

SAMIAN WARE FROM THE MEDWAY MARSHES¹

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THE subject of this short paper is a collection of several sherds of samian ware, both plain and decorated, recovered from the general geographical area of the Medway marshes and submitted for examination and reporting by their respective finders to whom I acknowledge my indebtedness and with whom these sherds remain.²

(i) *Plain Forms* (Fig. 1)

1. Form 33. Central Gaulish; stamped CARVSSAF. (Milfordhope marsh.)
2. Form 18/31. South Gaulish; stamped PAVLLVSF. (Milfordhope marsh.)
3. Form 18/31 (Tq). Central Gaulish; stamped PA·T·RI·CIMA. (Milfordhope marsh.)
4. Form 18/31. Central Gaulish; stamped ·MARTI·MĀ. (Milfordhope marsh.)
5. Form 31 (Sa). Central Gaulish; stamped MOXIMA. (Slayhills.)
6. Form 18/31, with internal quarter-round moulding and corresponding external groove.³ Central Gaulish; stamped CAMVLINI. (Milfordhope marsh.)
7. Indeterminable form. Central Gaulish; stamped CETI, between phalli.⁴ (Milfordhope marsh.)
8. Form 18/31. Central Gaulish; stamped ADVOCISIO. (Milfordhope marsh.)
9. Form 37. Central Gaulish; stamped PRISCINI M. The stamp has been impressed on the plain band between the foot-ring of the bowl and the lowest part of its decoration in similar fashion to the only other known stamp of this potter on a decorated sherd from Amiens.⁵ (Stoke marsh.)

¹ See also, *Arch. Cant.*, lxxix (1964), 210-12.

² Fragments from Milfordhope and Slayhills marshes were kindly submitted by Mr. I. Jackson; from Stoke Saltings, by Mr. M. J. E. Syddell; from Black Shore, Cliffe, by Mr. R. G. Foord; from Cliffe marsh, by Mr. H. V. Summerton; and from Medway marshes, by Mr. D. N. Barnes.

³ F. Oswald, *An Introduction to the Study of Terra Sigillata*, London, 1920, pl. xliii, no. 43.

⁴ *PSAS*, xciv (1960-61), fig. 7, p. 107, no. 2.

⁵ J. A. Stanfield and Grace Simpson, *Central Gaulish Potters*, London, 1958, pl. 77/4. (Hereafter abbreviated to *GCP*.)

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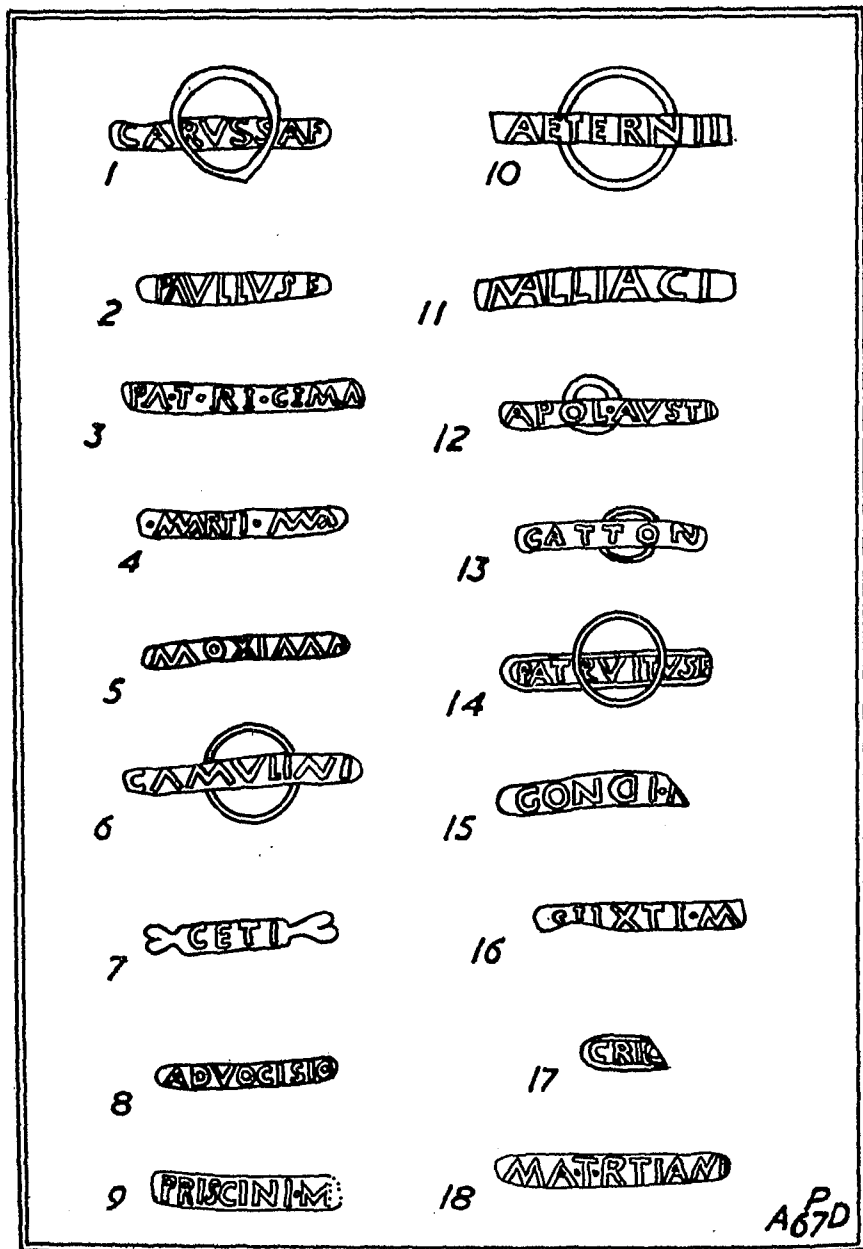


