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‘Singing all summer and dancing all winter’: a group of lead-glazed ware vessels in the British Museum

by Paul Roberts¹

A group of Roman lead-glazed tableware vessels in the Greek and Roman Department share certain characteristics that mark them out as a distinct production series. Walters (1908) first described the British Museum pieces, Donald Bailey (Bailey 1972) was the first modern scholar to highlight them, and Hochuli-Gysel (1977a) attempted to put the group into context. Recent acquisitions have, I believe, helped clarify the links between the different groupings of the British Museum vessels and beyond and have served to help us understand the production better. In the following discussion (in order to avoid the use of lengthy and debatable geographic and chronological terms), I propose to use the term ‘Bailey Lead-Glazed Ware’ or ‘Bailey Ware’, in recognition of Donald Bailey’s role in bringing them to the attention of modern scholars. Before considering questions such as the origins and dating of ‘Bailey Ware’, it is important to ascertain whether the British Museum pieces, and those that can be related to them, really are the products of a single source. What then are the features that link the different elements of the production and what is their chronological and geographical context?

Forms (Figs 1-2)

The number of pieces in the British Museum (fifteen in total) is the most extensive in one collection and represents most of the vessel types known so far. I believe that seven main Forms can be recognised.

Form I (Fig. 1, 1) comprises the dishes Nos 1-2². These shallow, broad-rimmed dishes, with double-looped handles and cupid appliqués, seem to find no parallel. Hochuli-Gysel (1977a, 97-8) would like to see similarities with the products of South Italian Black Glaze Ware, specifically Calenian Relief Ware. Yet, with the exception of the central positioning of the Medusa/mask appliqué,

there seem to be few common points. The extremely unusual anthropomorphic handles of the dishes (Nos 1-2), seen also on the Form IIA cups (Nos 3-4, see below), also appear on Thin-walled Ware from the bay of Naples (Ricci 1985, 307, tav. XCVIII, n° 10) and Ampurias in Spain (Ricci 1985, tav. C, n° 2) and, interestingly, on a lead-glazed piece from Lyon (Desbat 1995, fig. 5, n° 25). The applied pellets of clay on the handles of Nos 1-4 are also seen at the front of the handle of the askos (n° 5) and of the juglet (n° 11).

Form II comprises cups with appliqué decoration and handles that are either double looped (Form IIA), single looped with thumb-ridge (Form IIB) or ring-handles (Form IIC).

Form IIA (Fig. 1, 2) includes the British museum pieces (Nos 3-4) with their anthropomorphic handles (above). Both Nos 3 and 4 are recent acquisitions, and have been important in bringing together firstly the different elements of the British Museum pieces and then the wider production. The pieces are very similar to each other and are clearly part of the thin-walled tradition of the 1st century AD (e.g. Ricci 1985, tavv. XC-XCII). A very similar piece came from a tomb in Taranto (Bartoccini 1936, 126, fig. 17) and from excavations at Hadrumetum (Foucher 1964), near el-Djem on the coast of Central Tunisia and in tombs from two other sites, Mactar and Magroua in Tunisia (Foucher 1964, 119). The Taranto example is very similar indeed to the British Museum pieces, having the same broad, shallow proportions, so that the appliqués span the full height of the upper wall. The Hadrumetum piece shares the double-barrelled handles but is proportionately much taller.

Form IIB comprises the example from the Petit Palais (CVA Petit Palais, 32, pl. 32, 12) the carinated cup from the London Art Market (Sotheby’s 1976, 48, pl. XXIII, lot

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² Numbers are those used in the catalogue.



1. Form I
London, British Museum GRA 1856.12-26.581



2. Form IIA
London, British Museum GRA 2001.12-13.1



3. Form IIB
Sotheby's 1976 (Courtesy Sotheby's)



4. Form IIB
New York, Metropolitan Museum
Inv.06.1021.251 (Courtesy MMA)



5. Form IIC
Taranto (after Graepler 1997 abb 152)

317) (Fig. 1, 3), and the cup from the Metropolitan Museum, New York, 06.1021.251 (Fig. 1, 4). The vessels from the Metropolitan and the Petit Palais have a rounded body, tapering to the base, though the Sotheby’s piece is distinctly carinated, perhaps forming a link between Form IIA and Form IIB. All vessels of Form IIB, however, feature a handle that is single-barrelled and has a characteristic transverse ridge of clay at the top of the handle. A similar ridge is found binding the double barrelled elements of the handles on ‘Magenta Ware’ (Higgins 1976, 3, nos 3 and 5; 4, n° 10) and is also found on North Italian sigillata (Mazzeo Saracino 1985, 218-20, tavv. LXXI-LXXIV) and on TWW (e.g. Ricci 1985, 303-6, tavv. XCVII-XCVIII) and on lamps (Higgins 1976, 3, n° 2).

Form IIC (Fig. 1, 5), comprises a single vessel from a tomb context in Taranto (Graepler 1997, 140-1, Abb. 152 and 156, n° 52.3). This cup (as Form IIB) is rounded and features appliqué, but has ring handles with thumb rests.

Form III comprises standard askoi (Nos 5-8). The examples in the British Museum include both the largest (n° 6) and smallest (n° 8) askoi (and indeed the largest and smallest examples of the Ware) and also show the full range of relief decoration (vines, ivy, bobbles and cupids) found on askoi of this Ware. The influence of metalwork on lead-glazed ware, recognised in all productions, is even more apparent in Bailey Ware. The metallic effect of the handles with their applied clay disk ‘rivets’, the relief decoration imitating repoussé, and the presence on one piece in the Louvre (Rayet & Collignon 1888, 375) of an appliqué mask below the handle, as on so many pieces of metalwork (Tassinari 1993, *passim*), emphasise these links. Yet the bronze askoi found in Pompeii (*ibid.*), and Boscoreale (Oettel 1991, 46, Taf. 15), *pace* Hochuli-Gysel (1977a, 96), are substantially different from the forms of the lead-glazed pieces. The bodies are proportionately flatter, the necks larger and the handles curved, with vegetal motifs or human and animal protomes. Dr Klara Szabo (pers. comm.) has brought one interesting parallel in bronze to my attention. This askos, now in Heidelberg (Borell 1989, 73-4, n° 79, pl. 33), has a similar body form to Nos 5-8, and a straight handle in the form of two clubs of Hercules joined end to end and held parallel to the body by right angled struts. The piece has a findspot of Praeneste and is dated to AD 200-250.

