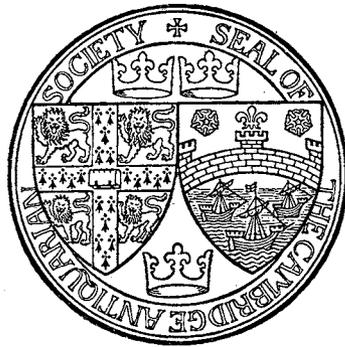


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CAMBRIDGE  
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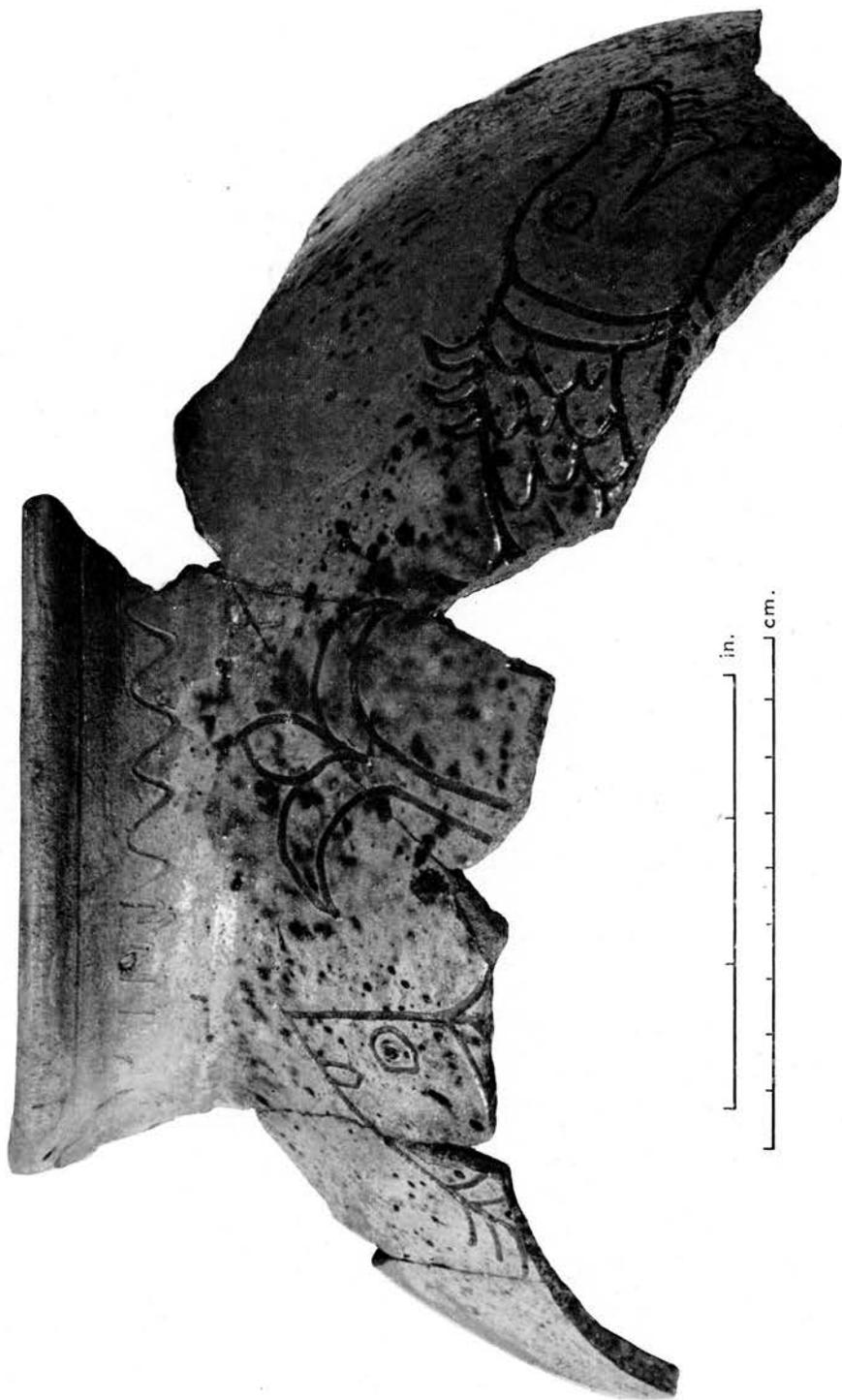
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Jug decorated in sgraffito technique, Trinity College (see *Archaeological Notes*)

# ARCHAEOLOGICAL NOTES

C. I. FELL AND G. H. S. BUSHNELL

## BRONZE AGE

Two bronze implements have recently been given to the Museum—a short bronze rapier (49.694) and a looped and socketed bronze axe (49.695). The first comes from Padnal Fen, Prickwillow, near Ely, and was presented by the finder, Mr J. R. Howe. It was found in 1949 during drainage work, lying in peat 3 ft. below the present surface and 2 ft. above the fen clay. The weapon is 12 in. long and has two rivet holes in the trapezoid hilt. One of the holes is broken and both rivets are missing. The blade tapers to a point and is slightly bent. A nodule of marcasite was found near the rapier and may have been used as a primitive flint and steel. The National Grid reference for the find is 562829.