FIG. 1. (3)

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10. Form 33. Central Gaulish; stamped AETERNII. (Milfordhope marsh.)
11. Form 31 (Sa). Central Gaulish; stamped MĀLLIACI. (Milfordhope marsh.)
12. Form 33. Central Gaulish; stamped APOL·AVSTI. (Milfordhope marsh.)
13. Form 33. Central Gaulish; stamped CATTON. (Milfordhope marsh.)
14. Form 33. Central Gaulish; stamped PATRVITVSF. (Milfordhope marsh.)
15. Form 31. Central Gaulish; stamped GONCI·M. (Milfordhope marsh.)
16. Form 18/31. Central Gaulish; stamped SILXTI·M. (Milfordhope marsh.)
17. Form 18/31. Central Gaulish; stamped CRIC(), probably CRICIRONIS. (Milfordhope marsh.)
18. Form 33. Central Gaulish; stamped MA·T·RTIANI. (Cliffe marsh.)

(ii) *Decorated Forms* (Figs. 2 and 3)

1. Form 37. Good glaze and fair relief. East Gaulish, probably in the style of IANVARIS I, with a rather squared ovolo, which has a thin tongue and is enclosed by a coarse-roped border as on a sherd from Wels;⁶ only part of a leaf (Lu. V P98)⁷ remains from the decorative scheme.⁸ (Milfordhope marsh.)

2. Form 37. Good glaze and fair relief. Central Gaulish, by the potter CINNAMVS whose retrograde signature CINNAM(I·M) is impressed within one of the medallions; the square ends of the label containing the signature show that it must be this one and not his other similar signature, CINNAMI retrograde, whose label has rounded ends.⁹ This sherd, and another very small one from immediately above the basal line which is not illustrated as it adds nothing to the scheme of decoration, belongs very probably to one of CINNAMVS's smaller bowls, and only the ovolo band is lacking to complete the whole decorative scheme; in this case, the ovolo would have been CINNAMVS's no. 2.¹⁰ The decoration consists, basically, of one four-panel unit repeated four times round the circumference of the vessel, each panel being divided from its neighbours by fine astragalus

⁶ P. Karnitsch, *Die Reliefsigillata von Ovilava (Wels, Oberösterreich)*, Linz, 1959, Taf. 88/6. (Hereafter abbreviated to *Wels*.)

⁷ W. Ludowici, *Katalog V, Stempel, Namen und Bilder römischer Töpfer aus meinen Ausgrabungen in Rheinabern 1901-14*, Jockgrim, 1927.

⁸ *Wels*, Taf. 88/7.

⁹ *CGP*, 263.

¹⁰ *CGP*, fig. 47, p. 267.