Silver askoi are uncommon in the early Roman period and are not found amongst the large quantities of silver vessels in the huge hoards from Boscoreale (Stefanelli 1991, 115-7, figs 84-5) and Hildesheim (*ibid.*, 120-1, figs 86-7). On one of the silver cups from Boscoreale, (Louvre B.J. 1914 – see *ibid.*, 138, 261, fig. 103-4, 42), Hochuli-Gysel (2002, 308) notes an askos resembling the lead-glazed askoi. Unlike Hochuli-Gysel’s drawing (*ibid.*, fig. 3, 13), however, which shows the profile of a piece with an angular handle very similar to n° 5, the askos on the Boscoreale cup is much more similar to the bronze examples noted above, with a curved handle. Some glass

vessels from Pompeii (*Vitrum*, 201, nos 1.4-1.5) do, however, provide close parallels in body shape and handle type. The form seems to continue throughout the 1st century, and several pieces have been found *in situ* in Vesuvian destruction contexts, e.g. in the *lararium* of the Casa del Sacello (Maiuri 1958, 255, fig. 202). Neither coarse nor fine pottery seems to offer good comparanda, though two pieces in Brussels are interesting. The first, a jug, (CVA Brussels 2, IB et IIIN, 1, pl. 2, 7) has a bar handle, horizontally ribbed, held in place by right angle struts. The second, an askos, (*ibid.*, 1, pl. 2, 8) has a rounded bar handle, horizontally ribbed and with a thumb-rest.

Although all askoi have handles formed of a pair of twisted, striated rods, they fall into two distinct types according to the shape of the handle.

Form IIIA has the main element running parallel to the body and joined at the rear of the rim and the back of the vessel by more or less right-angled supports. These supports are nearly always decorated with applied disks, and there is usually a thumb-rest. In this group are the British Museum vessels Nos 5-7 (Fig. 2, 1-3); the two pieces from Brussels; the Louvre, Sèvres, and Boston pieces, and the fragments from Paphos and Jerusalem (see catalogue entry below). The larger piece from Brussels (R458) equals in size the large British Museum askos (n° 6) from Benghazi. Its mouth, if original and not restored, has a horseshoe-shaped rim unique in Bailey Ware, though with parallels in early imperial bronzework in southern Italy (den Boesterd 1956, 65, pl. XVI, 225 b-c; Tassinari 1993, I, 45; II, 72, E3000, Inv. 4291).

Form IIIB has a handle rising straight from the back and arching high above the front of the vessel before joining the rear of the rim at a fairly steep angle. There is often a thumb-rest and disks at the rear join of the handle. The group comprises one example from the British Museum (n° 8; Fig. 2, 4) and pieces from Berlin, Heidelberg and the Metropolitan Museum, New York (Fig. 2, 5; see catalogue entry below). From the evidence so far available it seems that the Form IIIA pieces with their angular handles were more numerous than the Form IIIB examples, though as yet there seems to be no chronological significance to this.

Form IV comprises zoomorphic mould-made vessels, known so far exclusively in the form of cows. It includes British Museum pieces n° 9 (Fig. 3, 1) and n° 10 (Fig. 3, 2), and a piece in a Swiss private collection (Hochuli-Gysel 1977a). These vessels are part of a long-lived tradition in Greek and Republican Roman pottery (Higgins 1976, 1-5), but are not common amongst the finewares (or coarsewares) of early imperial Italy. They are likened by Hochuli-Gysel (1977a, 97) to some products of the ‘Magenta Ware’ workshops, perhaps of Campania (Higgins 1976). Hochuli-Gysel has suggested (1977a, 97-8) that the cow pourers were lamp-fillers.

Form V comprises a small number of single-handled juglets with incised decoration. The British Museum



1. Form IIIA
London, British Museum GRA 1856.12-26.584



3. Form IIIA
London, British Museum GRA 1856.12-26.585



2(a). Detail of **2.**
showing grasshopper



2. Form IIIA
London, British Museum GRA 1861.7-24.11



4. Form IIIB
London, British Museum GRA 1900.7-25.1



5. Form IIIB
New York, Metropolitan Museum Inv.17.194.885 (Courtesy MMA)

Fig. 2 — Bailey Ware, Forms IIIA-B. Images: 1-4...© The British Museum 2005; 5...The Metropolitan Museum of Art, Gift of J. Pierpoint Morgan, 1917 (17.194.885). Photo: © 2002 The Metropolitan Museum of Art.

juglet n° 11 (Fig. 3, 3) finds a parallel in Boston (MFA 50.1753). This piece, though much dumpier than the British Museum juglet, has the same decorative technique, finish and applied clay pellet on the handle. Very similar to n° 11 in form, proportions and the sharp modelling of the rim, is an unglazed jug from Pompeii (*Pompeii* 1990, 209-10, n° 131).

Form VI is a round-bodied, single-handled flask, known only through British Museum pieces nos 12 (Fig. 3, 4) and 13.

Form VII is a broad-mouthed, two-handled jar. The British Museum piece n° 14 (Fig. 3, 5) has a close parallel in Boston (MFA 50.1745). The narrow necks of Forms V-VI suggest they were used for a more viscous liquid such as oil or sauces.

Form VIII is a long, narrow vessel in the form of a boat with a spout at the stern and is represented only by British Museum n° 15 (Fig. 3, 6). This finds its closest parallels in a series of glass vessels, such as British Museum GRA 1868.5-1.153 (Harden 1987, 48, n° 24), used perhaps for toiletries or trinkets. The London glass piece mentioned above, when first discovered, contained several items of jewellery. It seems likely that n° 15 was, at least in theory, intended to function as a pourer, yet its spout is completely blocked with glaze.

Decoration

Appliqués (Fig. 4)

One of the distinctive features of Bailey Ware is the use of appliqué motifs, seen on the cups Nos 1-2 and dishes Nos 3-4. This is significant, since other major productions of early Roman lead-glazed ware so far known use, almost without exception, mould-made relief decoration. Two exceptions of which I am aware are a group of vessels produced in the ‘Smyrna’ workshops of north-west Asia Minor (Hochuli-Gysel 1977b, 122-5, 172, Taf. 57 – though these contain, so far, no cupids in the repertoire of motifs), and more interestingly, a series of vessels from the area of Lyon, southern France (Desbat 1995). These vessels, apparently produced locally, comprise exclusively cups and skyphoi and carry appliqué decoration of pygmies/grotesques, armed figures, women and, significantly, cupids playing instruments (*ibid.*, 46-7).