Little is known about the looped and socketed bronze axe which has been given by Major Gordon Fowler. It was found in May 1949 by Mr L. Butcher on Kisby's Farm near Southery, Norfolk. The exact find spot is not known. It is  $4\frac{1}{5}$  in. long, 2 in. wide at the cutting edge, which has been slightly damaged. The socket is oval, measuring  $1\frac{3}{8}$  in. by  $1\frac{1}{8}$  in. in diameter.

The Rev. J. C. Hawthorn of Chatteris has shown us a looped and socketed bronze axe which was found in 1947 by Mr H. Bradshaw at Langwood Hill, 2 miles east of Chatteris, in gravel. (National Grid reference about 421857.) It is  $3\frac{2}{5}$  in. long and has the square socket and three raised ribs characteristic of the 'Yorkshire' type. The axe is now in the Museum at Chatteris.

## ROMANO-BRITISH

Four Samian vessels with potters' stamps, all from Great Chesterford, have recently been presented to the Museum.

Part of a dish of Dragendorf Form 18/31 has been given by Malcolm Potts (No. 50.14) and bears the stamp *TEMPERA*. This is an unknown potter, probably of Lezoux and has been dated by Dr Felix Oswald to the Hadrian/Antonine period, probably between A.D. 130 and 140.

Part of a cup of Dragendorf Form 33, given by Mr F. E. C. Hills, dates from the same period (No. 50.244). It is 5 in. in diameter at the rim and  $2\frac{3}{4}$  in. high. The stamp on the inside of the base reads *CUDI.* and is the mark of *CVDVS* of Lezoux (?). This potter's ware has been recorded in this country at Newstead and Richborough.

A large, decorated bowl of Dragendorf Form 37 was found in a well-shaft and presented by Mr M. F. Howard (No. 50.243). It is decorated in free style with lions, stags, hares and other creatures, below a band of ovolo ornament which starts 2 in. below the rim. On the plain zone above the base is the reversed stamp *HO* which

has been identified as that of CRICIRO of Lezoux (Trajan/Hadrian) and is known on other bowls of this form found at Chester, Maldon, Wroxeter and Mumrills. The bowl has been riveted in at least three places with leaden rivets showing that this finer ware was valued by its owner. It measures 10 in. in diameter at the rim and  $5\frac{1}{4}$  in. deep. Close by, in the same well-shaft, an undecorated flanged bowl of Dragendorf Form 38 was found, stamped ANAIL. F, the work of ANAILLVS of Lezoux (Trajan/Hadrian). This bowl is now in the Museum of the Leys School, Cambridge.

Part of a cylindrical bowl of Dragendorf Form 30 was collected by Mr R. M. Butler and has been restored (No. 50.245). The design consists of a series of medallions and rectangular panels containing animal figures alternating with vertical bands of formal ornament; a border of ovolo starting  $1\frac{7}{8}$  in. below the rim delimits the decorated area. On one of the vertical bands the stamp DIVIX is embossed. This is the mark of DIVIXTUS of Lezoux, who worked in the Trajan/Antonine period, and whose wares are not uncommon in this country. The bowl is  $5\frac{5}{8}$  in. deep and measures  $6\frac{1}{4}$  in. in diameter at the rim.

#### MEDIEVAL

In our *Proceedings*, Vol. VIII, 1893, pp. 292ff., Mr William White described some objects dug up in Trinity College. Most of the material remained in the College Library until recently, when it was given to the Museum of Archaeology and Ethnology.

Among other things found under the extension to the Library on the north side of Nevile's Court was one of particular interest, described by Mr White as follows: 'The fragments of a large vessel in red ware, ornamented with figures of whales or monster fish rudely incised, so as to show the red ware through a creamy green glaze. It is evident that the vessel has been fired a second time in order to cover the whole with a blotched green glaze of a darker shade. It shows marks of the lathe, has a well turned flat rim, and a zigzag ornament running round the neck.' Five sherds, which could be joined together, came to the Museum (No. 49.164); they form part of the neck and upper part of the body of a large jug decorated, as Mr White implies, in sgraffito technique (Plate XIV). The vessel is of red ware and there is a buff slip, thin or absent in places, through which the design is scratched freehand. The remaining portion is partly covered with a clear glaze mottled with green. The design consists of a trefoil on a stalk, between a fish with closed mouth on the left and one with open mouth and fierce teeth on the right, but in each case little but the head survives.