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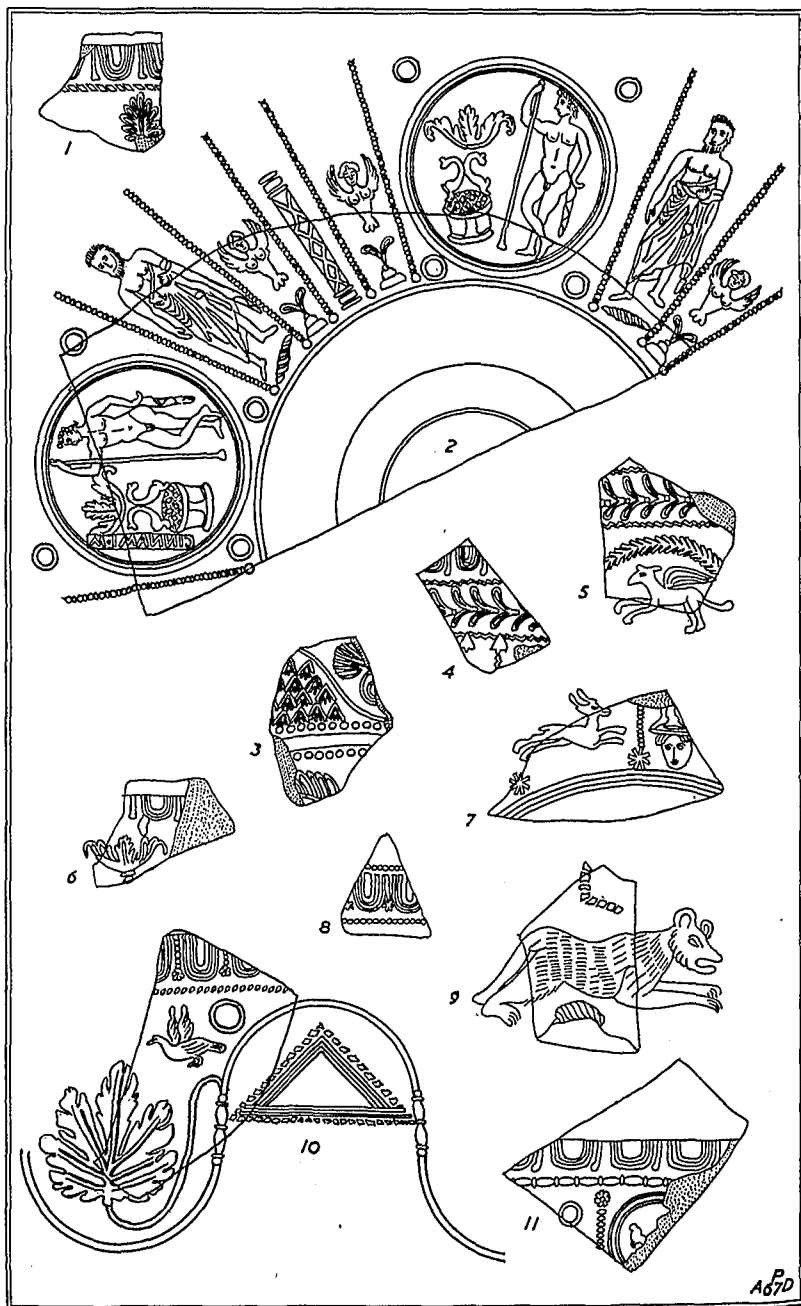


FIG. 2. (1)

borders ending in plain rings: (i) The largest panel contains a large double-ringed medallion, with two of CINNAMVS's decorative details, the acanthus leaf no. 21¹⁰ (D.1160)¹¹ and the pair of opposed dolphins over a basket, no. 18¹⁰ (D.1069a), and one figure-type, Bacchus (D.331=O.581), as on a signed sherd from Mumrills.¹² CINNAMVS's rings, rather smaller than detail 11,¹⁰ are placed at each corner of this panel outside the medallion; (ii) A narrow panel, with a twist, detail 35,¹⁰ below one figure-type, Aesculapius (D.523=O.905), as on a signed sherd from Lezoux;¹³ in view of the position in panel (i) of the rings, which are usually to be found directly below the border enclosing the ovolo, it is unlikely that any other decoration existed above this figure-type; (iii) A very narrow panel with Sphinx (O.863A), not previously recorded in this potter's signed work, above an arrangement of a bifid leaf placed on a sort of pedestal for which no record has been found; there is room for some decorative detail above the figure-type but no traces remain; (iv) The narrowest panel of all four, containing probably only a latticed column,¹⁴ which is rarely used by CINNAMVS; it is to be noted, however, that the column on this sherd is continuous and not separated into five units as on the Vichy sherd referred to above. The whole decorative scheme is enclosed by a single basal line. (Milfordhope marsh.)