Cupids themselves are, of course, not an unusual or inherently dateable phenomenon. They are a favourite theme in all areas of Roman art. Happily indulging in music and drinking, they frolic over late Hellenistic and early imperial pottery, from ‘Megarian’ bowls (e.g. Puppo 1995, 152-3, pl. LXVI, n° X8) to the lead-glazed vessels of Asia Minor (Hochuli-Gysel 1977b, Taf. 26), the appliqué-decorated wares of Pergamon (Hubner 1993, 189-90, Taf. 9-11), Italian sigillata (Schindler Kaudelka *et al.* 2001, Taf. 14-17), and late Italian sigillata (Medri 1992, 187-8; Rossetti Tella 1997, 61-4). What sets the Bailey Ware appliqués apart is the fact they feature exclu-

sively appliqués of cupids. The Bailey Ware cupids are involved in a variety of activities all connected with music, drinking and dancing. They play pipes (Fig. 4, 2, 4), double pipes (Fig. 4, 14), trumpets (Fig. 4, 9, 15), the lyre (Fig. 4, 1) and tambourines(?) (Fig. 4, 10). Sometimes they dance as they are playing (Fig. 4, 4, 13). They also mix wine (Fig. 4, 8) and drink from large cups (Fig. 4, 6-7). The appliqués are also technically distinct, with a large flange of background clay left visible around the figure. Even on pieces of equally poor (or worse!) quality in other productions, the flange is rarely visible.

The appliqués seen on the British Museum pieces all have a very similar look and feel. What of those which appear on vessels elsewhere? It should be stressed that I have not been able to examine the pieces personally, or in some cases obtain good photographs of them, so observations are sometimes necessarily sketchy or speculative. Looking first at the other Form IIA pieces, the cupids on the visible side of the vessel from Taranto (Bartoccini 1936, fig. 17) appear to be engaged in music, and the central motif is similar to (Fig. 4, 3). On the Hadrumetum example (Foucher 1964, pl. VIa and c) an appliqué almost identical to (Fig. 4, 2) is clearly visible. As for Form IIB, the cup from the Metropolitan Museum, New York 06.1021.251. seems to show cupids handling long thin objects (trumpets?, torches?). One of the motifs is unique in Bailey Ware in showing a pair of cupids, standing close together. The central motif on the carinated cup from the London Art Market (Sotheby’s 1976, pl. XXIII, lot 317), shows a cupid holding a tall object (a torch?) and looking back, extremely similar to a motif repeated twice on the New York cup. The legible appliqué on the cup in the Petit Palais (CVA Petit Palais, pl. 32, 12) finds no ready parallels, while the other appliqués on the piece are reported as showing cupids carrying baskets of fruit, playing the lyre, holding torches and playing trumpets (Froehner 1890, 103, n° 487). The appliqués on the Form IIC cup from Taranto (Graepler 1997, Abb. 152 and 156, n° 52.3) are similarly lacking in parallels, though they unmistakably show cupids.

There are clearly groupings of appliqués which seem to follow broadly the division of Forms IIA-C. Nonetheless, I believe that the presence of cupid appliqués (and only cupids) on all of these pieces, their positioning three abreast on each side of the vessels and the fact they are all engaged in playing music, drinking and dancing suggests strongly that they are all part of the same tradition. The appliqués are also clearly formed in the same way as the Form IIA examples, with the same visible flange, and sometimes blurred subject or clumsy application. All this makes it very probable that any chronological differences in Forms IIA-IIC are not too great. The variants might indicate a production that spanned, perhaps, thirty to forty years.

Moulded relief (Fig. 4)

Moulded relief is found on all the askoi (Nos 5-8) and cow pourers (Nos 9-10) with motifs, comprising ivy



1. Form IV
London, British Museum GRA 1856.12-26.588



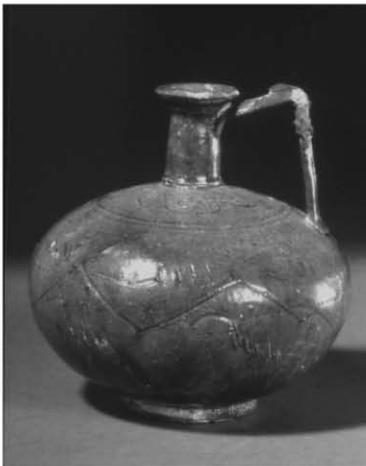
2. Form IV
London, British Museum GRA 1856.12-26.587



3. Form V
London, British Museum
GRA 1867.5-8.1209



5. Form VII
London, British Museum GRA 1856.12-26.586



4. Form VI
London, British Museum
GRA 1856.12-26.583



6. Form VIII
London, British Museum GRA 1856.12-26.589

Fig. 3 — Bailey Ware, Forms IV-VIII. Photos: © The British Museum 2005.

foliage and berries (n° 5), vines and grapes (n° 6), and the ‘bobbled’ decoration of the askos (n° 7) and cow pouter (n° 9). Close examination of the ‘bobbles’ reveals (*pace* Hochuli-Gysel 1977a, 87) that they were impressed into the mould rather than being separately applied. On the largest of the askoi (n° 6) is an extremely unusual decorative feature, namely, on both sides of the neck, a grasshopper sitting on the vine (Fig. 4, 16). This insect is shown on silverware, such as the early Imperial cups from Boscoreale (Baratte 1986, 56-7), or on the cups in the Pierpont Morgan Library, New York (Stefanelli 1991, 258-9, n° 35). It is also occasionally shown on lamps (Bailey 1980, 84, 223, 229, pl. 37, Q1087), but this is, I believe, the only representation on a pottery vessel. The smallest of the askoi (n° 8) also has interesting decoration, which could be of considerable importance for our understanding of the production. In contrast to the motifs found on the other askoi (ivy, vines or ‘bobbles’), n° 8 is decorated with cupids (Fig. 4, 17-22). Although they are extremely poorly defined, close analysis reveals them to be similar to some of the appliquéés seen on the dishes (nos 1-2 – see catalogue entries). This suggests that the poinçons used to make the appliquéés were also used, at least on one occasion, to decorate the moulds for the askoi, suggesting strongly that production of both groups of vessels happened in the same workshops.

Incision

Incised decoration is seen on the dishes (nos 1-2) the juglet (n° 11), its parallel in Boston (see below) and the flasks (nos 12-13). In this technique, motifs such as simple curves, zigzags and vegetal motifs were incised in the clay before firing and glazing. This technique was uncommon in early Imperial pottery, though two vessels from Pompeii offer interesting parallels. The first is a jug (*Pompeii* 1990, 209-10, n° 131) with incised motifs and appliquéés of mythological figures; the second is a rhyton, (*Vitrum*, 232, n° 2.16) with incised decoration and applied pellets of clay on the handle, as British Museum pieces nos 1-4 and 11.

