons and simple festoons are also present on a significant number of pieces.

Basal wreaths are more common in this group, as would be expected, and are present on seven of the pieces. The division of the lower frieze of form Dr.29 into two or three zones, a feature common on later bowls, is also found on a considerable number of these pieces. The lower zone often forms a basal wreath, or alternatively a horizontal wreath runs below the central moulding as on Rvfinvs no.1 Severvs no.4, Vanderivs no.1 and Vitalis no.1. Horizontal wreaths are also found on Dr.37 pieces, sometimes below the ovolo as on Frontinvs no.1 and Severvs no.2., but also used to divide the design into two zones in the manner of a form Dr.29 bowl as on Frontinvs nos. 2 and 3.

The group contains two signed pieces. The first (Ivstvs no.1 Pl.VII no.4) has the mould stamp IIVSTI retrograde within the design, the usual stamp of the South Gaulish potter Ivstvs on decorated bowls. This sherd is too small for the design to be clear, and only the corner of a St.Andrew's Cross motif is visible. The other fragment (Mommo no.4 Pl.VII no.5) comes from a signed mould, having a cursive M in relief below the decoration. Dr.Oswald attributes this to the

potter Mommo. At Pompeii a series of bowls were found, signed by or attributed to the style of Mommo and the associated, or possibly identical potter Memoris (Atkinson 1914). The bowls from Pompeii almost certainly form the basis for the attribution of these pieces. All the sherds assigned to Mommo show a similar plain medallion containing cupid figures O.431 or O.406. Mommo no.1 is almost identical to a bowl from Pompeii with the cursive signature of Memoris (Atkinson 1914, pl.xiv no.74). It is possible that Dr.Oswald, who has assigned no sherds to Memoris, considered the two names to refer to the same potter. The wreath of S-shaped godroons is quite frequently used on Flavian sigillata including bowls signed by M.Crestio, and the later work of Senicio.

v. DOMITIAN A.D.80-90

**CANRVGATVS**

Sherd **No.1.** Form Dr.37. 1 fragment, height 4.9cm, width 4.5cm, showing upper part of decorative scheme with ovolo and rim.

"37 (Oswald Coll)

Canrvgatvs style

his ovolo and radiate ornament

Stag (O.1748)

Period Domitian 80-90 A.D."

Complex trifold ornament with tendrils and stag. Ovolo; trifold tongue bent slightly to the right.

Sherd **No.2.** Form Dr.37. 1 fragment, height 8.2cm, width 7.3cm, showing complete design and ovolo.

"37 London (Oswald Coll)

style of Canrvgatvs of La Graufesenque

his ovolo and 3 leaf stems radiating

his stag over grass O.1738

period Domitian 80-90 A.D."

Complex design, divided into two principal zones. Upper zone; large winding scroll with palmate leaf above and metope below with medallions and birds. Lower zone; frieze of running stag with grass tufts and trifid leaf motif, separated from the upper zone by a wavy line. Ovolo; trifid tongue bent slightly to the right.

Sherd **No.3.** Form Dr.37. 1 fragment, height 6.2cm, width 10cm, showing lower zone of decoration, a small section of the upper zone, but no ovolo.

"37 London (Oswald Coll)

Canrvgatvs style

his ovolo, tree and stag (O...)

period Domitian 80-90 A.D."

The mention of the ovolo type suggests that there was originally more than one fragment from this bowl. Upper zone; winding scroll, separated from lower zone by a wreath of bifid leaves. Lower zone; stags between grass tufts and trees.

#### **L.COSIVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.2cm, width 5.4cm, showing lower frieze only.

"29 London (Oswald Coll)

L.Cosivs style, his ornament

in series

period Domitian 80-90 A.D."

Lower frieze; divided into two zones, separated by a wavy line.

Upper zone; wreath of palmate slightly overlapping. Lower zone; motif of small medallion surrounded by four leaves, described as "his ornament".

#### **CRVCVRO**

Sherd **No.1.** Form Dr.37 1 fragment, height 4.8cm, width 11.4cm, showing lower area of decoration.

"37 London (Oswald Coll)

? Crvcvro style

thick course ware

Gladiators (O.1028)

and (O.1062)

Domitian 80-90 A.D."

Panel design, separated by wavy lines. The central panel shows a gladiatorial fight, with corner tendrils and a row of arrowheads beneath. The other visible panels contain arrowheads, and a St. Andrew's Cross ornament with buds and tendrils.

#### **MASCVVS**

Sherd **No.2.** Form Dr.37. 1 fragment, height 4.8cm, width 9.5cm, showing lower part of design.

"37 London (Oswald Coll)

Mascvvs style

his tree and .... fantail

Stags (O.1822 and O.1748 var.)

Domitian c.80-90 A.D."

Lower section of bowl with repeated design of trees with segmented leaves and acorns, divided by stags and grass tufts.

Sherd **No.3.** Form Dr.37. 1 fragment, height 5.8cm, width 7.6cm,

showing small area of decoration only.

"37 London (Oswald Coll)

Mascvvs style

His St.Andrew's Cross

and Jupiter (O.5)

Period Domitian 80-90 A.D."

Part of two panels, one containing a St.Andrew's Cross, made up of wavy lines, bifid leaves and tendrils, the other containing Jupiter figure. Ovolo; ? trifid tongue.

Sherd **No.4.** Form Dr.37. 1 fragment, height 7.7cm, width 10.2cm, showing part of design and ovolo.

"37 London (Oswald Coll)

Mascvvs style

his ovolo ....

vertical leaf as on

37 OF MASCVI Steinhausen

Satyr ....

Period Domitian 80-90 A.D."

Complex panel design with leafy festoon containing large segmented leaf, smaller panel with arrowheads and wavy lines, and full length panel containing the satyr figure. Ovolo; small and double-bordered, with a small rosette with a central dot at the end of the tongue.

Sherd **No.5.** Form Dr. 37. 1 fragment, height 5.5cm, width 8.3cm, showing upper section of design and ovolo.

"37 London (Oswald Coll)

Mascvvs style

his ovolo, arrow leaves and

fantail

Period Domitian 80-90 A.D."

Free style scene with boar, fan-tail leaves, oak leaves and grass tufts. Below runs a wreath of horizontal segmented leaves. Ovolo; double-bordered with a trifid tongue.

Sherd **No.6.** Form Dr.37. 1 fragment, height 4.5cm, width 6.2cm, showing upper part of design, and ovolo.

"37 London (Oswald Coll)

Mascvvs style

his pendant leaves

Lion (O.1400)

Period Domitian 80-90 A.D."

Panel design, showing lion with grass tufts, and oak leaves. Ovolo; double-bordered with trifid tongue and a wavy line above.

Sherd **No.7.** Form Dr.37. 1 fragment, height 6.2cm, width 5.6cm, showing free-style design and ovolo.

"37 London (Oswald Coll)

Mascvvs style

his tree and grass tufts

with ....

Boar (O.1680)

Period Domitian 80-90 A.D."

Free-style with boar running between tree and grass-tufts. Bifid basal wreath. Ovolo; double-bordered with beaded tongue terminating with a small ring.

Sherd **No.8.** Form Dr.37. 1 fragment, height 6.4cm, width 5.4cm, Not annotated

This sherd is probably part of the same bowl as Mascvvs No.7.,

although they do not join. Front part of boar and identical tree.

**MERCATOR**

Sherd **No.1.** Form Dr.37. 1 fragment, height 7.6cm, width 9.5cm, showing most of design and ovolo.

"37 London (Oswald Coll)

Mercator style

his ovolo, binding and wreath

Geese (2244) and dog (O.1930)

Period Domitian 80-90 A.D."

Large winding scroll with maple-leaves, above basal wreath of trifid leaves. Infill below the scroll of leafy ornament with curling tendrils, over a running dog. Small geese interspaced with scroll. Ovolo; double bordered with a trifid tongue.

Sherd **No.2.** Form Dr.37. 1 fragment, height 5.9cm, width 5.5cm, showing very small area of design.

"37 London (Oswald Coll)

Mercator style

his leaf as on 37 MERCATOR

retro London LM

Period Domitian 80-90 A.D."

Large winding scroll with palmate leaf and tendrils.

Sherd **No.3.** Form Dr.37. 1 fragment, height 4.5cm, width 7cm, showing small area of central part of design.

"37 London (Oswald Coll)

Mercator style

his leaf as on 37 MERCATO

retro London (LM)



Venus (O.313)

Period Domitian 80-90 A.D."

Spacious winding scroll, with fan-tail leaves and bottle-shaped buds. The Venus figure forms the infill of the scroll.

Sherd **No.4.** Form Dr.37. 1 fragment, height 7.8cm, width 9.4cm, showing upper part of decoration and ovolo.

"37 London (Oswald Coll)

Mercator style

his tree as on 37 MERCATOR .....

and bird

Period Domitian 80-90 A.D.

his ovolo as at ...."

Free-style scene, with trees, a running animal, and bird. Ovolo; double-bordered, with tongue widening at the end and bending slightly towards the right.

Sherd **No.5.** Form Dr.29. 1 fragment, height 8.4cm, width 7.7cm, showing upper and lower friezes.

"Form 29 London (Oswald Coll)

Mercator style

his pendant and corner tendril

with palmate leaf

his ornament in UF

Sitting hare (O.101)

Period Domitian 80-90 A.D."

Upper frieze; two panels, divided by a smooth line with a corner tendril. Leafy ornament, and running dog with grass tufts. Lower frieze; large winding scroll of palmate leaves with an infill below of hare and arrowheads.

## SEVERVS

Sherd **No.1.** Form Dr.37. 1 fragment, height 6.5cm, width 6.3cm, showing decoration and ovolo.

"37 London (Oswald Coll)

style of Severvs ?

his tendril binding, trefoil  
and rosettes.

But bead row in late work of  
his and ovolo unusual.

Period Domitian

Dog 1967 smaller."

Two zones. Lower zone; repeated pattern of festoons, with trifid pendants between and containing small dogs. Upper zone; winding scroll with palmate leaves. Ovolo; single bordered with tongue ending in a rosette.