3. Form 29. Good glaze and glossy relief. South Gaulish. The arrowheads in the lower concavity of the winding-scroll forming the decoration of the upper frieze have been used in common by several South Gaulish potters. The bifurcated leaf was used at the end of tendrils by MODESTVS,¹⁵ sometimes as a horizontal wreath by the same potter,¹⁶ ARDACVS¹⁷ and BASSVS;¹⁸ it also occurs on a sherd from Leicester¹⁹ attributed to the style of IVCVNDVS, on another sherd from Aachen by an unknown potter connected with MELVS, MODESTVS, SENICIO-DARRA²⁰ and on sherds from Colchester.²¹ The other leaf, partly seen on the carinated portion of the vessel, has

¹¹ D. followed by a number = J. Déchelette, *Les Vases céramiques ornés de la Gaule romaine*, ii, Paris, 1904; O. followed by a number = F. Oswald, *Index of Figure-Types on Terra Sigillata*, i-iv, Liverpool, 1936-37.

¹² CGP, pl. 159/32.

¹³ CGP, pl. 157/8.

¹⁴ CGP, pl. 158/14.

¹⁵ R. Knorr, *Töpfer und Fabriken verzierter Terra-Sigillata des ersten Jahrhunderts*, Stuttgart, 1919, Taf. 58, no. 16. (Hereafter abbreviated to Knorr 1919.)

¹⁶ R. Knorr, *Terra-Sigillata-Gefässe des ersten Jahrhunderts mit Töpfernamen*, Stuttgart, 1952, Taf. 33. (Hereafter abbreviated to Knorr 1952.)

¹⁷ Knorr 1919, Taf. 10.

¹⁸ Knorr 1919, Taf. 13, no. 5.

¹⁹ K. M. Kenyon, *Excavations at the Jewry Wall Site, Leicester*, Oxford, 1948, fig. 14, no. 4.

²⁰ Knorr 1952, Taf. 65/9.

²¹ C. F. C. Hawkes and M. R. Hull, *Camulodunum*, Oxford, 1947, pl. xxxii, nos. 11-12.

been recorded in the work of BALBVS,²² SCOTIVS,²³ LIBERTVS and MELAINVS,²⁴ and at Colchester on two unsigned sherds²⁵ and on a signed piece by LICINVS.²⁶ Positive attribution on so little of the decoration is impossible. (Cliffe marsh.)

4 and 5. Form 37. Good glaze and relief. Two sherds from the same South Gaulish bowl with a decoration initiated by a narrow, double-bordered ovolo whose blurred tongue appears plain and slightly bent to the left; this ovolo recalls the one used by GERMANVS, but its condition precludes definitive attribution. The bifid leaf, used as a horizontal wreath, recalls a similar detail on a sherd from Windisch.²⁷ The arrowheads are very similar to those on a sherd from Bonn stamped OFCRESTI,²⁸ on another at Solothurn Museum,²⁹ on a sherd from Vechten,³⁰ and on a sherd from Rheingönheim stamped COSIRV,³¹ to mention a few parallels only. The wreath recalls such a detail used by CRESTVS,³² though his is less boldly impressed, by L. COS. VIRILIS,³³ and the well-known wreaths used by GERMANVS,³⁴ MASCVVS³⁵ and MERCATO.³⁶ The figure-type, Sphinx to left (D.504=O.882), has been twice recorded on vessels from London, stamped OFCELADI³⁷ and OFFRONTIN.³⁸ More of the scheme of decoration is needed for positive attribution. (Black Shore, Cliffe.)