Fabric and finish

The fabric of all vessels, fully visible where the glaze is absent or patchy, is very consistent in colour (medium to dark brick-red) with inclusions of calcite, black particles and flakes of gold mica. The presence of gold mica is significant, since it indicates the clay was extracted from an area of volcanic geology. As for the glaze, all vessels seen by me carry recognisably the same glaze, which, unlike any other production in Italy, makes no intentional use of brown or yellow, as on the northern Italian or central Italian pieces. Such colours do appear on the Bailey Ware pieces but this is not a conscious colouring of the glaze. Instead it was the result of defects in its application, when incomplete and/or thin covering revealed the body colour underneath, giving the vessels a greenish-brown colour. The glaze, when concentrated

around decorative elements or near the base, can be seen to contain myriad shining elements, creating a very distinctive glittering effect. The glaze also seems quite resistant to the iridescence that is so often seen on the lead-glazed products of Asia Minor and central Italy (*pers. obs.*). Almost all the British Museum pieces bear traces of a very hard, white coating, usually surviving on the underside of the base or on other protected areas such as the interior of closed forms or under rims and handles. Interestingly, Bartoccini (1936, 126) notes a silvery white coating on the piece he published from Taranto, suggesting it was a conscious coating. I believe it is instead a calcitic coating that has formed on the vessels in the tomb(s) in which they were buried. It could imply that either a quantity of tombs had similar ambient conditions, or that a large proportion of the vessels came from a relatively small number of tombs. In other words, it is possible that Bailey’s pieces were found in a small number of tombs, outside one town.

Chronology

Relative

The stylistic considerations discussed above make it extremely likely that the whole production is homogeneous. The use, for example, of appliqué motifs on all of the open forms (Forms I-II, nos 1-4) and the broad similarity of these appliquéés, suggests that they and the vessels on which they appear are contemporary. This answers, perhaps, Hochuli-Gysel’s question (1977a, 96) as to whether the dishes should predate the cups. The presence of similar cupids in relief on the Form IIIB askos (n° 8) shows links between open and closed forms. Among the askoi the shared types of relief decoration suggest there is no need for a major difference in date between the Form IIIA askoi with angular handles such as Nos 5-7 and the Form IIIB examples such as No. 8. Stylistic elements such as incised decoration and relief ‘bobble’ motifs link, respectively, the Form I dishes (nos 1-2) to the closed Forms V-VI (nos 11-13) and a Form IIIA askos (n° 7) with the Form IV cow-pouter (n° 10). Finally, the glaze that covers all the pieces, displaying the same glitter effect, is also a very strong linking factor. All in all the production seems to be homogeneous. But when and where were the vessels made?

Can known productions of lead-glazed ware serve to provide a framework into which Bailey Ware can be fitted? Hochuli-Gysel (1977b, 110, 125) had originally proposed a starting date in the middle of the 1st century BC for the production of the ware in Tarsus, the first and most important of the Asia Minor productions. This is borne out by subsequent research, synthesised by Hochuli-Gysel (2002, 310-11), that has also revealed workshops in Perge (southern Turkey) and Mytilene (Lesbos) that started producing lead-glazed wares in the last decades of the 1st century BC or the very early 1st



1. vase 1b



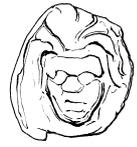
2. vase 1c (and 1a, 2b, 2d)



3. vase 1d (and 2a)



4. vase 2c



5. Medusa (vase 1)



6. vase 3a (and 3f)



7. vase 3b (and 3e)



8. vase 3c



9. vase 3d



10. vase 4a



11. vase 4b



12. vase 4c



16. grasshopper (vase 6)



13. vase 4d



14. vase 4e



15. vase 4f



17. vase 8a



18. vase 8b



19. vase 8c



20. vase 8d



21. vase 8e



22. vase 8f

0 2 cm

Fig. 4 — Motifs (appliqué and relief) on Bailey Ware in the British Museum. Drawing: © The British Museum 2005.

century AD. The same dates are outlined for the so-called ‘Smyrna’ production of north-west Asia Minor. The Northern Italian productions (Maccabruni 1987, 170-6; Soricelli 1988, 248), both the earlier production of glazed versions of the ‘Aco beakers’, and the series of products closely imitating Asia Minor pieces, seem to begin in the late 1st century BC. While the Campanian productions outlined by Soricelli (1988) seem to date to the early decades of the 1st century AD, the Latium/Campania production described by Martin (1995, 64) does not begin until the second half of the 1st century AD, after Bailey Ware had ceased production. The intriguing products of Lyon are dated by Desbat (1995, 41) to 20-10BC, though the Bailey group vessels seem different from the production of Lyon (Desbat, 1995). Yet, as Desbat himself says, it seems very unlikely that the first production in the west would be in Southern France rather than Italy, so where, chronologically does our production fit?

Absolute

In terms of absolute chronology, little information is provided by the pieces in the British Museum, since only two have a known provenance, namely the askoi Nos 6 and 8. The large askos (n° 6) was found by in a multiple chamber tomb in Benghazi, Libya, by Frederick H. Crowe, the British Vice Consul. Although the artefacts from the several chambers in this tomb are chronologically very diverse, Bailey (1972, 11) suggests that the burial in which the vase was found is Hadrianic and that the vessel was residual. The small askos (n° 8) was reportedly found on the Aegean island of Thera. The situation is no better with the pieces in other collections around the world, since not one of them, as far as I can ascertain, has a dated archaeological context.

Looking beyond Museum collections, three vital pieces of evidence for the ware have come from reliable excavated contexts. Fragments of a Form IIIA skyphos similar to n° 5 were found in a well group from the House of Dionysus in Paphos, Cyprus (Hayes 1991, 61, 182, fig. LXII, 29), dated to AD 1-20. Two Form II cups from burial contexts in Taranto are very significant. The first, an example of Form IIA (Bartoccini 1936), was discovered in a grave, which contained, amongst other vessels *un piatello Aretino* (a small Arretine dish). The second, an example of Form IIC (Graepler 1997, 140-1, Abb 152 and 156, 52.3) was found in a grave that the author ascribed to his phase G (50/35 BC to AD 25). Given the presence in the second tomb of both glass and pottery unguentaria this dating can be narrowed down to about 10 BC-AD 25. The dating of both these graves, therefore, corroborates Hayes’ dating of the Paphos sherds and fixes the production securely in the Augustan period. It is even possible that unusual pieces might be retained and prized after their original date of manufacture: a good example might be the large askos (n° 6) from Benghazi (see above). I would not find it unreasonable, therefore, to put the production of Bailey Lead-Glazed Ware into the period 20 BC to AD 20.

