



FIG. 1.—PITCHER FOUND NEAR EARLSWOOD COMMON, REDHILL.
Height $11\frac{1}{4}$ inches. (Brit. Mus.)

MEDIAEVAL POTTERY FOUND IN ENGLAND.

By R. L. HOBSON.

When we consider the scanty information that the writers on English Ceramics have been able to give about such important and comparatively recent factories as Bow and Chelsea, we can hardly wonder that so little is known of the potters of the middle ages whose highest efforts, as far as we can judge from existing specimens of their work, never strayed beyond the range of common household utensils, unless it was to make an occasional excursion into the grotesque. Records of their trade are rare and jejune in the extreme, and the surviving examples of their work, though less infrequent, are scarcely more enlightening. The fact is, no one troubled to preserve the one or the other, as a glance at the uncertain and fragmentary state of most existing collections will show.

The few whole specimens on our shelves have for the most part been rescued from abandoned cellars and disused wells, the rest come chiefly from the sites of the old factories or the refuse heaps. A very few have been found buried under the foundations of houses and other buildings where they seem to have played a part in the ceremony of the foundation laying.

Still, whatever their intrinsic merits or provenance may be, they are all we have to fill the large gap in ceramic history between Saxon times and the Renaissance, and the object of the present paper is to review the evidence and such documentary specimens as we know of, and to try to arrive at some means of classifying the pots, mugs, pitchers, cruskyns, costrels, goddards, gourds,¹ etc. at present so vaguely arranged in our collections.

The earliest contemporary notices of mediaeval pottery are, so far as we know, a reference in the Constitution of

¹ For some notes on these various terms, see *Chaffers, Marks and Monograms on Pottery and Porcelain.*

the Abbey of Evesham (date 1214) to "cups, jugs, basins, etc. of earthenware,"¹ and the much quoted bill paid by the executors of Eleanor, wife of Edward I., "item Julianae La Potere, pro ccc picheriis viiis. vid."² Others of the fourteenth and fifteenth centuries are given by Chaffers and Jewitt in their respective works, and though they serve to show that metal, wood and leather were not the only materials used for household vessels of that period, they will not help us in our work of classification.

It might be expected that the illuminated MSS. would provide incidentally a series of pictures from which we could trace the development, in form at least, of the pottery. A search through all those in the British Museum from the eleventh to the sixteenth centuries that give drawings of vessels that are likely to be of pottery, revealed a number of illuminations on a miniature scale with drinking cups, jugs, pitchers, etc. drawn, as a rule, in outline only, and with little or no indication of their material. Indeed, the fact that they usually figure on the banqueting boards of royal or noble personages would point to their being of some finer material than we have reason to think the potters of the period could command. There is too a disappointing similarity of shape throughout the whole series, which leads one to conclude that either the shapes altered very little during four centuries, or that the MSS. only give conventional renderings of them. In a word the manuscript illuminations, though giving at times valuable corroborative evidence, do not go far towards solving our difficulties.

It is clear that we shall have to rely mainly on the pots themselves for what guidance we may get. Examine any large series such as that in the British Museum or the Guildhall, and you will find that their technical characteristics are confined, with few exceptions, to the following. *Body* of grey, buff, or red clay, coarse and gritty, roughly formed on the wheel, and, as a rule,

¹ See Church, *English Earthenware*, p. 10.

² See *Chaffers*, p. 37. It will be noticed that the person mentioned, Juliana La Potere, is a woman. It does not, however, necessarily follow

that women were potters at that time. Cf. *Piers the Plowman*, Pass. V, l. 323, "Rose ye dissheres." Both Juliana and Rose are just as likely to have been vendors as makers of their wares.

highly fired. *Glaze* of lead, as a rule sparingly put on and sometimes only covering the mouth and neck of the vessel. This lead glaze has naturally a yellowish tint, and as it is nearly always translucent, the ultimate colour of the surface depends largely on the body of the ware, *viz.* over a red body this glaze produced a rich reddish brown surface, so often loosely spoken of as brown glaze; over a light buff or white clay it produced shades of yellow. To get this effect with darker ware, the body had to be washed with pipeclay before glazing. The familiar green colour was obtained by adding oxide of copper to the lead, and the purplish black by an admixture of manganese.¹