Sherd **No.2.** Form Dr.37. 1 fragment, height 4.1cm, width 6.2cm, showing upper part of decoration and ovolo.

"37 London (Oswald Coll)

Severvs style

his ovolo and leaf

Domitian c.80-90 A.D."

Large winding scroll, with palmate leaves and small tendrils. Ovolo; double-bordered with a trifid tongue.

Sherd **No.3.** Form Dr.37. 1 fragment, height 5.3cm, width 4.5cm, showing small area of decoration and ovolo.

Not annotated

From the same bowl as Severvs sherd No.3., but not joining. Shows all the same features as that sherd.

**VANDERIVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 8.7cm, width 5.6cm, showing upper frieze and part of lower frieze.

"Late 29 London (Oswald Coll)

Vanderius style

his St.Andrew's Cross

as on 29 VANDERIO

Wroxeter

and his pinnate leaves as on

29 VANDERIO London GH

plain rim

Period Domitian 80-90 A.D."

Upper frieze; two panels, one containing a hunting scene and the other a band of pinnate leaves. Lower frieze; part of St.Andrew's Cross motif.

Sherd **No.2.** Form Dr.37. 1 fragment, height 7.4cm, width 8.2cm, showing upper area of decoration and ovolo.

"37 London (Oswald Coll)

Vitalis style

his ovolo and tendril binding

his small palmate leaves

Small Pan (O.722)

on an altar

Domitian."

Large winding scroll with a bifid leaf tendril, with palmate leaves and Pan on altar above. Ovolo; double-bordered with a trifid tongue.

## Discussion

Only three sherds of form Dr.29, attributed to L.Cosius, Mercator and Vanderius, have been dated to the period A.D.80-90. The single stamp of L.Cosivs had not previously been noted by Dr.Oswald on form Dr.29, although the stamp of Cosivs and Rufinus had been found at several sites, including London (Oswald & Pryce 1920, 80). The designs are typical of Flavian Dr.29s, with complex winding scrolls, hunting scenes and St.Andrew's cross motif. The sherd attributed to L.Cosius has a narrow wreath below the central moulding. This is quite a common feature of later Dr.29s, and can be seen on a bowl from Rottweil with the stamp of Severvs (Knorr 1952, Taf 83A), and on a bowl from Pompeii with the stamp of Rufinus (Atkinson 1914, no.35). Narrow horizontal wreaths within the decoration were present on several of the sherds dated to the Vespasianic period, and are seen again on Canrugatvs no.3 and Mascvvs no.4. The bifid wreath on Canrvgatvs no.3 divides the design into two zones in the manner of a Dr.29. A very similar bowl from Newstead, dated to the Flavian period, shows a similar arrangement, also with a winding scroll in the upper zone and a free-style scene in the lower zone.

There is a distinct increase in the use of figures in this section. The group of late South Gaulish bowls from the cellar at Bregenz (Jacobs 1912) is notable for the use of figure types rather than decorative ornaments and scrolls. Basal wreaths are also a feature of the group from Bregenz, but are also common on the sherds dated to the Vespasianic period, and are noted on many of the bowls from Pompeii. Only three of the sherds from this section had basal wreaths, but several pieces do not show the entire lower section of the design.

Winding scrolls are still the most common form of decoration, and

feature on nine of these pieces. Mercator no.3 and Vitalis no.1 show figures used as the infill below scrolls. The more ornamental winding scrolls on Severvs no.2 and Mercator nos. 1 and 2 are perhaps more typical of early Flavian designs.

Free-style designs are not as frequent as might be expected. The design of animals between trees with grass tufts as on Canrvgatvs no.3 and Mascvvs nos 1, 6 and 7 is known on late stamped bowls of Germanvs (Knorr 1907, Taf.8 no.1), Biragillvs (Knorr 1952, Taf.6 A) and Mascvvs (Knorr 1952, Taf.37 A). Opposing gladiators, such as those on Crvcvro no.1 are quite often found on later Flavian form Dr.37s, in particular on the work of M.Crestio and Crvcvro. The trifid tongue ovolo, present on six of the pieces in this group, is common on the work of several Flavian potters, including Mommo, Germanvs and Crvcvro.

#### vi. SHERDS NOT CLOSELY DATED

##### **ALBVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.8cm, width 6.2cm, showing lower frieze and central moulding only.

"29 London (Oswald Coll)

ALBVS style

his animal (O.1718) with

hunter (O.1129) as at La

Graufesenque, Hermet

free-style on 30 ALBI"

Lower frieze; free-style hunting scene, with hunter, trap and animals.

##### **BASSVS AND COELVS**

Sherd No.1. Form Dr.29. 1 fragment, height 2.5cm, width 7.2cm,

showing upper frieze only.

"29 London (Oswald Coll)

style of Bassvs and Coelvs

bird (O.2277)."

Repeated pattern of medallion, containing bird and trifid leaf motif.

#### **CALVVS**

Sherd **No.1.** Form Dr.29. 2 fragments, heights 3.1cm and 3.6cm, widths 1.8cm and 1.6cm, showing lower frieze only.

"29 London (Oswald Coll)

Calvvs style. His pendant and wreath of small palmate leaves."

Lower frieze divided into two zones. Upper zone; wreath of palmate leaves. Lower zone; festoon with tendrils and rosettes.

#### **CRESTIO**

Sherd **No.1.** Form Dr.29. 1 fragment, height 2.6cm, width 4cm, showing upper frieze and small section of lower frieze.

"29 London (Oswald Coll)

Crestio style

Identical with UF of

29 OF CRESTIO Vienne."

Upper frieze; simple winding scroll. Lower frieze; ? pinnate leaves.

#### **M.CRESTIO**

Sherd **No.1.** Form Dr.37. 1 fragment, height 6.5cm, width 6.8cm, showing upper zone of decoration and ovolo.

"? M.Crestio"

Large compound scroll, with leaves, bottle-shaped buds and tendrils above and a spiral ornament below. Ovolo; trifid tongue bent to the right.

Sherd **No.2.** Form Dr.29. 1 fragment, height 4.9cm, width 5cm, showing upper zone and part of lower zone of decoration.

"29 London (Oswald Coll)

M.Crestio style

his leaf."

Upper zone; Large leaves joined by a loop, surrounded by bow-tie details. Lower zone; simple pattern of repeated gadroons.

#### **FRONTINVS**

Sherd **No.1.** Form Dr.37. 1 fragment, height 5.5cm, width 8.8cm, showing upper area of decoration and ovolo.

"Frontinvs"

Panel arrangement, with St.Andrew's Cross of beaded rows and gladiatorial combat. Ovolo; double bordered, rosette with central dot.

Sherd **No.2.** Form Dr.37. 1 fragment, height 7.8cm, width 8cm, showing lower area of decoration.

"37 London (Oswald Coll)

Frontinvs style

his small cordate leaves

as on .....

and his small leaves in bud

wreath as on TL6 13

London."

Two basal wreaths below a simple winding scroll.

Sherd **No.3.** Form Dr.29. 1 fragment, height 4.9cm, width 8.5cm, showing lower frieze only.

"29 London (Oswald Coll)

Frontinvs style

inturned leaves as on

37 FRONTINI Silchester."

Panel divided by diagonal wavy lines, with arrowhead infill in the upper and lower sections, and tendrils in the side sections.

### **GALLICANVS**

Sherd **No.1.** Form Dr.29. 2 fragments, heights 4.9cm and 3.2cm, widths 4.4cm and 3.8cm, showing lower frieze and small section of upper frieze.

"29 London

(Oswald)

Gallicanvs style"

Upper frieze; winding scroll with cordate leaves and rosettes. Lower frieze; Large winding scroll with a central tendril of bifid leaves. In the upper and lower sections of the scroll are vine leaves and grapes on smooth tendrils with bifid bindings. Glossy slip.

### **INGENVVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 4.8cm, width 8.9cm, showing lower frieze only.

"29 London (Oswald Coll)

Ingenvvs style

his leaves and little rings."

Large winding scroll with heart shaped leaves above and leafy ornament with tendrils below and small rings.



#### **IVSTVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 6.3cm, width 6cm, showing upper and part of lower friezes.

"29 London (Oswald Coll)

Ivstvs style. His bird

(O.2262) and rosettes as on

IIVSTI UF 29 London GH."

Upper frieze; small section of metope design with bird and rosettes alternating with a band of vertical wavy lines. Lower frieze; Edge of St.Andrew's Cross motif and part of a medallion containing griffin (O.882).

#### **MARTIALIS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 6.5cm, width 9.7cm, showing lower frieze only.

"29 London (Oswald Coll)

style of Martialis

his arrowheads and his wreath

Geese (O.2311 & 2320)"

Lower frieze; panel design with a wreath of palmate leaves above. Leafy festoons with tendrils and acorns attached, containing geese and ring details. Panel of arrowheads. Wavy-line borders.

#### **MASCVVS**

Sherd **No.1.** Form Dr.37. 1 fragment, height 6.1cm, width 5.2cm, showing upper portion of design and ovolo.

"37 London (Oswald Coll)

Style of Mascvvs

his corner leaves

Acrobat (O.764)

Silenus (O.597)

Bird (O.2267)"

Panel design with wavy-line borders. Rosettes and small leaves at the border junctions. Ovolo; double bordered with thin trifid tongue.

#### **MATVGENVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 6.6cm, width 7.7cm, showing part of upper and lower friezes.

"29 London (Oswald Coll)

style of Matvgenvs

his .... wreath

as on 29 London (LM)

OF MATV"

Upper frieze; edge of a simple winding scroll, with an infill of pinnate leaves. Lower frieze; repeated pattern of godroons above basal wreath of trifid leaves.

#### **MERCATOR**

Sherd **No.1.** Form Dr.37. 1 fragment, height 8.3cm, width 7.3cm, showing upper part of design and ovolo.

"37 London (Oswald Coll)

Mercator style"

Only a small section of design visible. ? Large winding scroll, with cockerel and ornament below.

Sherd **No.2.** Form Dr.37. 1 fragment, height 5.7cm, width 11cm, showing most of design and ovolo.