Origins

The context provided by other lead-glazed wares

Bailey (1972) and Hochuli-Gysel (1977a, 97) first proposed an Italian manufacture and recent advances in knowledge of Green-Glazed Ware (Hochuli-Gysel 2002) have reaffirmed this view. Analysis of forms, fabrics and finishes presented by her show just how different Bailey Ware was from examples of all well-known lead-glazed wares. Abroad, none of the Asia Minor productions (Hochuli-Gysel 2002, 309-312), including the ‘Smyrna’ production that employed appliqué, provides any parallels. Only the Lyon production (Desbat 1995) offers reasonable parallels in terms of shape and decoration. Links between these two wares are a distinct possibility that will hopefully be pursued further in the future.

Of the Italian productions the pieces certainly do not belong to the products of Northern Italy (Maccabruni 1987, 170-6) and they are totally different from the Central Italian Lead-Glazed Ware, produced in northern Campania or southern Latium (Martin 1995), with its distinctive fabric, finish and decorative technique of heavy applied scales. As for Campania, in particular the area around the Bay of Naples, Soricelli (1988) discusses a lead-glazed crater and other drinking vessels from Pompeii that were almost certainly made in the known sigillata workshops of N. Naevius Hilarus in or around Pozzuoli. These vessels are very similar to the eastern Mediterranean products, also imitated in Northern Italy, but they are different in every respect from the Bailey Ware pieces. Another production noted by Soricelli (1988, 252) as possibly originating in the Bay of Naples comprises tall, double-handled jugs with a brown glaze (*Pompeii* 1990, 204-5); again, no parallel for our pieces.

Distribution

All the Bailey Ware vessels in the British museum (almost half of all the known examples), with the exception of nos 6, 8 and 11, were bequeathed by William Temple, His Britannic Majesty’s Minister at the royal court of Naples. He collected from a wide range of sites in southern Italy, in particular Campania Basilicata and Puglia, but sadly no findspot is noted for the Bailey Ware pieces. Bailey Ware is seemingly absent from Tyrrhenian Italy, including Rome, the northern Mediterranean and Western Europe. This contrasts markedly with, for example, the slightly later Latium/Campania production (Martin 1995, 63-4), that has been found on many sites in and around Rome, especially Ostia (Pannuzi 2003), throughout the centre of Italy and beyond, as far as Britain and way beyond the boundaries of the empire itself as far away as Poland (Domzalski 2003). It seems extremely unlikely, therefore, that Bailey Ware could have been made in Rome or its environs. Significantly, with the possible exception of a piece in Brussels, supposedly found near Nola (CVA Brussels 2, 2, Inv. 457), the ware

is also absent from Campania, including Pompeii, a market for so many imports. The pieces known from outside Italy are distributed across North Africa and the Near East, specifically Hadrumetum (and Mactar and Magroua?) in Tunisia, Benghazi in Libya, Paphos on Cyprus, the Aegean island of Thera and Jerusalem in Israel. Foucher (1964, 120), in discussing this type of pottery, suggests that it could have been brought from Asia Minor via the trade routes that went anti-clockwise from Tunisia, via Egypt, Asia Minor then southern Italy before returning to Tunisia. Such a trade route would also, of course, convey vessels from southern Italy. This concentration of findspots in Southern Italy, together with the scarce but clustered findspots outside Italy suggest both a limited source and an element of intentional distribution, necessarily involving ultimate export from a port.

The clay, as noted above, contains flakes of gold mica, suggesting an origin in areas of volcanic geology such as are found in Tyrrhenian or Apennine Italy. Discounting Latium and northern/mid Campania, for reasons given above, an origin might be found in the far south of Campania, Calabria or eastern Sicily. Yet if one of the Sicilian towns such as Messina or Syracuse produced Bailey Ware, it is strange that examination of large quantities of Sicilian material by John Hayes (pers. comm.) has yet failed to produce a single sherd. In Calabria possibilities include towns on the Tyrrhenian coast towards Sicily, such as Reggio Calabria, or those on the Ionian coast, including the Roman colony of Copia, the successor to the decadent (and doomed) Greek city of Sybaris. It should be noted, though, that none of the cited findspots of pieces in Temple's collection corresponds to Calabria. Another possibility is that the ware was made inland, perhaps in Basilicata, which produced many of the pieces in Temple's collection. Further examination and publication of archaeological deposits from southern Italy will hopefully reveal the workshops or at least give us a fuller idea of the distribution of Bailey Ware. For the moment, however, the only pieces of Bailey Ware with a proven archaeological provenance in Italy both come from Taranto in Puglia. I believe it is highly likely that Temple also obtained his vases after a Roman tomb (or tombs) was opened outside a town in southern Italy, and a port such as Taranto would be a very likely candidate.

Sometime during the late 1st century BC, somewhere in southern Italy, a potter admired his new line of green-glazed pots. He was quite pleased with the vessels themselves, as the forms were quite well made and some, such as the large askos, were undeniably handsome. But it was his first attempt at the new technique of glazing, and the glaze had not adhered well to many of the pieces, nor had the appliqué motifs of gambolling cupids always turned out as well as he had hoped. Nonetheless the pots would find a niche in the markets, on the tables (and in the graves?) of the prosperous and novelty-hungry middle classes. He could even try selling some pieces, via the markets at Taranto, to the merchants who passed through the port, on their way to Africa and the East. As a piece of

pure whimsy he had placed grasshoppers on either side of the large askos. He could almost hear them chirruping as the cupids drank, played their pipes and danced – a spirited tarantella, perhaps?

Catalogue

D...diameter; L...length; Ht...height; W...width.

Form IA: Carinated dish with looped handles and decoration of appliqué motifs

1. Fig. 1, 1. British Museum GRA 1856.12-26.581Cat. Roman Pottery K 29.

D. at rim 12.2 cm, D at base 4.4 cm. Ht to top of handles 4.1 cm.

Ex William Temple Collection.

Dish with broad, everted, convex upper wall and shallow, gently rounded lower wall. Shallow groove on exterior at junction of walls, with corresponding slight ridge on interior. Broad, shallow ring foot, stepped on underside. Two handles each comprising two pointed ear-shaped loops, joining vessel at rim and carination. Loops are pressed together with an applied pellet of clay at the upper part of the join, creating an anthropomorphic effect. Around rim, under glaze, a shallow, incised zigzag motif. Brownish-red clay with small to medium black and mica inclusions. Thin, shiny mid-light green glaze, patchily applied. Areas of glaze have lifted completely from parts of the interior, especially on the rim. Elsewhere on interior, speckled effect, where spots of glaze stand out against the very thin main body of the glaze. Greenish-brown colour where body colour shows through. Glitter effect around the edge of the rim and base.

On interior of floor four appliqué motifs, poorly impressed and badly cut, irregularly spaced around a central motif showing a Medusa head or a theatrical mask; clockwise from upper left of mask:

1a). Repeat of 1c, poorly impressed and cut (Fig. 4, 2).