6. Form 37. Good glaze and relief. Central Gaulish. A small fragment with a double-bordered ovolo not unlike CINNAMVS's no. 5,³⁹ and the acanthus leaf used as a decorative detail by several Central Gaulish potters. The absence of an enclosing border below the ovolo-band may suggest manufacture earlier than in CINNAMVS's times, perhaps by a potter working within the QVINTILIANVS group, but with so little of the decoration remaining, this can only be conjectural. (Black Shore, Cliffe.)

7. Form 37. Good glaze and relief. Central Gaulish, in the styles

²² Knorr 1919, Taf. 11.

²³ *Ibid.*, Taf. 70, no. 5.

²⁴ Knorr 1952, Taf. 77.

²⁵ *Camulodunum*, pl. xxx, nos. 2 and 3.

²⁶ *Ibid.*, pl. xxxvi, no. 9c; also, cf. no. 17.

²⁷ Knorr 1919, Taf. 51/M.

²⁸ *Ibid.*, Taf. 29/B.

²⁹ *Ibid.*, Taf. 85/B.

³⁰ *Ibid.*, Taf. 87/C.

³¹ Knorr 1952, Taf. 16/B.

³² Knorr 1919, Taf. 29, no. 3.

³³ *Ibid.*, Taf. 27, no. 9.

³⁴ *Ibid.*, Taf. 35, no. 69; Knorr 1952, Taf. 27/B; *Wels*, Taf. 22/8.

³⁵ Knorr 1919, Taf. 53, no. 15; Knorr 1952, Taf. 37/A; *Wels*, Taf. 19/4 and Taf. 21/1-2.

³⁶ *Wels*, Taf. 16/1-2.

³⁷ Knorr 1952, Taf. 15/B.

³⁸ Oswald, *Index*, 69.

³⁹ *CGP*, fig. 47, p. 267.

of either CENSORINVS or PATERNVS. A small fragment from the lowest part of a scheme of decoration divided into panels by bead-row borders ending in eight-petalled rosettes, as on sherds from Corbridge⁴⁰ and Mainz.⁴¹ One certain figure-type, Deer to right (smaller than D.860=O.1732) which CENSORINVS and PATERNVS shared with their associates LAXTVCISSA and MAMMIVS, and part of another which may be any one of three used by this group of potters. (Black Shore, Cliffe.)

8. Form 37. Good glaze and relief. Central Gaulish. A small sherd with remnants of an ovolo with thin borders and a blurred tongue which may have been corded; the tongue is attached to the right-hand side of the ovolo and ends in a neat rosette. The ovolo band is enclosed by an upper as well as by the more usual lower bead-row border. No exact parallel of this ovolo has been found. (Black Shore, Cliffe.)

9. Form 37. Good glaze but poor relief; the colouring of this piece is very close to East Gaulish samian. Central Gaulish, in the style of CETTVS, with his detail no. 12,⁴² and one certain figure-type, Bear to right (D.809=O.1595), as on a sherd in his style from Carlisle;⁴³ the other figure-type, probably a boar to left, is too squashed to be restored with certainty. (Cliffe marsh.)

10. Form 37. Good glaze; the relief is somewhat blurred owing to careless removal from the mould. Central Gaulish, in the style of SACER, with his ovolo No. 4,⁴⁴ a thin, double-bordered ovolo with a beaded tongue ending in a squashed rosette and enclosed by a bead-row border. The decorative scheme consists of a winding-scroll, with a remnant of the triangular ornament (part of D.1098), as on a sherd from Cologne,⁴⁵ a large plain ring, astragali covering the junctions of the winding-scroll, his finely-modelled large leaf which is connected to the scroll by means of a vine tendril, as on a signed sherd from Corbridge,⁴⁶ and Bird to left (rather smaller, possibly owing to bad moulding, than D.1011=O.2324), as on a piece from Lancaster.⁴⁷ (Milfordhope marsh.)

11. Form 37. Good glaze, squashed relief. The ovolo is CINNAMVS's no. 1,⁴⁸ but the tongue is slighter and lacks the usual striations; also, the astragalus border enclosing the ovolo is badly squashed and looks rather larger than that used by CINNAMVS. A vertical border terminates in a blurred rosette, as on sherds in his style from Lezoux⁴⁹

⁴⁰ *CGP*, pl. 101/1.

⁴¹ *CGP*, pl. 104/8.

⁴² *CGP*, fig. 42, p. 245.

⁴³ *CGP*, pl. 144/57.

⁴⁴ *CGP*, fig. 22, p. 163.