Ornament. The commonest form of ornament consisted of a white clay applied either in slip (*i.e.* a creamy mixture of clay and water) with which rude patterns were traced, or in lumps which were shaped into various designs of human and animal forms, leaves, etc. generally by hand, though sometimes neater work was done with stamps. Studs of clay stamped with the notched end of a stick are not uncommon, and remind us on the one hand of the ornament on Anglo-Saxon pottery, and on the other of the "prunts" on early glass. Simple patterns, such as herring-bone, roughly scratched, stamped annulets, thumb marking and crinkling, and twists of clay applied to the handles of pitchers will about exhaust the mediaeval potter's store of embellishments.

The presence or absence of the lead glaze is in itself no certain evidence of date. It is found on what appear to be the earliest pieces and is often absent from the later ones. To glance for a moment at its history, lead is found in the glaze of Babylonian bricks (about 600 B.C.), on Roman ware of the second and third centuries of our era, on Arab pottery of the ninth century, and according to Passeri, on the wares of Pesaro in A.D. 1100.² The yellow and green varieties appear on two fragments from the grave of an Abbot of Jumieges

¹ The colour of the background, accidents in firing or subsequent decomposition should account for any other tints observed on mediaeval pots, excepting the brown black of the "Cistercian

Ware," which was due to oxide of iron.

² See *Catalogue of Pottery and Porcelain in the Museum of Practical Geology*, p. 41.

dated A.D. 1120, which are now preserved in the Sèvres Museum.¹ In this country its use seems to have been unknown from Roman times till the Norman Period at the earliest, but even this date rests on purely conjectural evidence.

The earliest documentary piece of this country hitherto published² does not date back further than the end of the twelfth century, and though it is the custom to speak of much of the mediaeval pottery as Norman, I know of no piece that can be actually proved to go back to that period. It is of course certain that pottery was made in Norman,³ as in all other historic times, and no doubt there are examples of it in our collections if we could only identify them.

I am aware that Mr. Jewitt claimed to have found evidence of a Norman pottery at Burley Hill, in the parish of Duffield, Derbyshire. This important find consisted of a number of small jugs, pipkins, etc. of a common kind, and a fine pitcher ornamented with four horseshoes and two buckles.⁴ Mr. Jewitt hastily concluded that the horseshoes were proof that the jug was made for one of the Norman Earls of Ferrers (who had Duffield Castle till the reign of Henry III.), and that thus a type of Norman pottery had been definitely established. But in an exhaustive article on the "armorial bearings of the families of Ferrers and Peverel"⁵ Mr. J. R. Planche has shown that there is no evidence that the horseshoes appeared in the coat of arms of Ferrers till the middle of the thirteenth century. It was noted also by Mr. Solon⁶ that there was an Augustinian Priory at Darly, near Duffield, which bore the horseshoes in its coat of arms, so that the pitcher in question may have equally

¹ See *Catalogue of the Sèvres Museum* by Brogniart and Riocreux, p. 138 and Plate XXIX, fig. 6. These fragments appear to have a family likeness to many pieces in our mediaeval collections.

² Figure of a knight in the Salisbury Museum, *Arch. Jour.*, XXVI, 188.

³ "Figuli are mentioned among the inferior trades" in the Domesday Book. See *Domesday Book*, by W. de Gray Birch, p. 160.

⁴ See Jewitt, *Ceramic Art of Great Britain*, I, 79.

⁵ See *Journal of the Brit. Arch. Ass.*, VII, 220.

⁶ "On some fragments of English Earthenware lately discovered at Derby," by M. L. Solon. Reprinted from the *Journal of the Derbyshire Archaeological and Natural History Society*, 1887.

well been made for the priors of Darly as for the family of Ferrers, and the documentary value of the find is reduced to next to nothing.