1b). Cupid, standing right, holding an object (a lyre?). Motif broken, poorly applied (Fig. 4, 1)

1c). Cupid, standing left, holding a flute(?) to his mouth (Fig. 4, 2).

1d). Cupid advancing right, with proper right hand to his mouth (Fig. 4, 3).

2. Not illustrated. British Museum GRA 1856.12-26.580

Cat. Roman Pottery K 30.

D. at rim 12.3 cm, D at base 4.4cm. Ht to top of handles 3.5 cm.

Ex William Temple Collection.

Dish as n° 1. Around rim, under glaze, a shallow, incised zigzag motif, barely visible. Thin, light green glaze, discoloured and opaque over much of body, probably through poor firing.

On interior of floor four appliqué motifs, on roughly cut background, irregularly spaced around a central motif showing a Medusa head or theatrical mask. All motifs poorly impressed and badly cut: clockwise from top left of Medusa or theatrical mask:

2a). Repeat of 1d (Fig. 4, 3).

2b). Repeat of 1c, very poorly moulded and applied. Damaged in firing? (Fig. 4, 2).

2c). Cupid advancing (dancing?) right, with cloak behind. He carries a large round object – perhaps a drum or tambourine (Fig. 4, 4).

2d). Repeat of 1c, very poorly moulded and applied (Fig. 4, 2).

Form IIA: Carinated cup with looped handles and appliqué motifs

3. Fig. 1, 2. British Museum GRA 2001.12-13.1.

D. at rim 8.8 cm, D. at base 4.9 cm. Ht to top of handles 5.9 cm.

From the New York Art Market. cf. Excavated pieces from Taranto, Italy (Bartocchini 1936, 126, fig. 17), Hadrumetum, Central Tunisia (Foucher 1964, 119, pl. VI a and VI c), Mactar and Magroua, Central Tunisia, (Foucher 1964, 119).

Cup with offset rim, sharply ridged on exterior with corresponding internal groove. Tall, straight upper wall, slightly inturned, and gently contoured lower wall. Sharp offset at junction of walls. Broad, shallow ring foot stepped on underside. Two handles each comprising two ear-shaped loops, joining at rim and carination. Loops are pressed together with an applied pellet of clay at the upper part of the join, creating an anthropomorphic effect. Brownish red clay with frequent, fine to medium-sized white and dark inclusions. Occasional flecks of gold mica. Shiny pale-green glaze, patchily applied over most of exterior and around rim on interior, dribbling into interior. Where glaze is thick, elements in the glass suspension give an effect similar to glitter. One handle restored using other as model. Large fragment comprising most of foot and part of lower wall re-attached. Small fragment missing from centre of floor.

On upper wall six appliqué motifs, on roughly cut

background. Left to right from original handle:

3a). Cupid facing right, bending to pick up a drinking vessel (Fig. 4, 6).

3b). Cupid facing left, holding a drinking vessel to his face with both hands (Fig. 4, 7).

3c). Cupid advancing left, with hands above a large vessel (stirring a wine crater?) (Fig. 4, 8).

3d). Portly cupid, advancing left, with long thin object (trumpet?) in front, held to mouth, and (cup?) in proper left hand (Fig. 4, 9).

3e). Repeat of 3b, slightly better impressed and cut (Fig. 4, 7).

3f). Repeat of 3a, slightly better impressed and cut (Fig. 4, 6).

4. Not illustrated. British Museum GRA 2005.5-9.1

D. at rim 9.2 cm, D. at base 5.5 cm. Ht to top of handles 6.2 cm.

Ex Erwin Oppenländer Collection.

Cup as n° 3, though n° 4 is larger and less finely potted. The vessel sits unevenly on its base, the handles are heavier and the rim fillet, carination and other features less sharp. Dark brownish red clay with frequent, fine to medium sized inclusions. Occasional flecks of gold mica. Shiny, thick, variegated mid-green to dark green glaze, applied over exterior, around rim and dribbling into interior. Glitter effect around rim. Complete, though re-integrated from numerous fragments. Crude infilling of rim and upper wall on one side.

On upper wall six appliqué motifs, on roughly cut background. Left to right from infilled side:

4a). Cupid facing upward right, holding a round object (tambourine?) in left hand (Fig. 4, 10).

4b). Cupid facing right, looking down and holding an object in his hands (Fig. 4, 11).

4c). Cupid advancing left (looking down at object?) (Fig. 4, 12).

4d). Cupid, advancing vigorously (dancing?) left, cloak(?) behind him. Arms forward holding a trumpet(?) (Fig. 4, 13).

4e). Cupid advancing left, playing a double flute. Cloak(?) behind him (Fig. 4, 14).

4f). Cupid advancing left, playing a trumpet (Fig. 4, 15).

Form IIIA: Askos with relief decoration and angular double-barrelled, spiralled handle

5. Fig. 2, 1. British Museum GRA 1856.12-26.584 Cat. Roman Pottery K 25.

D. at rim (max.) 5.4 cm, D. at base 5 cm. L. (max.) 13.2 cm. Ht to top of thumb rest 10.6 cm.

Ex William Temple Collection. cf. Brussels (CVA Brussels 2, IB et IIN, 1-2, pl. 2, 10, Inv. R 457; 2, pl. 2, 14, Inv. R458); Louvre (Rayet & Collignon 1888, 375-6, pl. XIV); Sèvres (CVA Sèvres, 49, pl. 24 Inv. 8465); Boston (MFA 13.175). Excavated fragments: Paphos, Cyprus (Hayes 1991, 182, n° 29, fig. LXII, inv. OA 4917); Jerusalem, Israel (Hayes 1985, 192, fig. 58, 15).

Askos with shallow podium base, squat, rounded body and splayed neck with long u-shaped mouth. Handle formed of a pair of twisted, striated rods, with main element straight but with right angled joins to back of rim and rear of body. Crescent-shaped thumb rest at front of handle, below which a single applied disk of clay. Two more applied disks of clay at rear angle of handle. Front ends of handle rods are brought up to form two more 'disks' at rear of rim. Vessel made in mould. Moulded decoration on both sides of body, showing tangled tendrils of ivy stems, leaves and flowers. On one side the tendrils follow the contours and flow of the body, while on the other the tendrils are much more random. Glaze as n° 3. Glitter effect at base of neck and around decoration.

6. Fig. 2, 2 and 2a. British Museum GRA 1861.7-24.11 Cat. Roman Pottery K 15.

D. at rim (max.) 9 cm, D. at base 7.5 cm. L. (max.) 21.2 cm. Ht to top of rim 12.3 cm.

Found in the 'Crowe tomb' at Benghazi, Libya in 1860.