"37 London (Oswald Coll)

style of Mercator, his large

ovolo, his festoon, bird and pendants

his St. Andrew's Cross

his dog (O.1923)

Gladiator (O.8000)

Pan (O.722)

Satyr (O.6216)

his palm as on 37 MERCATO Silchester."

Sections of four panels visible, containing different designs. The first shows a palm tree style ornament, with two figures either side. To the left, panel containing St. Andrews Cross motif, to the right, panel with running dog above festoon. Gladiator (O.8000) partially visible. Ovolo; single bordered.

#### **MOMMO**

Sherd **No.1.** Form Dr.37. 1 fragment, height 4.1cm, width 8cm, showing small area of decoration from centre of bowl.

"? Mommo"

Panel design with cupid figure (O.406) in medallion, and a wavy line motif with running dog

#### **MVRRANVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 5.2cm, width 7.3cm, showing upper frieze and central moulding only.

"29 London (Oswald Coll)

style of Mvrranvs

his 6 rayed bud."

Upper frieze; simple winding scroll with beaded tendril bindings, segmented leaf and rosettes.

Sherd **No.2.** Form Dr.29. 1 fragment, height 5.8cm, width 3.3cm,

showing small part of lower frieze only.

"29 London (Oswald Coll)

style of Mvrranvs

his scroll."

Large winding scroll with cordate leaves, maple-shaped leaves and beaded tendril bindings.

Sherd **No.3.** Form Dr.29. 1 fragment, height 8.6cm, width 4.6cm, showing upper and lower friezes with central moulding.

"29 London (Oswald Coll)

style of MVRRANVS

Cf Gallicanvs for small cordate

leaf."

Upper frieze; winding scroll with cordate leaves and rosettes. Lower frieze; simple pattern of repeated godroons, above a basal wreath of horizontal fan-tail leaves.

Sherd **No.4.** Form Dr.29. 1 fragment, height 3.2cm, width 4.7cm, showing part of upper frieze.

"29 London (Oswald Coll)

style of Mvrranvs his scroll and

6 rayed bud."

Upper frieze; simple winding scroll with beaded tendril bindings, segmented leaves and rosettes, bordered by small rings.

Sherd **No.5.** Form Dr.29. 2 fragments, height 6.1cm and 4.2cm, widths 2.9cm and 2.8cm, showing parts of both upper and lower friezes.

"29 London (Oswald Coll)

style of Mvrranvs, his fishes

and pinnate leaves in UF

Dolphin (O.2309)

Fishes (O.2416)"

Beautifully moulded sherd. Upper frieze; sea-scape alternating with a band of horizontal pinnate leaves. Upper part of lower frieze; repeated pattern of diamond-shaped godroons.

Sherd **No.6.** Form Dr.29. 1 fragment, height 4.7cm, width 3.2cm, showing part of lower frieze only.

"29 London (Oswald Coll)

Mvrranvs style, his serrated leaf and cordate leaves."

Lower frieze divided into at least two zones, separated by a smooth line. Upper zone; band of horizontal fan-tail leaves. Lower zone; simple winding scroll with cordate leaves.

Sherd **No.7.** Form Dr.29. 1 fragment, height 4.6cm width 7.4cm, showing upper frieze and rouletted rim only.

"29 London (Oswald Coll)

style of Mvrranvs. His buds as on 29 London (BM) of his style. Bird (O.2662) in circle, flanked by small rosettes as on 29 Mainz OF MVRRANI retro.

Upper frieze; simple winding scroll with serrated leaves and tendrils above. Medallion infill, containing a small bird, below.

Sherd **No.8.** Form Dr.29. 1 fragment, height 7.4cm, width 7.2cm, showing upper and part of lower frieze.

"29 London (Oswald Coll)

style of Mvrranvs, his UF and ornament in LF and

his leaves."

Upper frieze; simple winding scroll with four leafed buds and rosettes. Lower frieze; complex scroll with palmate leaves, with a leafy ornament in the infill below.

Sherd **No.9.** Form Dr.29. 1 fragment, height 3.1cm, width 7.2cm, showing small area of lower frieze only.

"29 London (Oswald Coll)

style of Mvrranvs, his  
medallion and central trifid."

Lower frieze; repeated pattern of cogated medallions containing a rosette of diamond shapes, tendrils with pomegranate terminals and roped leaves. Leafy trifid between each medallion.

Sherd **No.10.** Form Dr.29. 1 fragment, height 4cm, width 7.8cm, showing lower frieze only.

"29 London (Oswald Coll)

style of Mvrranvs his  
medallion and bud."

Cogated medallion, containing an ornament made up of bifid leaves and roped tendrils. St.Andrew's Cross motif also visible.

Sherd **No.11.** Form Dr.29. 1 fragment, height 5.8cm, width 6cm, showing upper frieze and small area of lower frieze.

"29 London (Oswald Coll)

style of Mvrranvs, his  
pinnate leaves and animals  
Dog (O.1968) Hares (O.2042 and  
2078)."

Upper frieze; two panels, one containing a hunting scene with dogs and hares, interspaced with small rings, the other showing a band

of pinnate leaves.

#### **NAMVS**

Sherd **No.1.** Form Dr.30. 1 fragment, height 9.5cm, width, 7.8cm, showing panel design and ovolo.

"30 London (Oswald Coll)

Namvs style

his ovolo

his St.Andrew's Cross

Eagle (O.2167A larger one)

Bird (O.2224)

Another part of the bowl in GH and Margidunum"

Vertical panels, divided by wavy lines. Double bordered ovolo with thin straight tongue. Glossy slip.

#### **PASSIENVS**

Sherd **No.1.** Form Dr.29. 1 fragment, height 8.3cm, width 4.8cm, showing lower frieze and small area of upper frieze.

"29 London (Oswald Coll)

Passienvs style

his arrowheads as on

29 OF PASSENI Moulins

and 29 his style Leicester

his wreath of palmate leaves

as on 29 his style Leicester."

Lower frieze divided into two zones. Upper zone; horizontal wreath of palmate leaves. Lower zone; simple repeated pattern of godroons.

## SEVERVS

Sherd **No.1.** Form Dr.37. 1 fragment, height 5cm, width 5.5cm, showing small area of decoration and ovolo.

"37 London (Oswald Coll)

Severvs style

his ovolo and fantails

Bear (O.1566)

Bird (O.2220)

Panel arrangement. Frieze below ovolo with a free-style scene with bear and fantail ornament. Below this, two panels visible, one containing a plain medallion, and the other a St. Andrew's Cross ornament with swan above. Ovolo; double-bordered with a trifid tongue.

Sherd **No.2.** Form Dr.29. 1 fragment, height 6.5cm, width 5.2cm, showing upper and small area of lower frieze.

"Severvs style

his cuneiform leaf

and his pendant."

Upper frieze; series of plain festoons containing tendrils with vetch-leaves. Between hangs a beaded pendant ending in a bottle-shaped leaf. Lower frieze; wreath of bifid leaves below the central moulding, with panel design below.

Sherd **No.3.** Form Dr.29. 1 fragment, height 7.1cm, width 8.4cm, showing upper frieze and small part of lower frieze.

"Severvs"

Upper frieze; winding scroll with small birds in the place of leaves. Infill of arrowheads below. Lower frieze; wreath below the central moulding, made up of trifid leaves.



## VITALIS

Sherd No.1. Form Dr.37. 1 fragment, height 7.6cm, width 10cm, showing lower area of decoration.

"37 London (Oswald Coll)

Vitalis style

his ornament as on

29 OF VITAL Wroxeter.

At least two zones. Upper zone; winding scroll with segmented leaves and ornament of vertical leaves. Lower zone; free-style with dog and fantail ornaments.

### Discussion

Although the sherds in this group have not been closely dated, they have nearly all been attributed to South Gaulish potters' styles for which dates had been suggested by Oswald and Pryce on the basis of stamps from dated sites. Only the style of Mascvvs, now known as Masclvs II, is not mentioned in either the Introduction to the Study of Terra Sigillata (Oswald and Pryce 1920), or the Index of Potters' Stamps on Terra Sigillata (Oswald 1931). The following list shows Dr.Oswald's accepted dates for the potters' styles in this group, derived from these two works.

ALBVS	Claudius-Nero
BASSVS and COELVS	Claudius-Vespasian
CALVVS	Nero-Domitian
CRESTIO	Claudius-Vespasian
M.CRESTIO	Domitian-Trajan
FRONTINVS	"Flavian"
GALLICANVS	Claudius-Nero

INGENVVS	Tiberius-Nero
IVSTVS	"Flavian"
MARTIALIS	"Flavian"
MASCVVS	Domitian
MATVGENVS	Nero-Vespasian
MERCATOR	"Flavian"
MOMMO	Claudius-Vespasian
MVRRANVS	Claudius-early Vespasian
NAMVS	Claudius-Nero
PASSIENVVS	Nero-Vespasian
SEVERVS	Nero-Flavian
VITALIS	Nero-Vespasian/Domitian

It is notable that the sherd of Mommo, despite being only tentatively assigned, is very similar in design to the other sherds which were firmly identified as being in that style. The panel arrangement with plain medallion, cupid figure (O.406) and diagonal wavy lines and running dog, is identical to a form Dr.37 bowl from Pompeii assigned to Mommo (Atkinson 1914, pl.xii no.66).

The largest group not to be closely dated is the group attributed to the style of Murrans. The combination of winding scrolls, pinnate leaves, repeated godroons, medallions and simple wreaths suggests a Claudian-Neronian date for these pieces, and therefore a high rate of internal consistency in dating, even if little similarity in design is apparent. Marine scenes such as that on Mvrrans sherd no.5 (Pl.VII no.6) are quite rare on South Gaulish sigillata, although known on bowls signed by Montans, Germanvs and L.Cosivs. The double-leafed central tendril of the winding scroll in the lower frieze is known on a Dr.29 bowl with the base ring stamp of Gallicans from Aislingen

(Knorr 1952, taf.26 B). The pieces attributed to Namvs and Gallicanvs both have the highly glossy slip typical of Neronian sigillata. The sherd assigned to Albvs (Pl.VII no.7) shows an unusual pre-Flavian free-style, with a glossy slip but unevenly spaced and poorly moulded figures.