It will not be out of place here to note that in feudal times it was customary for the poor potter to present periodically a specially prepared vessel as a sort of tribute to the feudal lord under whose protection he worked. Such a piece would no doubt usually show the armorial bearings of the lord in question. We have evidence of this in France¹: and in Germany some of the finest pieces of Siegburg stoneware were made as yearly offerings to the abbots, who were overlords of the potters there.²

Among the earliest pieces that bear any evidence of date, if not actually the earliest, is a pitcher which was found near Earlswood Common, Redhill, and which is now in the British Museum (Fig. 1). It has an oviform body of coarse red clay and lead glaze of a pale greenish yellow tone; the neck is broken away; the handle is enriched with a twist of clay down the centre and borders of rude incisions; round the lowest part of the body is a chevron pattern in slip, and round the remains of the neck a band of clay studs: the main ornament consists of an applied frieze of roughly modelled clay representing a hunting scene, which includes two mounted men, one with a horn and the other with a club, four hounds and two stags. Unfortunately the figures are too rough and featureless to fix the date of the piece with any precision, but it seems likely that they are not later than the end of the twelfth century or the beginning of the thirteenth. It will be seen that in technique this pitcher is equal to any of the productions of the thirteenth, fourteenth, or fifteenth centuries.

No such uncertainty mars the documentary value of the Salisbury ewer already alluded to. It is in the form of a mounted knight, whose flat-topped helmet, kite-shaped shield with boss, and prick-spur belong to the end of the twelfth and beginning of the thirteenth

¹ See oath of the potter of Pleneë-Jugon quoted by Jännicke, *Grundriss der Keramik*, I, 226.

² See *The Ancient Art Stoneware of the Low Countries and Germany* (by M. L. Solon, London, 1892), I, 67.

centuries¹ (Fig. 2). It is made of green-glazed pottery and belongs to a class of rare vessels of which it will be useful to quote a few published examples :

Jug in form of a horseman, found at Lewes : probably of thirteenth century date.²

A similar vessel found in Broad Street.³

A similar vessel found at Winwick, Lancs., in the Warrington Museum.⁴

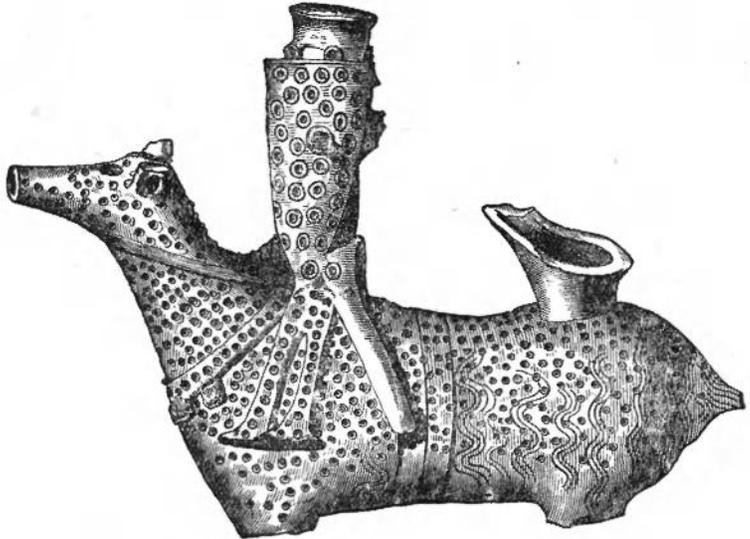


FIG. 2.—EWER IN THE SALISBURY MUSEUM.
Length, 13½ inches. Date, late twelfth or early thirteenth century.

Ewer in form of a ram in the Scarborough Museum.⁵

Vessel in form of a bear in the Exeter Museum.⁶

Ewer in form of a stag (?) found at Seaford, Sussex, 1846.⁷

In the British Museum is an equestrian ewer found at Norwich, and dated by the armour indicated to about 1320 ; with it is a fragment of another, a helmet which must be at least a century earlier (Figs. 3 and 4).

¹ See Jewitt (*op. cit.*), 84, and *Arch. Jour.*, XXVI, 188.

² See Jewitt (*op. cit.*), 84, *Arch. Jour.*, XVI, 103, and *Jour. of the Brit. Arch. Ass.*, II, 343.

³ See *Jour. of the Brit. Arch. Ass.*, XLI, 423.