⁴⁵ *CGP*, pl. 88/11.

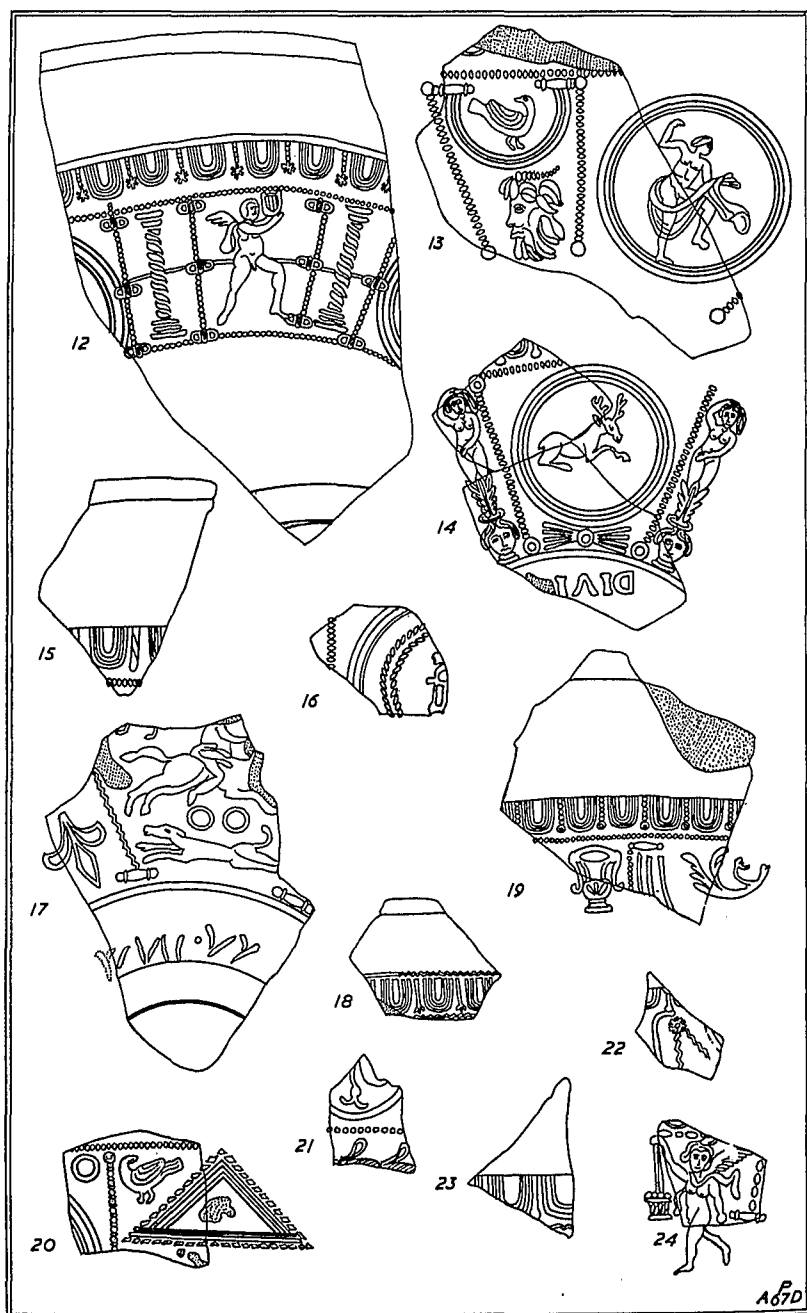
⁴⁶ *CGP*, pl. 83/8.

⁴⁷ *CGP*, pl. 83/9.

⁴⁸ *CGP*, fig. 47, p. 267.

⁴⁹ *CGP*, pl. 159/33.

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FIG. 3. ($\frac{1}{2}$)

and Wels.⁵⁰ To right of the vertical border, a small double-ringed medallion with a pair of opposed dolphins, clearly a partial impression of D.1069a, as on a sherd in his style from Wels.⁵¹ (Stoke Saltings.)