## DISCUSSION

Any study of such a large collection must necessarily lead to generalisations which may perhaps oversimplify the material. The catalogue and analysis of the Central Gaulish samian is particularly open to this criticism. The size of the groups under consideration varies markedly from single sherds, as with Apolavster and Vibinvs, to several hundred sherds in the case of Paternvs and Cinnamvs. It is only to be expected that in the smaller groups, each sherd has been given more attention than those of the larger groups. Equally, greater attention has been given to those sherds on the back of which more information has been written, on the assumption, not necessarily correct, that Dr.Oswald himself paid greater attention to these pieces.

For the South Gaulish part of the collection these problems have not been so great. The group is small enough for the sherds to be catalogued individually, and most of the pieces have a similar amount of information given on the back. Nevertheless, even here certain sherds have been singled out for more attention in the belief that they provide a better illustration of Dr.Oswald's approach to samian studies.

Despite these considerations, it is evident that for many sherds, the styles suggested by Dr.Oswald cannot be correct. In the previous chapters the investigation of each group of styles in the collection revealed many specific problems in the identification of sherds. This final chapter will discuss the more general trends apparent in cases of mis-identification, and will attempt to understand the principles behind Dr.Oswald's methods of attributing sherds to potters styles.

## The Central Gaulish Samian

In the Central Gaulish section, there are very few instances where all the sherds in a group would be now attributed to the same style. In many cases, for example Drusvs, Pavllvs and Cobnertvs the entire group can be considered incorrect. The different levels of success in the attribution of the Central Gaulish samian can be seen as being the consequence of a variety of factors, which apply to a lesser or greater extent in each of the groups considered.

Firstly, there are cases such as "Servvs", "Casvrius", or the "Anchor Potter". These styles have easily recognisable, firmly definable design elements which have remained largely unaltered since the original classification of the collection, although "The Anchor Potter" has been given the name Drvsvs, and the Servvs of Dr.Oswald is now referred to as Servvs II. In these groups the rare examples of wrongly assigned sherds can be reasonably explained by a natural error margin involved in any study of a group of material of this size. Occasional pieces inaccurately labelled cannot be said to signify a major problem in Dr.Oswald's method of attribution. It must be noted however that none of the groups which have a nearly 100% accuracy of attribution are generally regarded as being difficult styles to define.

It is those groups with a high percentage of wrongly attributed sherds which raise questions about Dr.Oswald's approach to understanding Central Gaulish samian. Even here the groups can be divided into several categories of varying status in terms of relevance to a criticism of Dr.Oswald's method of attributing sherds to styles. Of particular interest are those groups usually considered to be quite distinctive in design, for example Censorinvs (only about 30% correct), or Divixtvs (almost none correct).

Firstly however, it is important to distinguish those groups which have been affected by more recent research. In several cases this has resulted in new styles being discovered, associations between workshops being proposed, and sometimes potters' names being abandoned altogether. Most of these developments have come to light since the collection arrived at Durham University, some being a result of the research taking place in Durham during the 1950s. Many of these developments have important implications for the organisation of the collection. For example the styles of Ranto and Medetvs have been divided between the new styles of X-8 and X-9. The style of "Paternvs" has been separated into several potters, Cintvsmvs and Apolavster have been designated bowl-makers, and the "Potter of the Finest Sigillata" is not used elsewhere as a title. In particular, many new styles have been discovered, including the anonymous "P" series put together by George Rogers (Rogers 1974), which is well represented in this collection.

The majority of sherds which can now be recognised as belonging to these new styles are amongst those pieces which had already been attributed by Dr.Oswald. In many cases, noted in the catalogue under the relevant potter, these attributions are entirely out of character with the style in question. For example, the sherd with the mould-stamp CA[ was placed in the group of sherds under the title "Ranto", despite its signature, probably because there was nowhere else a sherd showing the vase Rogers T1, an established motif of "Ranto" or X-8 could be seen to go. The mould stamp was ignored by Dr.Oswald, although it suggested that this detail could be associated with another name.

In the case of "Moxsivs", styles as different as X-10 and The Large S Potter were placed under the same title. Sherds now

attributable to the style P-1 were also placed in such groups as "Donnavcvs", and "Potter of the Finest Sigillata", when the sherds in the style of P-1 are not only profoundly different in design, but also show a much lower quality of production. A possible explanation lies in Dr.Oswald's minimal use of anonymous styles. In the collection, only two pseudonyms are used, "The Anchor Potter", a well established title for the distinctive style of Drvsvs I, and "Potter of the Finest Sigillata", a name which appears to have been used exclusively by Dr.Oswald as a catch-all for pieces particularly difficult to assign elsewhere. This contrasts with the use in Central Gaulish Potters of the X series (Stanfield and Simpson 1958), and the extension of this and adoption of P + number, and M + number by Rogers (Rogers 1974).

It is also difficult to understand why these problematic sherds were attributed whilst several hundred pieces, many in easily recognisable styles arrived in Durham unnamed. Particularly prevalent are sherds in the styles of Ivstvs, with the distinctive ovolo Rogers B234, Laxtvcissa and Paternvs, all styles with which Dr.Oswald was familiar and which he nearly always correctly identified within the attributed part of the collection. This possibly suggests that Dr.Oswald worked on the collection systematically rather than extracting the most distinctive sherds.

A scholar cannot be criticised for not producing the results achieved by later research, and it is not suggested that Dr.Oswald should have been able to propose even those ideas which the collection itself helped to clarify during work on Central Gaulish Potters. However, in these cases it could be argued justifiably that Dr.Oswald should have anticipated the possibility of later developments, at least to the extent of incorporating allowances into the organisation of his material. By attributing unusual sherds to established names,

he precluded an exploration of new styles for which this collection was particularly suited.

Secondly, there are those cases, outlined above, where Dr.Oswald seems to have attributed a high percentage of sherds incorrectly to styles which should not have presented much difficulty to a specialist of his experience. The styles of Censorinvs and Divixtvs have already been mentioned. Others in this category include Banvvs, about 40% correct, Advocisvs, only about 25% correct, and Bvtrio, about 60% correct. These potters regularly stamped their work, and a clear understanding of their designs, ovolo, related figure-types and details had already been established by the time Dr.Oswald was working on the collection, in the works of such scholars as Déchelette (1904) and Dragendorff (1895) and as a result of major excavations such as those of Wroxeter (Bushe-Fox 1913, 1914, 1916) and Silchester (May 1916).

If these groups are looked at in detail, certain similarities emerge. The styles of Bvtrio and Censorinvs are both noted for sharing a number of figure-types with other potters, principally Paternvs and Libertvs, in the case of Bvtrio, and the Qvintilianvs group in the case of Censorinvs. For these potters, an over reliance upon the significance of figure-types has led to a considerable amount of confusion. That Dr.Oswald was aware of the use of figure-types by more than one style, whether shared, copied, borrowed or inherited, is evident in his Index of Figure-Types on Terra Sigillata (Oswald 1936-7). However it appears that when he was involved in the practical attribution of sherds to styles, these considerations seem to a large extent to have been ignored.

Additional problems have been caused by a lack of attention to ovolo. The group of sherds attributed to Banvvs, for example, are



generally typical of styles of the second half of the 2nd century, yet many of the ovolos in the group are typical of the style of Cinnamvs. This situation can be contrasted with that of the "Pvgnvs" group, where a similar confusion over ovolo has resulted in the inclusion in the group of sherds from the early 2nd century, such as those in the style of X-9, along with sherds in the style of Cinnamvs and other later potters.

The final major problem to emerge from the analysis of the Central Gaulish sherds concerns Dr.Oswald's confusion of decorative details. This is well illustrated by the group of sherds assigned to Moxsivs. Here, the appearance of similar decorative details has led to sherds which have basic stylistic differences being classed together. These pieces show a wide variety of spirals, only two of which are known on sherds signed Moxsius. It is evident that Dr.Oswald put greater emphasis on the appearance of the spiral as a design idea, than on the specific stamps themselves. Although he differentiated between figure stamps on the basis of tiny variations, he seems to have grouped similar decorative details together in the belief that the choice of a general type of detail can be indicative of a certain potter. Dr.Oswald did not consider fully the possibilities of several unassociated designers incorporating similar details in their work. With Moxsius this has led to at least five styles being brought together in a single group. The same problem arises with the style of Sacer, where the appearance of any of the trifids Rogers G62-G75, similar in form, but from different stamps, has again allowed the work of several potters to be gathered under a single title.

In the introduction to the South Gaulish section of the catalogue it was suggested that Dr.Oswald's approach to understanding South Gaulish ware did not differ significantly from that adopted by some of the more recent commentators. The descriptions tend to concentrate upon drawing parallels and attempting to date the sherds individually. These principles remain fundamentally the same in modern reports for the majority of South Gaulish sherds. In no case has Dr.Oswald chosen a date band of more than ten years, and occasionally a band of only five years is given. In the Introduction to the Study of Terra Sigillata, few working lives of less than fifteen to twenty years have been noted. Although all the South Gaulish sherds have been assigned to named styles, it is suggested that by choosing such narrow date bands, Dr.Oswald attempted to date sherds individually, without being governed by accepted dates.

In certain respects there are similarities in Dr.Oswald's treatment of the South and Central Gaulish sherds. In both cases even small pieces showing very little design have been assigned to styles. Again, Dr.Oswald has avoided attributing sherds to anonymous potters. The greatest similarity however, lies in the association made between figure types and details and individual potters.

Firstly, it appears that Dr.Oswald assumed any name stamp on a vessel indicated an individual designer. All the South Gaulish name stamps in the collection are mould-stamps, but parallels are often quoted with bowls from other collections having potters' name-stamps within the footring. It is now recognised that stamps may refer to workers at several stages of manufacture, but in both sections of the collection, all types of stamp have been regarded as belonging to the

bowl designer.