⁴ See *Transactions of the Historic Society of Lancashire and Cheshire*, 1857-8, X, 338.

⁵ See Jewitt, I, 85.

⁶ See *Proceedings of the Society of Antiquaries*, IX, 315.

⁷ See *Arch. Jour.*, XVI, 103.

FIG. 4.



FIG. 35.



FIG. 34.



FIG. 3.

EQUESTRIAN EWER AND FRAGMENT OF SIMILAR VESSEL, WATERING-JOT AND DRINKING CUP OF VARIOUS DATES.
Height of Fig. 34, 12 inches. (Brit. Mus.)

All these seem to be clay representatives of the fine metal ewers of equestrian and animal forms, which appear to have been in fashion from the twelfth to the fourteenth century.

They are, however, special pieces and among the least difficult to classify and date.

Of more general interest are two small jugs from the Roach Smith Collection and at present in the British Museum. With them is a note stating that they were found with pennies of Henry III. and Edward III. (*sic*) in Friday Street. Mr. Roach Smith, however, in his

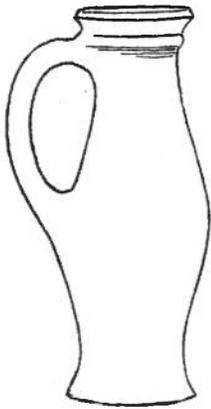


FIG. 5.
Height, 6 inches.



FIG. 8.
Height, 2½ inches.
(Brit. Mus.)



FIG. 6.
Height, 6 inches.

catalogue described the coins as of Henry III. and Edward I.¹ Unfortunately the pennies are not to hand to decide the question; but I understand that it is only during the last two or three years that the pennies of the three Edwards have been finally differentiated,² and that a coin of Henry III. would not be current in the time of Edward III. It may then be taken as morally certain that the coins in question are of Henry III. and Edward I. and that the jugs are a thirteenth century type. They are unglazed (Figs. 5 and 6).

¹ See Catalogue of Roach Smith Collections, No. 583.

² I am indebted for this information

to Mr. H. A. Grueber, Assistant Keeper of the Coins and Medals in the British Museum.

Very similar to these are two small pots found with two much larger ones, "a very great depth in the ground near the extreme boundary of the walls of Trinity College, Oxford, formerly Durham Hall or College, adjoining the premises of Balliol College and enclosed for the use of scholars about the year 1290. There is therefore every

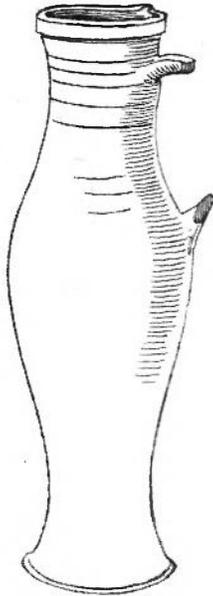


FIG. 7.

Height, 17 inches.

reason to believe from this and other circumstances, particularly from a coin being found in one of the larger vessels, that they were placed there deliberately at the time of the original foundation of the walls, according to the common custom still observed in the commencement of any great undertaking of this kind."¹ Unfortunately again the coin has been lost and no description of it is on record. The pots are in the Ashmolean Museum, Oxford. The shape of the larger ones is not uncommon and is given in Fig. 7. They are of coarse buff ware with patches of green glaze.

To pass on to the fourteenth century, the small cup (Fig. 8) was found with coins of David II. of Scotland (1329-71), near Alldin Grange Bridge, Durham. It is made of buff ware unglazed, and has a kind of lip cut out of the rim, but no handle.

A much more interesting document will be found in the Lutrel Psalter, which is of early fourteenth century date. It is an illumination which appears in a series of the rustic sports of the period, and shows two labourers testing the hardness of each other's heads with pitchers.

¹ See *Arch. Jour.*, III, 62, and Jewitt, I, 83. There are other instances of the burial of pots at the foundation of mediæval buildings both in this country and on the Continent. In some cases the vessels have been found full of bones of animals. A large amphora so loaded was found head downwards at some depth in Monk Gate, York, in 1848, and is now in the British Museum. A

more curious find was that of a small coffin full of child's bones in the foundations of the fifteenth century church at Barbecke.