12. Form 37. Glaze and relief badly worn due to water rolling. Central Gaulish. A fairly large fragment from a small bowl in the style of AVSTRVS. The ovolo is his no. 2⁵² and is enclosed by a bead-row border which also serves in lieu of a basal line. The scheme of decoration is composed of panels and medallions intersected by a guide line. AVSTRVS's CD monogram (detail 5)⁵² is used as a terminal to the borders. The narrower of the two panels contains a column, more usually associated with the potters DÖCILIS and DOCCALVS,⁵³ and the other panel one figure-type, Cupid to right (smaller but similar to O.460); this is a Trajanic figure-type and its reduction in size suggests a later copy (Medway marshes).

13. Form 37. Good glaze, poor relief. Central Gaulish, in the style of CINNAMVS. The ovolo band is almost entirely missing. The decoration consists of panels, divided by bead-row borders ending in plain rings. The narrower panel is sub-divided into two compartments; of these, the upper one is occupied by a double-ringed half-medallion, connected to its adjacent borders by means of large astragali (detail 40)⁵⁴ and containing Bird to right looking back (D.1019=O.2252), an arrangement seen on a signed sherd from Chesters;⁵⁵ below this compartment, the well-known Mask (D.675=O.1214), as on signed sherds from Corbridge⁵⁶ and Hallstatt.⁵⁷ The larger panel contains a large double-ringed medallion with Dancer (D.220=O.348), as on a signed sherd from Newstead.⁵⁸ The decoration was originally enclosed by a double basal line, which can be faintly seen on this piece, but careless removal from the mould has virtually obliterated it. (Cliffe marsh.)

14. Form 37. Glaze worn through water rolling, poor relief. Central Gaulish; two sherds conjoining from a bowl by DIVIXTVS part of whose usual DIVIX·F signature is impressed below the basal line. The ovolo is probably his No. 4,⁵⁹ and the panel decoration is divided by beaded borders ending on plain rings. The larger panel contains one double-ringed medallion with Deer to right (O.1704A), not hitherto recorded in this potter's signed work, and below the medallion his decorative detail no. 7.⁵⁹ This panel is flanked by two narrower ones, each

⁵⁰ *Wels*, Taf. 75/2.

⁵¹ *Wels*, Taf. 67/4.

⁵² *CGP*, fig. 25, p. 180.

⁵³ *CGP*, fig. 24, p. 176, no. 16.

⁵⁴ *CGP*, fig. 47, p. 267.

⁵⁵ *CGP*, pl. 157/2.

⁵⁶ *CGP*, pl. 158/16.

⁵⁷ *Wels*, Taf. 75/1.

⁵⁸ *Oswald*, *Index*, 37.

⁵⁹ *CGP*, fig. 33, p. 205.

containing a Caryatid (D.656=O.1199), known on signed sherds from Carlisle,⁶⁰ Leicester,⁶¹ Corbridge⁶² and London.⁶³ (Black Shore, Cliffe.)

15. Form 37. Good glaze and relief. Central Gaulish. A small sherd from the ovolo band with CINNAMVS's ovolo No. 3.⁶⁴ (Medway marshes.)

16. Form 37. Good glaze and relief. Central Gaulish. The remnant of the decoration shows a large double-ringed medallion containing a second beaded medallion; such beaded medallions were used by CINNAMVS⁶⁵ and PVGNVS⁶⁶ but only the second of these two potters seems to have placed them within double-ringed medallions. The decorative detail or figure-type within the beaded medallion cannot be identified with certainty. (Stoke Saltings.)

17. Form 37. Good glaze and relief. Central Gaulish, by the potter QVINTILLIANVS, with part of his retrograde signature (QVINTILI) ANI·M below the decoration. Cursive signatures by this potter are relatively rare: there is one reading QVINTILLIANI retrograde in Rouen Museum,⁶⁷ and another one, found at Mautern, was recently published,⁶⁸ reading QVINTILLIANI retrograde (it must be observed, however, that as the fracture of this piece coincides with the I, this signature could have read QVINTILLIANI·M). The panel decoration is divided by this potter's usual wavy-line borders terminating on his astragali (detail 13),⁶⁹ which are far more usually seen across vertical borders,⁷⁰ and contains two plain rings (detail 14),⁶⁹ Amazon to right (smaller than D.153=O.241), appearing on a sherd by the QVINTILLIANVS group at Chester,⁷¹ and Dog to left (O.1979), as on a signed sherd from York.⁷² The plant or fleur-de-lis seen to left of the vertical border is not known in the work of the QVINTILLIANVS group of potters; it is, however, well known in that of the later potter LAXTVCISSA⁷³ who may have acquired it from the earlier potter. (Stoke Saltings.)