The attribution of sherds to named potters has rested on the appearance either of complete design schemes, or more frequently individual figures, or decorative details which can be paralleled on stamped vessels from elsewhere. Decorative details have been given more attention in the South Gaulish section than in the Central Gaulish, but this is probably because of the relative scarcity of figure-types, particularly on the earlier pieces. Comments such as "his tendril binding" or "his tree and fantail" suggest that Dr.Oswald believed potters to have exclusive access to a specific group of figure and detail stamps, whereas the evidence now indicates a dynamic system, where design ideas, details and figures were frequently borrowed or copied. The appearance of a single feature was therefore believed to be diagnostic of the work of a particular designer. The similarity of this approach with that used for the Central Gaulish section implies that Dr.Oswald did not consider the relationships between potters and workshops, and the general organisation of the industry as differing significantly between the two regions.

A system of this kind, where the presence of a single detail or figure is regarded as being indicative of a specific style, would be expected to be even more destructive when applied to South Gaulish samian than it was to the Central Gaulish material, where the relationship between designs and particular potters names is clearer. However, the nature of the group, being much smaller than the Central Gaulish section means that any confusion caused by such a system is easier to correct. In addition, the general dating of the majority of the South Gaulish samian seems to have been successful. The date bands are rather narrow, but the classification on most of the pieces according to reigning emperor can still be regarded as correct.

Several of the later groups, for example Frontinvs or Mommo, regularly stamped moulds, and in these cases it is possible to investigate Dr.Oswald's approach in more depth. Frontinvs stamped moulds with a square-ended stamp, retrograde in the mould, therefore appearing correctly in the decoration. Certain stylistic features have been successfully associated with this name, and it is therefore possible to go some way towards indentifying unsigned pieces. Of the nine Dr.37 sherds, five show ovolo, with two carrying examples of the characteristic double-bordered type with the rosette turned slightly to the right. The remaining three sherds show simple double-bordered ovolo with five-petalled rosettes also found on the signed work of Frontinvs. The nine sectioned pointed leaf found on sherd nos. 4, 5, and 10 is common on the work of Frontinvs, and would probably have been known by Dr.Oswald on signed work from La Graufesenque. Knorr notes this leaf only on the work of Frontinvs, with a similar leaf associated with the base stamp "Matvgenvs" (Knorr 1952, Taf 25). The wreath of chevrons shown on sherds nos. 1, 2, 4 and 8 is also known on the stamped work of Frontinvs, and is shown in conjunction with the fantail detail used on sherd no.1 on a stamped Dr.29 from the Guildhall Museum, London, a bowl with which Dr.Oswald was probably familiar (Knorr 1952, Taf 25 D). The fantail was also used by Germanvs, and confusion over the use of details by more than one potter may have led to sherd no.6 being attributed to Frontinvs, when the arrangement of gladiators and St.Andrew's Cross motif is more typical of the work of Germanvs.

In the case of Mommo, none of the sherds show ovolo, but most are large enough to reveal a representative amount of design. Mommo is noted as making both form Dr.29 and form Dr.37. Sherd no.4 shows the first M in the mould stamp MOM, beneath the decoration. It<sup>is</sup> assumed

that Dr.Oswald would have been familiar with stamps of this potter from the large group of published material from Pompeii (Atkinson 1914). The designs have many affinities with those on the sherds signed by, and in the style of Mommo from that assemblage, showing the plain medallions, cupid figures (O.431 and O.406), and corner tendrils common on his work. Sherd no.2 however, is almost identical with the sherd stamped by Memoris (Atkinson 1914, pl.XIV no.73). The remaining sherds can be safely assigned to Mommo, all showing the carelessness of craftsmanship typical of his bowls.

#### CONCLUDING REMARKS

In order to appreciate fully the methodology adopted by Dr. Oswald in his study of samian ware it is essential to understand both the historical and academic context in which he was working. Dr.Oswald, like several samian specialists, including J.A. Stanfield and T. Davies-Pryce, was always an amateur archaeologist, in an age when archaeology as an academic pursuit was little beyond its infancy. It is clear however that his attitude to archaeology was not as a relaxing hobby, but as a painstaking and obsessive study in which he was passionately involved. Unlike General Pitt-Rivers or James Curle, for example, he did not possess family wealth or land, but was obliged to work in order to finance his interest. It appears that on deciding to form a career in this country, he deliberately chose an occupation which whilst supporting him financially, allowed him enough free-time to devote himself to archaeology. The position as probate registrar at Nottingham fitted these conditions perfectly, and enabled Dr.Oswald to undertake excavations at nearby Margidvnm.

Many of the principles governing Dr.Oswald's approach to samian

are reflected in his most important publications, and are also evident in his work on the Oswald-Plicque Collection. Despite producing reports on the excavations at Margidunum, and writing on the origins of Roman London with T. Davies-Pryce, Dr.Oswald's primary interests seem to have centred upon detailed internal problems, particularly those concerning design and chronology in the study of samian, rather than its wider applications to Roman archaeology.

The Introduction to the Study of Terra Sigillata (1920) demonstrates this tendency. Only eight pages (nos.39-46) are devoted to the description of important samian groups and the contexts in which they had been uncovered. The majority of the work, chapters five to ten, is concerned with the form and decoration of samian, the names of recorded potters, the chronology of its design, and its artistic evolution. The emphasis of the work rests firstly upon the place of samian within the study of classical art and secondly upon the relevance of stylistic features to the internal chronology and development of the industry. The accompanying plates, the individual work of Dr.Oswald, illustrate not only the range of forms and designs of samian ware, but also stylistic relationships with earlier ceramic and metal wares, and the origins of some of the specific design features found on decorated samian. Plate XXII, for example shows a selection of Augustan silver vessels, demonstrating the close ties between such forms and those of samian bowls. Plate XXX similarly, traces the ovolo back to Egyptian designs.

The Index of Potters' Stamps on Terra Sigillata (1931), produced by himself on his own printing machine, and the Index of Figure Types on Terra Sigillata (1936-7) are testimony not only to his dedication to the study of samian, but provide clues to Dr.Oswald's research methods which are confirmed in his work on the collection. Dr.Oswald

subscribed to a methodology dominant in the pre-war study of samian, involving the intensive organisation of the data within a preconceived framework, in the belief that not only a work of reference would be produced, but also a means by which outstanding problems could be solved. These attitudes can still be observed in more recent publications such as Rogers catalogue of decorative details (1974).

In the late 19th and early 20th centuries Dragendorff, with his work on samian forms and Déchelette, who catalogued both figures and stamps, were responsible for developing this style of publication in the field of samian studies. However, this methodology, combining precise observation and the accurate structured recording of data, belongs to a tradition found in many areas of nineteenth century research, in particular geology and botany. The development of the "Three Age System", the observation of stratigraphy and the increasing professionalism of excavations reflect these principles in other areas of archaeology, (DANIEL 1967, 90-109)

In the Index of Potters' Stamps on Terra Sigillata (Oswald 1931) Dr.Oswald emphasises the importance of stamps over that of design in the study of samian chronology.

"The crucial point in the chronological study of Terra Sigillata ..... lies not so much in the scheme of decoration or in the shapes of the vessels as in the names of the potters, which are so frequently found stamped on the outside or inside of the ware."  
(Oswald 1931, vi)

However, in the absence of name stamps, the appearance of figure types and details are necessarily relied upon in the recognition of styles. In the Index of Figure Types (1936-7) Dr.Oswald designed a process by which he believed potters' styles could be recognised not

only by reference to figures found on signed work, but also from those found on sherds which he had designated as being in the "style of" certain potters. These decisions had themselves often been made on the basis of tenuous associations with other unsigned figure-types. Only by studying the Oswald-Plicque Collection is it possible to ascertain which of the many unsigned references are most likely to be correct, and which should be immediately dismissed. As Dr. Simpson noted in the second edition of the Index of Figure Types (1966), it is only possible to trust completely the references to signed sherds. The study of the Central Gaulish samian in the Oswald-Plicque collection indicates that there is considerable variation in the reliability of Dr. Oswald's attribution of unsigned pieces to styles. These differences may be reflected in the reliability of entries in the index, and a summary of the relative accuracy of the different groups is given in Appendix II.

There is an apparent unwillingness on the part of Dr. Oswald to leave any figure without a reference to an established style. This policy indicates that Dr. Oswald assumed that most styles could be attributed to potters for whom names were known. Furthermore, no spaces were left in the catalogue to enable the inclusion of additional information at a later date. It is possible that Dr. Oswald considered that most of the major advances in samian studies had already been made. This approach can be directly compared with that taken by George Rogers in his catalogue of decorative details (1974), where nearly all the references are either to signed sherds, or to potters clearly designated as being anonymous, and where gaps have been left within the catalogue for the addition of further details as they come to light.

The desire to attribute all the figure-types which he had



assembled and drawn, to styles for which a name could be attached reflects a characteristic of Dr.Oswald's methodology which is particularly apparent in his work on the collection. In the classification of sherds for which detailed notes had been made on the back of each piece, and even in those cases where only a brief explanation had been given had been given, the phrase used invariably takes the form "his ovolo" or "his leaf". Dr.Oswald tended to attach certain design features not only exclusively to specific styles, but in a manner which stresses the potter as an individual. Despite his application to the vast amounts of data he had acquired from museum collections and excavations, on both stamps and figure-types, he seems always to have been conscious of the personality of the artist responsible for the sherds with which he was working. Dr.Oswald was of the school who wished to "gaze upon the face of Agamemnon", one whose romantic nature had led him to undertake exploration of uncharted lands as a younger man, and who never lost his enthusiasm for establishing the place of the individual within the archaeological record.

Dr.Oswald's application and dedication to the advancement of samian knowledge have earned him a place amongst the greatest scholars in samian studies. His major publications, if used with caution, remain of value to the specialist as a means of reference and as a corpus of information on stamps and signed pieces. Dr.Oswald's longevity has inevitably led to him being associated with specialists from a later generation. It is important to remember that he was already thirty-six at the turn of the century, that his first major publication on samian ware did not appear until he was fifty-six, and that he retained many of the ideals, as well as the dedication, typical of nineteenth century researchers. The Oswald-Plicque

collection will remain at the Museum of Archaeology, available for use by students and researchers. It is hoped that the more flexible method of organisation under which it is now kept will allow for the inclusion of future developments, whilst providing a reminder of the work of one of the most influential figures in the field of samian studies.