For some interesting notes on the subject, see F. Hänselmann, *Thongeschirre des Mittelalters*, in Westermann's *Jahrbuch der Illustrirten Deutschen Monatshefte*, January, 1877.



FIG. 10.



FIG. 12.



FIG. 14.



FIG. 16. (Height, 11 inches.)



FIG. 11.



FIG. 13.



FIG. 15.

STAMPS AND FRAGMENTS FROM LINCOLN, AND PITCHER FROM CAMBRIDGE. (Brit. Mus.)

One of the pitchers has been shivered, and as the man who received the blow does not seem to be much the worse for it, we may fairly conclude that the vessel was made of earthenware. It is in fact the earliest MS. illustration that can with certainty be said to represent pottery.¹

The shape of this pitcher, which we may consider as an early fourteenth century type, is not an uncommon one. Fig. 9 from the British Museum conforms closely to it. It is of buff ware with patchy green glaze; it has rude ornament scored with a pointed instrument and a convex base with its edges crinkled by the potter's thumb.

The potters' moulds, fragments and waste pieces found by Mr. Arthur Trollope in the parish of St. Mary-le-Wigford, Lincoln, and acquired by the British Museum in 1867 are evidence of the existence of a pottery there in mediaeval times. The moulds and some of the pieces with heads stamped on them clearly belong to the fourteenth century. The reticulated headdress of the time of Edward III. appears on two of them (Fig. 10), and there can be no doubt that the male head (Fig. 12)² belongs to the same century.

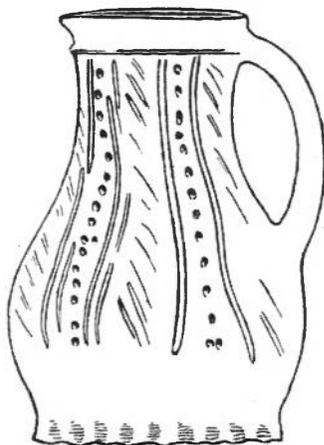


FIG. 9.
Height, 9½ inches.

The reader will compare with these the Kirkmann jug³ which has the head apparently of Edward II. represented under the lip.

Of the same provenance, and it may fairly be assumed of approximately the same date, are certain fragments of vessels with rude hand-modelled masks and faces (Figs. 14, 15), which seem to have served as spouts and handles of pitchers. Such a pitcher may be seen in the

¹ See *Vetustæ Monumenta*, VI, Pl. XXIV, Fig. 17.

² Fig. 11 shows the shank of Fig. 10. Fig. 12 is an impression from a stamp.

Fig. 13 is an actual fragment with similar stamped head.

³ See *Jour. of the Brit. Arch. Ass.*, III, 63, and Chaffers (*op. cit.*), 38, fig. 52.

British Museum (Fig. 16). The masks on its neck bear such a strong family likeness to the Lincoln fragments that we have no hesitation in assigning it to the same period and perhaps, though found at Cambridge, to the same kiln.

This is an instructive piece. It introduces us to several peculiarities of the kind of ware usually assigned to the fourteenth and fifteenth centuries. The body is of buff clay with green glaze and broad vertical band of manganese black on the shoulders; the handle is ornamented with a leaf-shaped impression at the lower end made by the thumb, the base is slightly convex, but the edges of it (as in Fig. 9) are thumbed downwards in a crinkled band and so steady the vessel, which must otherwise have been very unstable on its rounded bottom; the body is enriched with a scale or pineapple pattern formed of applied leaf-shaped pieces of clay. This last form of ornament has been noticed on several pots which may with much probability be dated to the fourteenth century. The peculiarities of the base and handle are found more or less strongly developed on many pieces that seem to belong to the fourteenth and fifteenth centuries. The foliations are often found in pairs at both ends of the handles, the bases are decidedly convex, and the vessels are only saved from rolling over by either a continuous border of thumbing or by three or four pieces of it which serve as small feet to support the pot.