18. Form 37. Very good glaze and relief. South Gaulish. A small sherd with an ovolo which is rather thin, double-bordered and has a central projection; its tongue ends in a trifid tip which is slightly bent

⁶⁰ *CGP*, pls. 116/8 and 116/16.

⁶¹ *CGP*, pl. 116/8.

⁶² *CGP*, pl. 116/12.

⁶³ *CGP*, pl. 116/14.

⁶⁴ *CGP*, fig. 47, p. 267.

⁶⁵ *CGP*, pl. 159/26; *Wels*, Taf. 75/1.

⁶⁶ *CGP*, pl. 154/16; *Wels*, Taf. 56/5-7.

⁶⁷ *Déchelette*, i, 296. I owe this reference and valuable comments on this sherd to Mr. B. R. Hartley, F.S.A.

⁶⁸ *Wels*, Taf. 35/5.

⁶⁹ *CGP*, fig. 17, p. 145.

⁷⁰ *CGP*, pl. 68/5.

⁷¹ Information kindly supplied by Mr. B. R. Hartley, F.S.A.

⁷² *CGP*, pl. 68/5.

⁷³ *CGP*, fig. 27, p. 184, no. 2.

to right. Many South Gaulish potters have used very similar ovolos, but this one seems identical with one used by BIRAGILLVS.⁷⁴ (Black Shore, Cliffe.)

19. Form 37. Fair glaze and relief. Central Gaulish. The ovolo is double-bordered, fairly thin, has a central projection and its beaded tongue may end in a squashed rosette rather than a plain ring; it recalls an ovolo used by DRVSVS II,⁷⁵ and CRICIRO's ovolo no. 27⁶ is not unlike it. Below the ovolo band, an unusual treble half-medallion, connected with the adjacent beaded border by an astragalus and containing a decorative detail used by LAXTVCISSA,⁷⁷ QVINTILLIANVS⁷⁸ and DOECCVS.⁷⁹ Along the left edge, a large cup used, in several variants, by many Central Gaulish potters. This sherd presents such a mixture of styles that, without more of the decoration, attribution is not possible. (Stoke Saltings.)

20. Form 37. Good glaze and relief. Central Gaulish, in the style of CINNAMVS. The decoration is divided by a fine astragalus border ending in a plain ring; to its right, a remnant of a double-ringed medallion, and a ring (smaller than detail 11),⁸⁰ and to its left, Bird to right looking back (D.1019=O.2252), as on a signed sherd from Chesters,⁸¹ and his triangular ornament (detail 2, part of D.1098).⁸⁰ The lower edge of this sherd is too worn to allow identification of the detail part of which appears there. (Milfordhope marsh.)

21. Form 37. Fair glaze and relief. Central Gaulish. The remnant of a basal wreath composed of corded leaves suggests a decorative scheme originating within the QVINTILLIANVS group of potters.⁸² (Medway marshes.)

22. Form 37. Fair glaze and relief. Central Gaulish. A scrap with wavy-line borders ending on a small rosette and a remnant of an ovolo without an enclosing border which is impossible to attribute. (Medway marshes.)

23. Probably Form 30 rather than 37. Good glaze and relief. The remnant of a large, squared, double-bordered ovolo is somewhat reminiscent of CASVRIVS's no. 1 ovolo.⁸³ (Medway marshes.)

24. Form 37. Glaze and relief worn due to water rolling. Central Gaulish. A scrap with remnants of beaded borders, an astragalus and a Cupid to left (rather smaller than O.498). (Black Shore, Cliffe.)

⁷⁴ Knorr 1919, Taf. 16, no. 16.

⁷⁵ CGP, fig. 20, p. 156.

⁷⁶ CGP, fig. 33, p. 205.

⁷⁷ CGP, pl. 100/26.

⁷⁸ CGP, fig. 28, p. 185, no. 1.

⁷⁹ CGP, fig. 44, p. 253, no. 24.

⁸⁰ CGP, fig. 47, p. 267.

⁸¹ CGP, pl. 157/2.

⁸² CGP, fig. 17, p. 145, nos. 1 and 2.

⁸³ CGP, fig. 40, p. 236.