APPENDIX 1

A CATALOGUE OF THE OSWALD-PLICQUE (BIRLEY) COLLECTION, AS

ORGANISED BY DR. FELIX OSWALD

Abbreviations. CGP:- Central Gaulish Potters (Stanfield and Simpson  
1958)

Benn:- Early Claudian Lezoux Ware in the Durham

University Samian Collections (Bennett 1980)

Attributed Sherds

<u>NAME &amp; DATE</u>	<u>FORM</u>				<u>TOTAL</u>	<u>STAMPS</u>	<u>PUBLICATION</u>
	29	30	37	Other			
ACAVNISSA (CG) c.A.D.125-150	--	--	1		1	--	
ACVRIO (CG) c.A.D.140-170	--	--	1		1	--	
ADVOCISVS (CG) c.A.D.160-190	--	--	30		30	--	
ALBINVS (SG)	4	--	--		4	--	
ALBVCIVS (CG) c.A.D.140-170	--	--	25		25	--	
ALBVS (SG) c.A.D.40-50	2	--	--		2	--	
Anchor Potter, DRVSVS 1, X-3 (CG) c.A.D.100-120	--	--	44		44	--	
APOLAVSTER (CG) c.A.D.160-190	--	1	--		1	--	
ARCANVS (CG) c.A.D.120-140	--	--	8		8	--	
ARDACVS (SG) c.A.D.40-50	2	--	--		2	--	
ATTIANVS (CG) c.A.D.130-140	--	4	32		36	--	
AVSTRVS (CG) c.A.D.125-150	--	--	16		16	--	No.13 CGP Pl.95,18

BANVVS (CG) c.A.D.160-195	--	--	56	56	No.12 No.31 No.56	No.12 CGP Pl.139,2 No.25 CGP Pl.140,13 No.36 CGP Pl.140,9 No.40 CGP Pl.139,2 No.43 CGP Pl.140,13 No.44 CGP Pl.140,10 No.45 CGP Pl.140,8 No.53 CGP Pl.140,13
BASSVS (CG) c.A.D.125-150	--	3	32	35	--	
BASSVS (SG) c.A.D.50-60	1	--	--	1	--	
BASSVS & COELVS (SG) ?c.A.D.40-50	8	--	--	8	--	
BILICATVS (SG) c.A.D.40-50	1	--	--	1	--	
BIRRANTVS (CG) c.A.D.125-150	--	1	7	8	--	
BVTRIO (CG) c.A.D.120-145	--	5	89	94	No.	No.92 CGP Pl.61,681
CABITANVS (SG) c.A.D.50-60	1	--	--	1	--	
CALVVS (SG) c.A.D.70-80	5	--	2	7	--	
CANRVGATVS (SG) c.A.D.70-90	1	--	3	4	--	
CANTVS (SG) c.A.D.40-50	1	--	--	1	--	
CARANTINVS (CG) Mid-late 2nd Cent.	--	--	53	53	--	
CASVRIVS (CG) c.A.D.160-195	--	--	33	33	--	
CELADVS (SG) c.A.D.70-80	3	--	--	3	--	
CENSORINVS (CG) c.A.D.150-180	--	11	84	95	--	
CINNAMVS (CG) c.A.D.135-170	--	2	360	362	No.40 No.41	
CINTVSMVS (CG) c.A.D.150-190	--	--	2	2	--	

COBNERTVS (CG) c.A.D.120-150	--	1	75	76	--	
DARIBITVS (SG) c.A.D.40-50	1	--	--	1	--	
DIVIXTVS (CG) c.A.D.140-160	--	--	28	28	--	
DOCCALVS (CG) c.A.D.130-150	--	1	10	11	--	
DOCILIS (CG) c.A.D.130-150	--	--	39	39	--	
DOECCVS (CG) c.A.D.160-190	--	--	75	75	--	
DONNAVCVS (CG) c.A.D.100-120	--	2	16	18	--	No.16 CGP Pl.43,493
DRVSVS (CG) c.A.D.125-150	--	--	5	5	--	
FELIX (SG) c.A.D.60-70	2	--	--	2	--	
FRONTINVS (SG) c.A.D.70-80	4	--	9	13	--	
GALLICANVS (SG)	1	--	--	1	--	
GERMANVS (SG) c.A.D.70-80	--	--	1	1	--	
IANVARIS (CG) c.A.D.125-150	--	1	29	30	--	
INGENVVS (SG) c.A.D.40-60	6	3	--	9	--	
IOENALIS (CG) c.A.D.100-120	--	2	28	30	--	
IVCVNDVS (SG) c.A.D.70-80	1	--	--	1	--	
IVLLINVS (CG) c.A.D.160-190	--	--	66	66	--	
IVSTVS (SG)	2	--	--	2	No.2	
IVSTVS (CG) c.A.D.150-180	--	--	21	21	--	Nos.3,16,& 19 CGP Pl.111,18

LABIO (SG) c.A.D.50-60	4	--	--		4	--
LAXTVCISSA (CG) c.A.D.150-180	--	--	37		37	No.13 No.29 No.32
				Dech.64		No.21 CGP Pl.99,18 No.29 CGP Pl.97,2 No.31 CGP Pl.98,9 No.32 CGP Pl.100,26
LIBERTVS (CG) c.A.D.100-120	--	--	43	3	46	--
LICINVS (SG) c.A.D.40-60	3	1	--		4	--
MANDVILLVS (SG)	2	--	--		2	--
MARCVS (CG) 2nd - Early 3rd	--	--	31		31	--
MARTIALIS (SG)	1	--	--		1	--
MASCLVS (SG) c.A.D.40-50	2	4	1		7	--
MASCVVS (SG) c.A.D.80-90	--	--	9		9	--
MATVGENVS (SG) c.A.D.60-70	2	--	--		2	--
				Dech.64?		
MEDETVS (CG) c.A.D.100-120	1	1	11	1	14	--
MEDILLVS (SG) ?c.A.D.70-80	3	--	--		3	--
MERCATOR (SG) ?c.A.D.80-90	1	--	7		8	--
MODESTVS (SG) c.A.D.50-60	1	1	--		2	No.1
MOMMO (SG) c.A.D.70-80	1	--	5		6	No.6
MOXSIVS (CG) c.A.D.160-195	--	--	64		64	--
MVRRANVS (SG) c.A.D.40-60	13	1	--		14	--

NAMVS (SG) c.A.D.40-50	3	1	--	4	--	Nos.1-3 Benn.45-6
NATALIS (SG) c.A.D.80-90	--	--	1	1	--	
NIGER (SG) c.A.D.40-70	5	--	--	5	--	
PASSIENVVS (SG) c.A.D.65-80	4	--	--	4	--	
PATERCLVS (CG) c.A.D.125-150	--	--	1	1	--	
PATERNVS (CG) c.A.D.160-190	--	1	449	450		No.35 No.36 No.164
PAVLLVS (CG) c.A.D.150-190	--	--	5	5	--	
POTTER of the FINEST SIGILLATA (CG) Hadrianic	--	--	8	8	--	
PRISCVS (CG) Later 2nd Cent.	--	--	9	9	--	No.2.CGP Pl.129,5 No.3.CGP Pl.129,2 No.9.CGP Pl.129,3
PVGNVVS (CG) c.A.D.140-150	--	--	33	33	--	
QVINTI LIANVS (CG) c.A.D.125-150	--	--	3	3	--	
RANTO (CG) c.A.D.100-125	--	--	7	7		No.1
RVFINVS (SG) c.A.D.70-80	2	--	--	2	--	
SABINVS (SG) c.A.D.70-80	--	1	--	1	--	
SACER (CG) c.A.D.125-150	--	--	47	47	--	
SATTO (Chemery) c.A.D.115-125	--	--	1	1	--	
SECVNDVS (SG)	1	--	--	1	--	
SECVNDVS (CG)	--	--	21	21	--	

SENICIO (SG) c.A.D.40-50	1	--	--	1	--
SERVVS (CG) c.A.D.140-175	--	--	22	22	--
SEVERVS (SG) c.A.D.70-90	5	1	7	13	--
STABILIO (SG) c.A.D.40-50	1	--	--	1	--
SILVIVS/SILVINVS (CG) c.A.D.115-135	--	--	1	1	--
TRIBVNVS (Lavoye)	--	--	4	4	--
VANDERIVS (SG) c.A.D.70-90	2	--	--	2	--
VALENS (CG)	--	--	1	1	--
S.VERIVS (SG) c.A.D.70-80	3	--	--	3	--
VIBINVS (CG)	--	--	14	14	--
VIRTVS	--	--	1	1	--
VITALIS (SG) c.A.D.70-90	2	--	3	5	--
LATER ADDITIONS					
POTTER of the ROSETTE (CG) c.A.D.100-120	--	--	2	2	--
RITOGENVS (CG) After A.D.150	--	--	1	1	--
TETTVRO (CG) c.A.D.150-195	--	--	4	4	--
X-2 (CG) c.A.D.100-120	--	--	1	1	--
X-6 (CG) c.A.D.125-150	--	--	1	1	--

No.1 CGP Pl.131,1  
No.3 CGP Pl.131,2

No.1 CGP Pl.75,15



APPENDIX 2

A Summary of the Proportion of Central Gaulish Sherds in the  
Oswald-Plicque Collection Accurately Attributed by Felix Oswald.