Askos, as n° 5 but much larger. Vessel made in mould. Handle as n° 5, though only terminals at rear of rim and fragment of join at rear with one applied disk survive. Body complete, though reintegrated from numerous fragments. Moulded decoration, almost identical on both sides of body, showing a vine with numerous leaves and small, stylised bunches of grapes. Raised 'tails' coming from rear of rim towards decoration. At the tip of the vine, below the rim on both sides is a grasshopper (Fig. 4, 16). Dark red clay with moderate fine to medium-sized inclusions. Glaze as n° 3. Glitter effect on lower wall and around decoration.

7. Fig. 2, 3. British Museum GRA 1856.12-26.585 Cat. Roman Pottery K 26.

D at base 5.3 cm. L. (reconstructed) 12.4 cm. Ht (top of thumb rest reconstructed) 10.3 cm.

Ex William Temple Collection.

Askos, as n° 5. Neck rim and most of handle restored. Mould made. Moulded decoration of crude, irregular random raised dots. Glaze as n° 3. Glitter effect on one side and base. Most of vessel greenish-brown where body colour shows through.

Form IIIB: Askos with relief decoration and arched, double-barrelled, spiralled handle.

8. Fig. 2, 4. British Museum GRA 1900.7-25.1 Cat. Roman Pottery K 4.

L. 8.5 cm. W. (max.) 4.6 cm. Rim (max.) 3.5 cm.

From Thera. cf. Berlin (Heilmeyer 1988, 280-1, n° 8, Inv. 30084); Heidelberg (Behn 1910, 171, 179, Taf. V, Inv. 20818); New York, Metropolitan Museum (Richter 1916, 64, 67, fig. 2, Inv. 17.194.885).

Askos, as n° 5, but smaller. Handle and much of rim restored. Double handle incorrectly restored as curved. Remaining parts of handle, in particular the angle of the lower attachment, suggests that, unlike the handle of n° 5, it rose from the back of the vessel to a sharp hip and then down to the rim. This is the type of handle on the pieces from Berlin, Heidelberg, and New York (see below) but is otherwise not represented among the British Museum pieces. Shiny dark-green glaze.

On each side of the vessel mould-made relief decoration of three cupids. Six motifs in all – right side then left, from back to front:

8a). Cupid advancing right, right arm bent (Fig. 4, 17). Possibly a version of Fig. 4, 3.

8b). Cupid facing right(?), right arm raised (Fig. 4, 18). Possibly a version of Fig. 4, 1.

8c). Cupid advancing right. Right arm raised to hold object (trumpet?) (Fig. 4, 19). Possibly a version of Fig. 4, 4.

8d). Cupid, standing right. Arm held out in front(?) (Fig. 4, 20).

8e). Cupid advancing right (Fig. 3, 21). Possibly a version of Fig. 4, 3.

8f). Cupid standing left, arm outstretched (holding a trumpet?) (Fig. 4, 22). Possibly a version of Fig. 4, 2.

Form IV: Askos/Pourer in the form of a cow

9. Fig. 3, 1. British Museum GRA 1856.12-26.588 Cat. Roman Pottery K 28.

L. to end of spout 11.9 cm, L. at base 5 cm. Ht. (max. to top of horn) 7.9cm.

Ex William Temple Collection.

Askos with full, squared body. Ring handle. Proper left horn missing. Mould made. Moulded decoration of raised dots, regularly applied in rows all over body. Long, vertical raised lines at 'corners' of piece – crude attempt at showing limbs? Hole in back, surrounded by crudely applied rim. Horns, ears and filler surround applied separately. Shiny green glaze as n° 3. Underside of base not

glazed. Glitter effect around bobbles, on handle and near base.

10. Fig. 3, 2. British Museum GRA 1856.12-26.587 Cat. Roman Pottery K 27.

L. to end of spout 11.5 cm, L. at base 5.5 cm. Ht. (max. to top of ear) 8.6 cm.

Ex William Temple Collection. cf. Swiss Private Collection (Hochuli-Gysel 1977a).

Askos as n° 9 but thinner bodied and slightly taller. Hole in back, surrounded by crudely applied rim. Proper right ear and horn and ring handle (as n° 9?) missing. Limbs shown as crude raised right angles. Mould made. Horns, ears and filler surround applied separately. Shiny greenish brown glaze. ‘Glitter’ effect on parts of spout and base.

Form V: Juglet with looped handles and incised decoration

11. Fig. 3, 3. British Museum GRA 1867.5-8.1209 Cat. Roman Pottery K 35.

D at rim (max.) 4.7 cm, D at base 3.4 cm. Ht. to top of handles 14.2 cm.

Ex Blacas Collection. cf. Boston (MFA 50.1753).

Juglet with single-lobed mouth, narrow neck, sloping shoulder, and gently carinated body with shallow, false ring foot. Tall, fine double handle joining at shoulder and arching above rim to join at two small false lobes. Small applied pellet of clay at highest point of handle. Base badly chipped, one of lobes restored. Two grooves on upper neck, and above and below shoulder. Incised decoration on shoulder and body. On shoulder irregularly arranged and spaced groups of two/three vertical lines. On body groups of three vertical lines, containing crudely incised branches, with other lines around.

Dark brownish red clay. Glaze as n° 3, greenish-brown where body colour shows through. Wheelmarks on the lower body and neck. Glitter effect on neck and in the incised decoration.

Form VI: Flask with single, hipped handle and incised decoration

12. Fig. 3, 4. British Museum GRA 1856.12-26.583 Cat. Roman Pottery K 24.

D. at rim 2.8 cm, D. at base 4.5 cm, D. of body (max.) 10.5 cm. Ht to top of handles 11 cm.

Ex William Temple Collection.

Flask with flaring, stepped rim, tall narrow neck and flattened rounded body with small, concave podium foot. Single, thin strap handle joining at shoulder, rising near vertically to sharp hip then returning to join below rim. Two grooves about 2 cm from base of neck, two more on upper surface of handle. Between the lines and neck a continuous band of incised, elongated wave motifs. At widest point of vessel a zigzag line creating triangular areas, filled with decorative elements of a curved line (inverted when above the zigzag, upright below), followed by three or four diagonal strokes. Glaze as n° 1, brownish where body colour shows through. Glitter effect in and around incised decoration and in streaks on the lower part of body. Large, hard concretion on hip of handle.

13. Not illustrated. British Museum GRA 1856.12-26.582 Cat. Roman Pottery K 23.

D at rim 2.6 cm, D at base 4.5 cm, D of body (max.) 10 cm. Ht to top of handles 10 cm.