The only instance of a manuscript illustration of this last feature I have been able to find, is in a Flemish MS. of the fifteenth century,¹ where a man is trying to quench a fire with the contents of a squat round-bellied jug, with a boldly crinkled footrim. It is a common feature of early German and Flemish stoneware.

There is little evidence² to help us to differentiate the pottery of the fifteenth century, if indeed it does differ in any essential point, from that of the fourteenth. A jug of red ware with traces of glaze (Fig. 17) was found

¹ Brit. Mus. MSS. 19 F. VI.

² In the *Proc. Soc. Ant.*, III (Second Series), 77, is a notice of an earthen jug 5½ inches high with "an olive green glaze," found full of groats of the

fifteenth century at Clay Coton, Northamptonshire, and exhibited by the Rev. As-leton Pownall. There is, however, no illustration given.



FIG. 18. FIG. 19A. FIG. 17.
 THREE JUGS AND A FRAGMENT OF FIFTEENTH CENTURY DATE.
 Height of Fig. 19, 6¼ inches. (Brit. Mus.)

FIG. 21.

FIG. 20.



FIG. 24.

FIG. 22.

FIG. 23.

VESSELS OF SIXTEENTH CENTURY DATE.
 Height of Fig. 21, 6¼ inches. (Brit. Mus.)

with a document of the reign of Henry V. at Ardleigh, near Colchester, and should therefore be of early fifteenth century make. It is probable that jugs with high cylindrical necks belong to this century (Fig. 18). This supposition is borne out to a great extent by the manuscript illuminations of the period, and the form is exemplified by Fig. 19, which bears in black-letter the legend MARIA, which would, in itself, suggest a fifteenth century origin. The technique of this jug is worthy of notice. It is, in fact, an early specimen of "sgraffiato ware," *i.e.* the red ware of the body is coated with a wash of white clay on the upper part, and the letters of the legend are scratched through this covering into the red clay beneath; all this was done prior to glazing.

There are other pieces of special kinds that can be assigned to the fifteenth century, because they are ornamented with a mask or some indication of costume that gives the period, but I have not been fortunate enough to find any that establish a general type. Of this kind is Fig. 19A, which must have been the neck of a very large pitcher; it was found in London.

The pottery of the sixteenth century in this country, as far as we are acquainted with it, belongs in spirit to the mediaeval period, and shows little or no signs of a renaissance. It is inevitable that some mention of it should be made from time to time in this paper. To this century belong the small neatly formed beer mugs with globular bodies and necks generally cylindrical, made of fine light buff ware with a rich mottled green glaze usually covering about half or two-thirds of the surface. They are clearly indicated in a Losely MS. (of sixteenth century date), where it is remarked that "the gentlemen of the Temple drank out of green earthen pots made from a white clay found in Farnham Park."¹ Fig. 20 is of this description. It was mounted in silver by the original finder, who added the inscription, "Found in a vault under the Steward's Office, Lincoln's Inn, 1788." Other vessels have been appropriated to the sixteenth century on the strength of their body or glaze resembling that of these "green pots."

See Chaffers (*op. cit.*), 39.

Pilgrim's bottles or costrels fall naturally into a class by themselves. They are vessels generally provided with loops for suspension, and were carried by workmen and travellers slung on their persons or their saddles. They are figured occasionally in MSS. of the fourteenth, fifteenth, and sixteenth centuries. A few characteristic specimens are given (Figs. 25-30). Fig. 29 has a marbled surface formed by streaking white slip on the red body before glazing; it has also lion masks on the handles. Three of the others have one side flattened and the other moulded into a rude representation of a woman's breast. The gourd (Fig. 28) has also this mammiform ornament, otherwise it is very like reaper's bottles depicted in a Spanish MS. of the fifteenth century, and a Flemish one of the sixteenth. Chaucer's line, "I have heer, in a gourde, a draught of wyn," has been quoted in somewhat doubtful reference to this form.¹

Fig. 25 is an unusually fine specimen of a costrel, and bears the arms and devices of Henry VIII. It has a rich green glaze and stamped ornament, and its workmanship, which is far beyond the ordinary production of the period, may be compared with that of the candle bracket and stove tile in the British Museum bearing the cypher and arms of Queen Elizabeth.