Name of Potter	% of Accurate Sherds
ACAVNISSA	100
ACVRIO	100
ADVOCISVS	c.25
ALBVCIVS	90
THE ANCHOR POTTER	100
APOLAVSTER	0
ARCANVS	0
ATTIANVS	c.85
AVSTRVS	c.100
BANVVS	c.40
BASSVS	c.40
BIRRANTVS	c.75
BVTRIO	c.60
CARANTINVS	0
CASVRIVS	c.100
CENSORINVS	c.30
CINNAMVS	c.100
CINTVSMVS	0
COBNERTVS	0
DIVIXTVS	c.15
DOCCALVS	c.50
DOCILIS	c.10
DOECCVS	c.70
DONNAVCVS	c.90
DRVSVS	0

IANVARIS	c.20
IOENALIS	c.80
IVLLINVS	c.50
IVSTVS	c.90
LAXTVCISSA	c.95
LIBERTVS	c.100
MARCVS	c.50
MEDETVS	0
MOXSIVS	c.7
PATERCLVS	0
PATERNVS	90
PAVLLVS	0
POTTER of the FINEST SIGILLATA	80 (To Potter of the Rosette)
PRISCVS	c.100
PVGNVS	c.100
QVINTILLIANVS	66
RANTO	c.7
RITOGENVS	20
SACER	c.50
SECVNDVS	0
SERVVS	c.100
SILVIVS/SILVINVS	100
VALENS	0
VIBINVS	50

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ABBREVIATIONS

- Ant J Antiquaries Journal
- AA Archaeologia Aeliana
- BAR British Archaeological Reports
- CW Transactions of the Cumberland and Westmoreland Antiquarian and  
Archaeological Society
- DAJ Derbyshire Archaeological Journal
- JRS Journal of Roman Studies
- PSAS Proceedings of the Society of Antiquaries of Scotland

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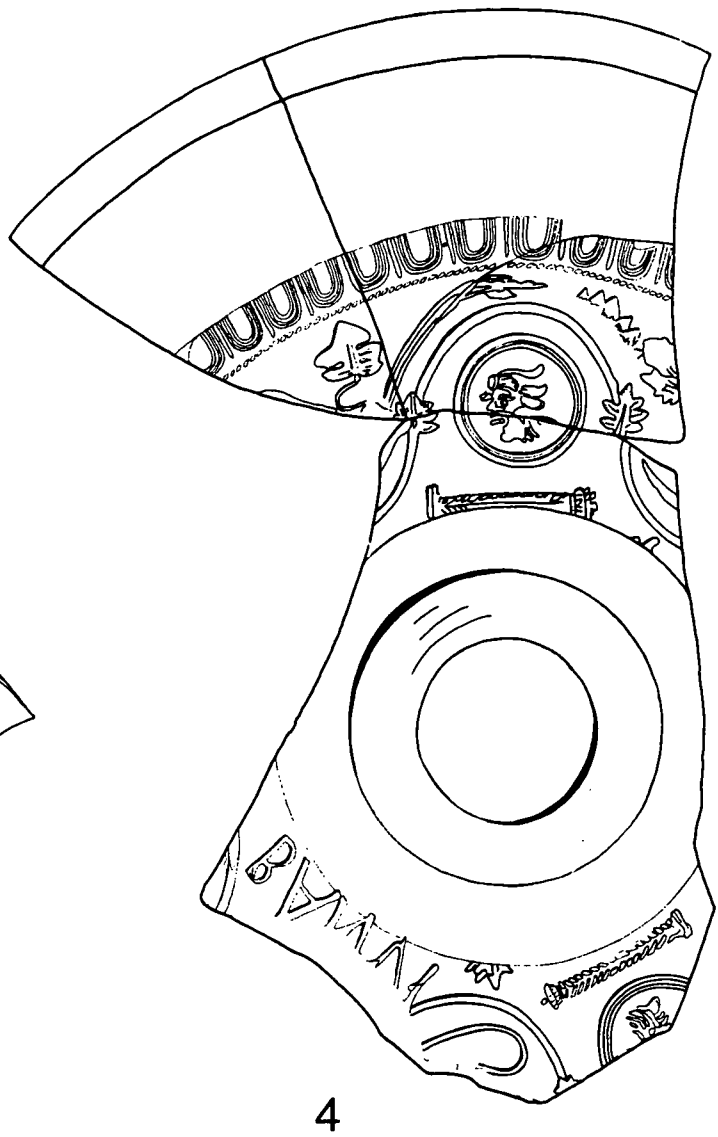
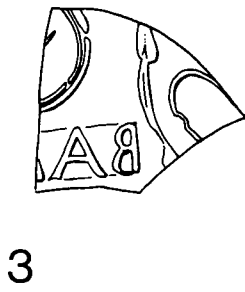
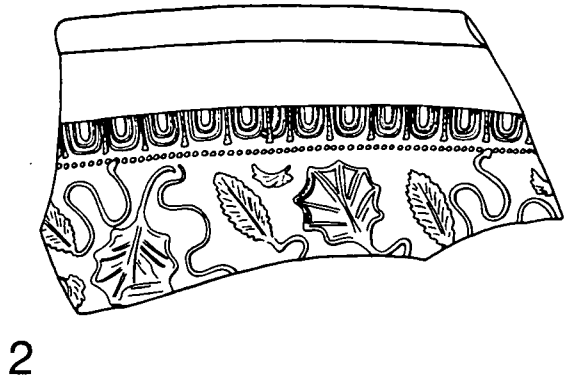
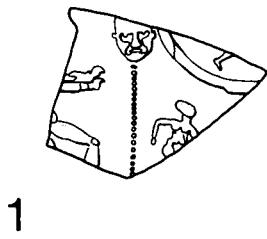
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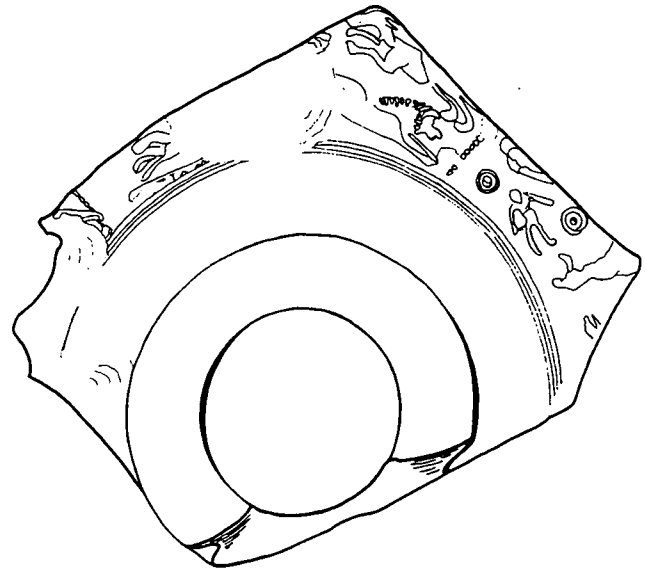
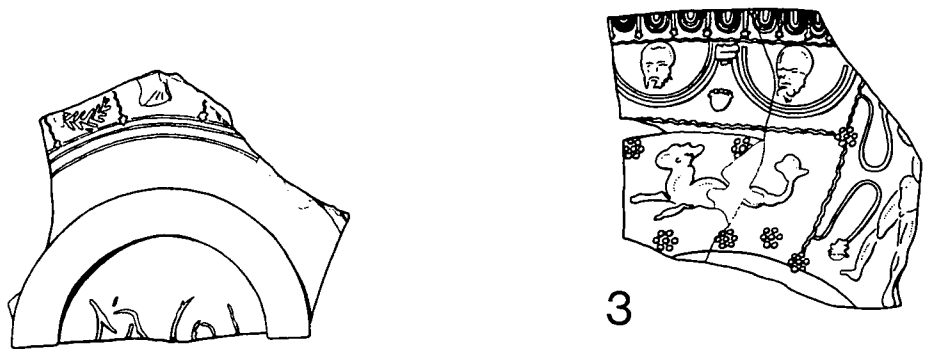
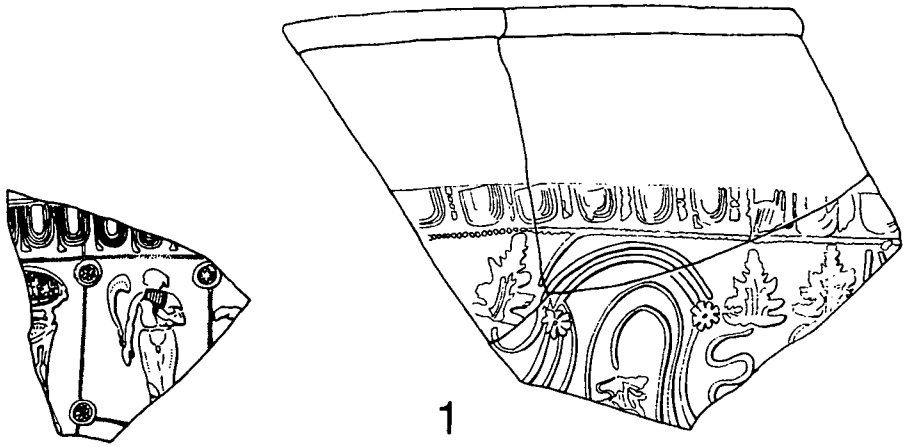
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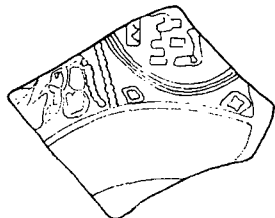
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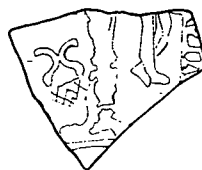