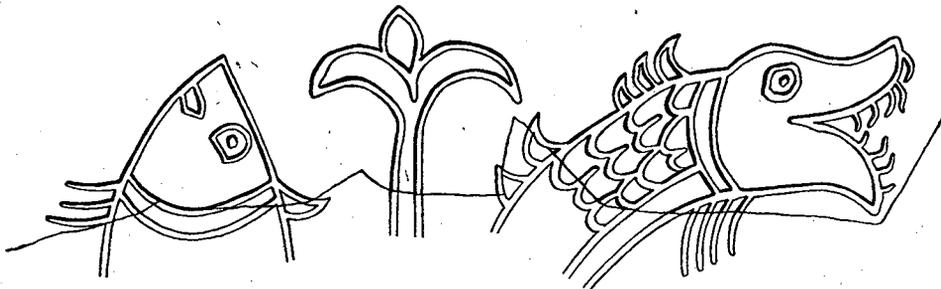
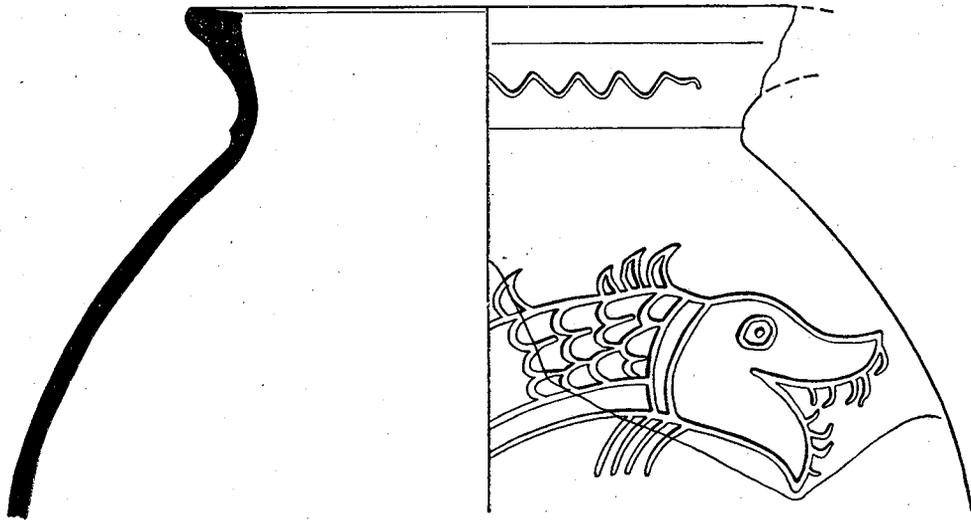
The date is not certainly known. The writer (G. H. S. B.) is inclined to place it early in the fourteenth century, rather earlier than Mr Dunning, who has been good enough to contribute the following notes and the drawing. Further fragments of similar technique have recently come to light and will be described in the next issue.

## NOTES ON THE TRINITY COLLEGE JUG

by G. C. DUNNING

Two points in connection with the Trinity College jug require a word of comment.

The first point concerns the sgraffito technique of the decoration, in which the lines are deeply incised through the slip to expose the red body colour beneath. This technique has rarely been observed on English medieval pottery, and indeed



The Trinity College Jug

I am aware of only two other instances. The first is an ovoid jug of unknown provenance but doubtless a local find, also in the Museum of Archaeology and Ethnology. On the front is an apron of yellow glaze, through which is incised a symmetrical design of a vertical wavy line bordered on each side by a large leaf, so as to expose the red body ware. The other jug is in the Canterbury Museum,<sup>1</sup> and on the front it has a large shield incised through buff slip to the red body, and covered by mottled green glaze.

<sup>1</sup> B. Rackham, *Medieval English Pottery* (1948), p. 21, pl. 59.

The origin of sgraffito technique does not concern us here, and reference may be made to a recent survey by Mr Rackham.<sup>1</sup> The two jugs mentioned above may not be earlier than the late fourteenth or fifteenth century, the date suggested by considerations of shape and fabric; and the design on the jug at Cambridge in particular looks like a crude version of the finely painted or incised decoration on Italian Maiolica. But it is worth mentioning that sgraffito technique was already known in North-west Europe at an earlier medieval date. As far as England is concerned, the immediate source is in Western France between La Rochelle and Saintes. In this region sgraffito decoration is found on bridge-spouted jugs of fine quality ware. These are not closely dated, but in character and technique they agree closely with the polychrome jugs of this region, which were carried to Britain by the Gascon Wine Trade during the latter part of the thirteenth century. The decoration and other features of the French polychromes were imitated in this country, and it is possible that English potters also became aware of the sgraffito technique on jugs imported from France.

The second point concerns the fishes on the Trinity College jug. Zoomorphic forms are comparatively seldom depicted on English medieval pottery, and only one other site is known to me where fishes are drawn on the pots, namely the late thirteenth century pottery kilns at Rye.<sup>2</sup> Here one pot has a single fish, and on another is a group of four fishes realistically drawn, among which a flatfish and a sturgeon may be distinguished.

<sup>1</sup> B. Rackham, 'Italian Maiolica and China', *Trans. Oriental Ceramic Society*, vol. 19 (1942-3), p. 9.

<sup>2</sup> *Sussex Arch. Coll.*, LXXIV, 53, pl. VII, 2 and pl. VIII, 1.

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