Ex William Temple Collection.

Flask as n° 12 but smaller and more squat. Pair of grooves at base of neck, two more running along upper surface of handle. Below the grooves at the neck is a continuous band of incised, elongated wave motifs. At widest point of vessel, groups of five diagonal, parallel incised lines. Glaze as n° 1, brownish-green where body colour shows through. Areas of glaze have lifted completely, especially on the rim and upper handle but also on upper and lower body. Glitter effect in and around grooves and around base.

Form VII: Broad-mouthed, two-handled jar

14. Fig. 3, 5. British Museum GRA 1856.12-26.586 Cat. Roman Pottery K 22.

D at rim 4.9 cm, D at base) 3.5 cm. Ht 8.3 cm.

Ex William Temple Collection. cf. Boston (MFA 50.1745).

Jar with flaring rim, short broad neck and squat ovoid body with concave podium base. Two thin arched handles with round section. Slight collar at base of rim. Most of rim and one handle restored. Body covered with a continuous spiralling groove, giving effect of rilling. Dark brownish red clay with flecks of gold mica. Glaze as n° 3. Glitter effect on handle, lower wall and around base.

Form VIII: Pourer in the form of a boat

15. Fig. 3, 6. British Museum GRA 1856.12-26.589

Roman Pottery K 46.

L. 11.8 cm. Ht to top of bowsprit 5.9 cm. W. (max.) 4.6 cm.

Ex William Temple Collection.

Pourer vessel in the shape of a boat with deep, carinated body. On prow a tall, concave projection with another (restored) at stern. Six triangular projections spaced along edge of rim (gunwale). Broad 'plank' spans boat from side to side, presumably as handle. Boat sits on a pair of well-moulded, two-pronged feet. Spout at base of stern, seemingly not functional because glaze has blocked inner hole of spout at firing. Deep grooves on both sides of keel to outline bank for oars. Glaze as n° 10, blistered and pitted on interior of vessel. Glitter effect around incisions on keel and in large patch on central plank.

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Appendix:

List of examples of Bailey Ware known to the author at the time of writing

Numbers and plate references at the start of entries refer to this paper.

Form IA: Carinated dish with looped handles and decoration of appliqué motif

- n° 1; Fig. 1, 1. British Museum, UK. GRA 1856.12-26.581. Cat. Roman Pottery K 29.
- n° 2. British Museum, UK. GRA 1856.12-26.580. Cat. Roman Pottery K 30.

Form IIA: Carinated cup with looped handles and appliqué motifs

- n° 3; Fig. 1, 2. British Museum, UK. GRA 2001.12-13.1.
- n° 4. British Museum, UK. GRA 2005.5-9.1.
- Taranto, Italy. Bartoccini 1936, 126, fig. 17.
- Hadrumetum, Tunisia. Foucher 1964, 119, pl. VI a & VI c.
- Mactar, Tunisia. Foucher 1964, 119.
- Magroua, Tunisia. Foucher 1964, 119.
- Hermitage, Russia, B807.

Form IIB: Carinated cup with looped handles and appliqué motifs

- Petit Palais, France. CVA Petit Palais, 32, pl. 32, 12.
- Fig. 1, 3. London Art Market, UK. Sotheby's 1976, 48, pl. XXIII, lot 317.
- Fig. 1, 4. Metropolitan Museum, USA. Inv. 06.1021.251 (unpublished).

Form IIC: rounded cup with ring handles with thumb rests and appliqué motifs

- Fig. 1, 5. Taranto, Italy. Graepler 1997, 140-1, Abb. 152 & 156, n° 52.3.

Form IIIA: Askos with relief decoration and angular double-barrelled, spiralled handle

- n° 5. Fig. 2, 1. British Museum, UK. GRA 1856.12-26.584. Cat. Roman Pottery K 25.
- n° 6. Fig. 2, 2, 2a. British Museum, UK. GRA 1861.7-24.11. Cat. Roman Pottery K 15.
- n° 7. Fig. 2, 3. British Museum, UK. GRA 1856.12-

26.585. Cat. Roman Pottery K 26.

- Brussels, Belgium. (CVA Brussels 2, IB et IIIN, 1-2, pl. 2, 10.
- Brussels, Belgium. (CVA Brussels 2, IB et IIIN, 2, pl. 2, 14.
- Louvre, France. Rayet & Collignon 1888, 375-6, pl. XIV.
- Sèvres, France. CVA Sèvres, 49, pl. 24 Inv. 8465.
- Boston Museum of Fine Arts, USA. MFA 13.175.
- Paphos, Cyprus. Hayes 1991, 182, n°29, fig. LXII.
- Jerusalem, Israel. Hayes 1985 192, fig. 58, 15.
- Hermitage, Russia, B808.

Form IIIB: Askos with relief decoration and arched, double-barrelled, spiralled handle

- n° 8. Fig. 2, 4. British Museum, UK. GRA 1900.7-25.1. Cat. Roman Pottery K 4.
- Berlin, Germany. Heilmeyer 1988, 280-1, n° 8, Inv. 30084.
- Heidelberg, Germany. Behn 1910, 171, 179, Taf. V, Inv. 20818.
- Fig. 2, 5. Metropolitan Museum, USA. (Richter 1916, 64, 67, fig. 2, Inv. 17.194.885.

Form IV: Askos/Pourer in the form of a cow

- n° 9. Fig. 3, 1. British Museum, UK. GRA 1856.12-26.585. Cat. Roman Pottery K 28.
- n° 10. Fig. 3, 2. British Museum, UK. GRA 1856.12-26.587 Cat. Roman Pottery K 27.
- Private collection, Switzerland. Hochuli-Gysel 1977a.

Form V: Juglet with looped handles and incised decoration

- n° 11. Fig. 3, 3. British Museum, UK. GRA 1867.5-8.1209 Cat. Roman Pottery K 35.
- Boston Museum of Fine Arts, USA. (MFA 50.1753).

Form VI: Flask with single, hipped handle and incised decoration.

- n° 12. Fig. 3, 4. British Museum, UK. GRA 1856.12-26.583. Cat. Roman Pottery K 24.
- n° 13. British Museum, UK. GRA 1856.12-26.582. Cat. Roman Pottery K 23.

Form VII: Broad-mouthed, two-handled jar

- n° 14. Fig. 3, 5. British Museum, UK. GRA 1856.12-26.586. Cat. Roman Pottery K 22.
- Boston Museum of Fine Arts USA. (MFA 50.1745).

Form VIII: Pourer in the form of a boat

- n° 15. Fig. 3, 6. British Museum, UK. GRA 1856.12-26.589. Roman Pottery K 46.

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