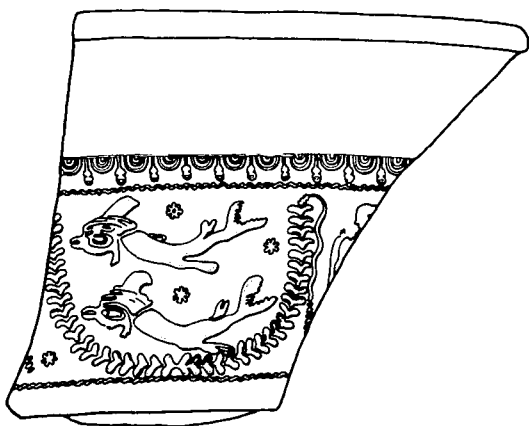
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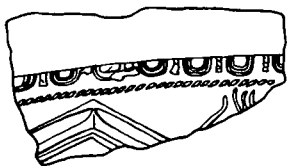
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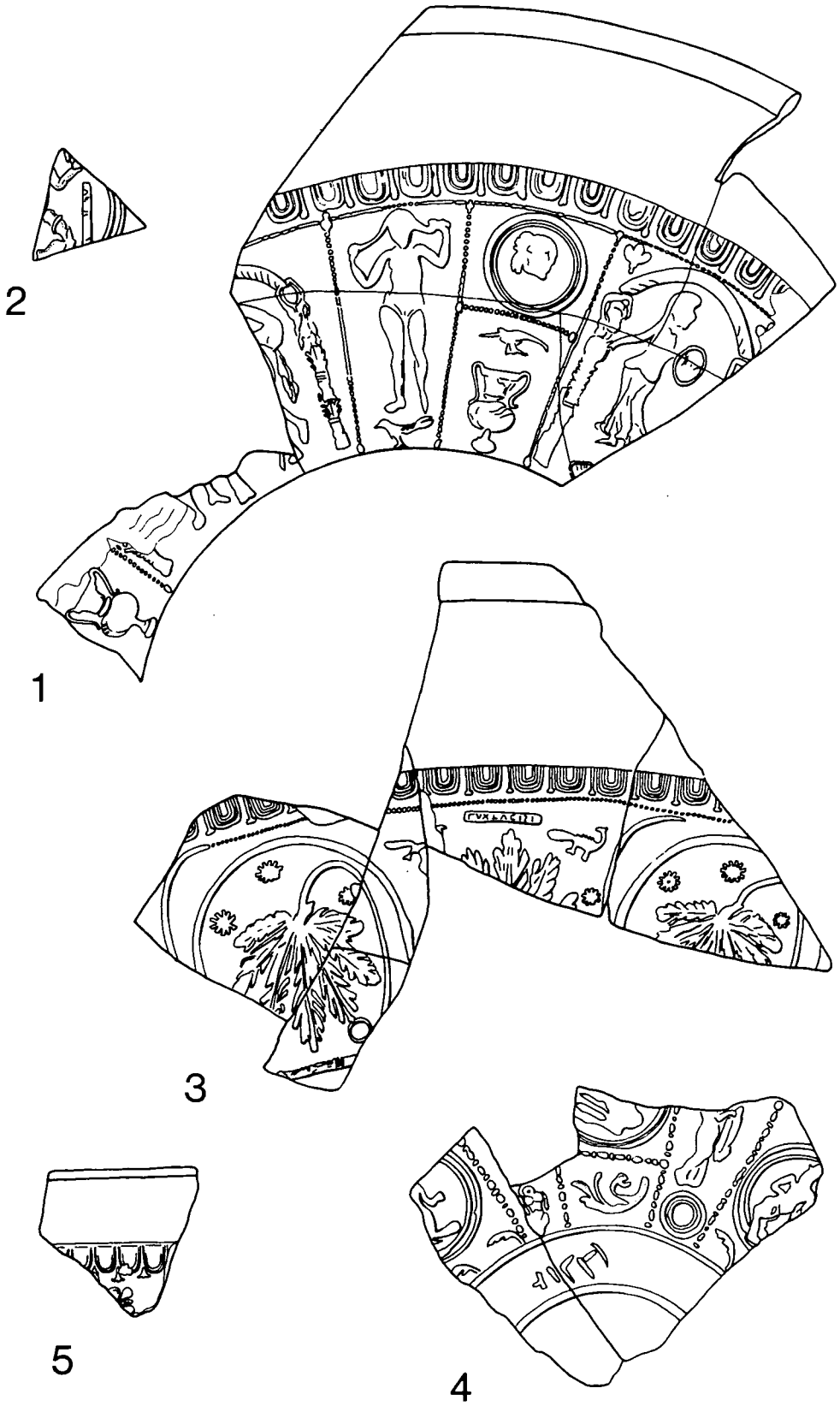
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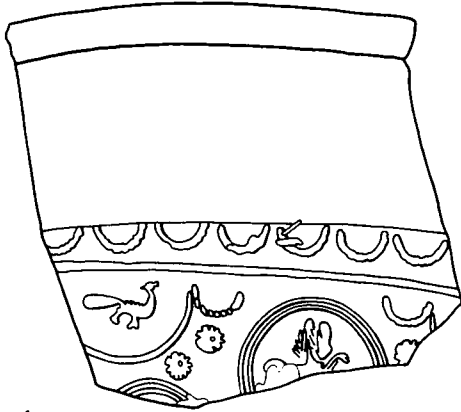
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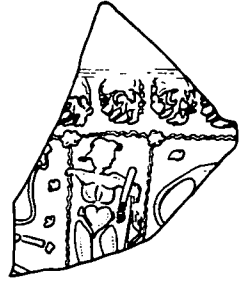
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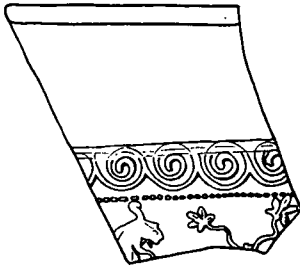
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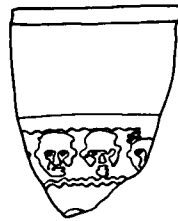
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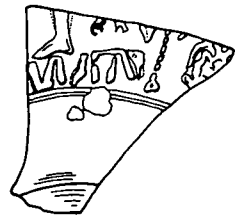
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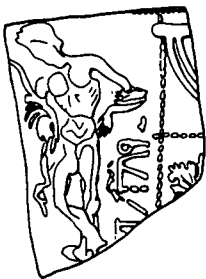
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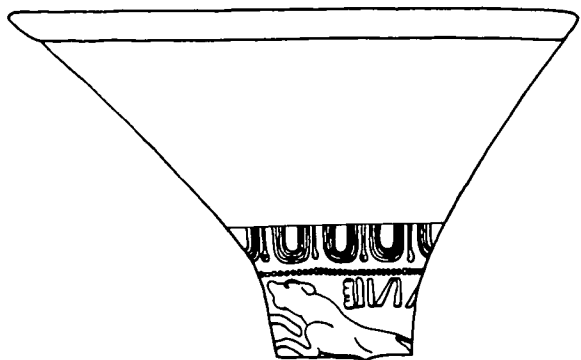
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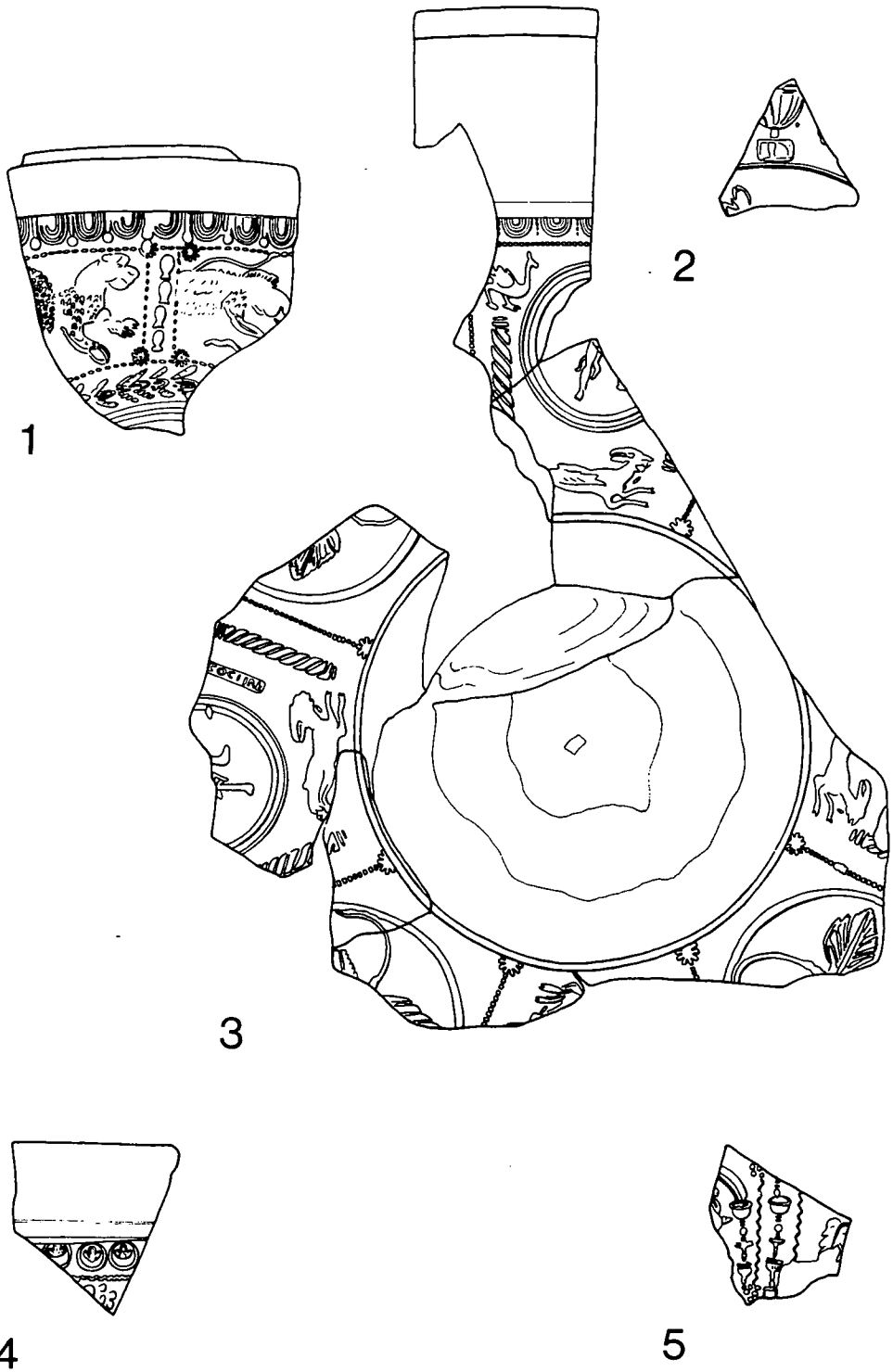
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PL. VII