A very interesting class of earthenware was brought to the notice of the Society of Antiquaries² by Mr. Micklethwaite in 1893, when he exhibited some fragments found at the Cistercian abbeys of Fountains, Jervaulx and Kirkstall in Yorkshire. The ware is thin, very hard and well potted, of red body with brown-black glaze probably coloured with oxide of iron and sometimes enriched with slip decoration. One piece was of white body with red slip ornament.

The circumstances under which the fragments were found show that they cannot be of later date than the dissolution of the Monasteries. Similar specimens have been found in the neighbourhood of a Cistercian abbey

¹ *Id.*, 36, "The Manciple's Prologue," l. 82. Cp. "The Chanouns Yemannes Tale," ll. 790-4:

"And sondry vessels made of erthe and glas

Violes, croslets, and sublymatories.
Cucurbites and alembykes eek."

Latin *cucurbita*—a gourd.

² See *Proc. Soc. Ant.*, XV, 6.

FIG. 25.

FIG. 26.

FIG. 27.



FIG. 28.

FIG. 29.

FIG. 30

COSTRELS OF VARIOUS DATES. (Brit. Mus.)

Height of Fig. 29, 9½ inches.

FIG. 36.



FIG. 37.



FIG. 38.



FIG. 39.



FIG. 40.



FIG. 41.



FIG. 42.



FIG. 43.

CISTERCIAN WARE. (Brit. Mus.)
Height of Fig. 41, $3\frac{3}{4}$ inches.

in Wales¹ and elsewhere, and it is thought that the Cistercians may have held the secret of making this pottery, which seems to be so distinct from the usual productions of the time, just as at an earlier date they possessed the secret of making a particular kind of tile pavement.² This "Cistercian" ware differs from the black type of the seventeenth century in its superior thinness and hardness of body and the browner tone of its glaze. A number of pieces carefully selected by comparison with the Yorkshire fragments have been exhibited together in the British Museum (Figs. 36-43).

It would be impossible in an article like this to give a complete series illustrating even the common types of form and ornament used by the mediaeval potter. I have selected the few following from the British Museum collection — part because of their general interest and part because it is possible to offer suggestions on the date of their production.

Fig. 31, of buff ware with patches of green glaze, is a type which has been generally considered to be not later than the thirteenth century. A comparison of our documentary pieces would seem to show that the tall slender forms are the earliest, but I have not been able to find any sure evidence of the date of this peculiar double-gourd shape. The nearest approach to it in the illuminated MSS. is in a fourteenth century drawing,³ where, how-

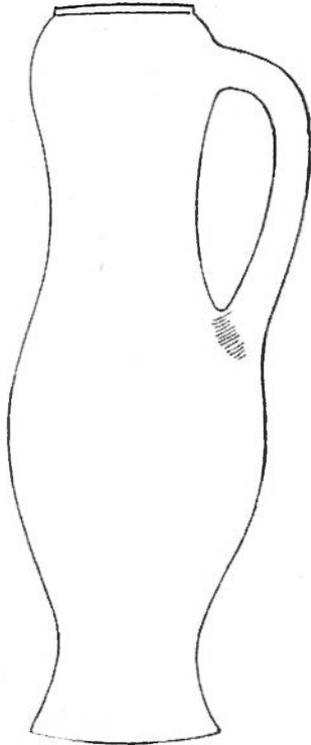


FIG. 31.

Height, 16½ inches.

¹ Valle Crucis Abbey, Llangollen.

² See *Antient Irish Pavement Tiles*, 2 B VII.
by T. Oldham, p. 7 of the introduction.

³ Brit. Mus., 19,669, 161. See also

ever, the form indicated is squatter than the present illustration.

Fig. 32 is of red ware with white slip decoration and traces of green glaze. A similar trellis pattern is noticeable on a pitcher in a MS. drawing of the thirteenth century,¹ which may very well be meant to represent "slip."

Fig. 33 is a green-glazed pitcher of a not uncommon

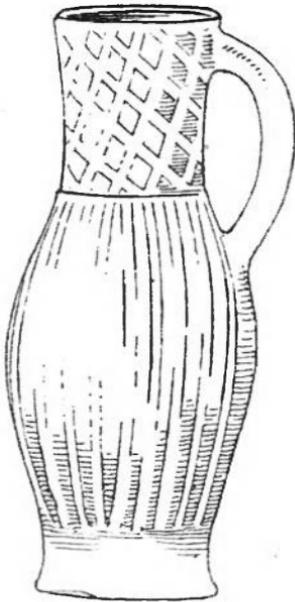


FIG. 32.
Height, 13 $\frac{1}{4}$ inches.



FIG. 33.
Height, 10 $\frac{1}{2}$ inches.

form of which I have noted five instances in MSS. of the fourteenth century and one in an MS. of the fifteenth.

Fig. 34 is a watering pot of unglazed red ware with rough scroll ornament in white slip. The bottom is perforated all over, and the flow of water is regulated by pressing the thumb on a small hole at the top. In *Minerva Britannica; or, A garden of Heroical Devices*, published in London in 1612,² a similar pot is engraved

¹ Brit. Mus., I D X.

² This note is largely borrowed from Mr. Gwilt's paper in the *Journal of*

the Arch. Ass., V, 343. See also the Catalogue of the Roach Smith Collections.

with the motto "Plus ne m'est rien." This is stated to have been the badge adopted by Valentia, Duchess of Orleans, when at Blois, to manifest her grief for the death of her husband Louis, brother of King Charles VI., who died in 1407. This account, if we accept it, would take this kind of vessel back to the beginning of the fifteenth century. Watering pots of lead-glazed earthenware with a rose at the end of the spout, as in modern forms, have been found occasionally. They would seem to be of later date, and several specimens that I have seen do not go back further than the sixteenth century if one may judge from their paste and glaze.

We have noticed early instances of jugs ornamented with human masks, the forefathers of the popular Bellarmines of the late sixteenth and the seventeenth centuries.¹ The more modern "Toby jug" too might claim descent from mediaeval ancestors, to judge from several more or less complete cups and bottles in the British Museum, in which the human form has been travestied. Fig. 35 is an unusually perfect specimen. It is a drinking cup (to be reversed for use) in the form of a friar with hood, tippet and sack-like cloak, girdle of rope and pendant rosary. He is reading from a book held in his hands. It is made of red ware with details in white clay, with the usual lead glaze, and appears to be of early fifteenth century date.

Figs. 21, 22, 23, 24, a brazier or chafing-dish, a cinquefoil cup, saucer dish and plate (all green glazed) are, as far as one can judge from their material and form, representations of the sixteenth century. The extreme rarity of plates of mediaeval date is scarcely to be wondered at. The brittle nature of the ware would account, on the one hand, for their very limited use, or, on the other, for their almost total disappearance. Trenchers of wood and metal we know were largely used. Numerous other vessels of domestic and kitchen uses such as money boxes,² bird trays, pots like our

¹ The well-known Bellarmines or Greybeards were largely imported from Germany and the Low Countries and not, I believe, made in England till the end of the seventeenth century.

² For an interesting note on earthenware money-boxes, see the Catalogue of the Roach Smith Collections.

saucepans, often with bar-handles and three short legs, flat-bottomed dishes, frying pans, pipkins, porringers and condiment dishes and "many more too long" may be seen in the various public collections. It is very rarely possible to do more than make a guess at their dates. In fact, a large part of our collections must remain in this position of uncertainty until further evidence is forthcoming, though much has been and can still be done by careful comparison with the body, form and ornament of accredited pieces.

Though the discoveries of remains of mediaeval pot-works have been few, they have been sufficiently far between to show how generally the art was practised throughout the country. We have already spoken of the factories at Burley Hill and Lincoln; there is evidence of the existence of others at Tickenhall,¹ (Derbyshire), Horkesley² (Staffordshire), Limpsfield³ (Surrey), Nottingham,⁴ and Bristol.⁵

¹ See Jewitt, II, 151.

² See Jewitt, I, 84.

³ See *Proc. Soc. Ant.*, IV, 358.

⁴ See Jewitt, I, 415.

⁵ See H. Owen, *Two Centuries of Ceramic Art in Bristol*.