

interesting set of post-holes for someone to investigate. Another document dates the final blocking of a manor-house well by stones,<sup>22</sup> and there are many accounts which detail decay and dilapidations within manor houses and their adjacent buildings.

The descriptions are not confined to the manor house. The subject index, which supplements a very full *index locorum et personarum*, has 30 entries concerned with building materials and 55 dealing with various buildings from aviaries through forges, granges, prisons, privies and sheepcotes to wardrobes.

The latest volume brings the series up to 1387. The earliest volume begins in the mid-thirteenth century, and in final recommendation of the contents of all four to archaeologists I append a short note on a few of the documents which have caught my eye.

In 1290 the arrival and departure of Ravenserod on its Spurn Head sandbank are described;<sup>23</sup> in 1313 a good architectural description of a Norfolk manor house;<sup>24</sup> in 1312 of the Scarborough staithe,<sup>25</sup> in the same year of the weirs and obstructions on the Yorkshire Derwent.<sup>26</sup> In 1351 we hear of the complete destruction by fire of the village of Bloxham, Lincs.,<sup>27</sup> now rebuilt; in 1360-1 of the disrepair of York and Scarborough castles.<sup>28</sup> In 1359 there is mention of the slate quarries of the Lake District, among land whose agricultural value defeated the jury: 'It cannot be measured on account of the rocks and crags: if the wood were cut it would not grow again owing to the poverty of the soil.'<sup>29</sup>

A particularly useful group is that which arose from the Scottish incursions into Yorkshire in 1318. There is detail of villages which were wholly or partly destroyed (one or two never to recover),<sup>30</sup> and another document, of great value for the archaeology of settlement, where the jury declare how the abbot of Jervaulx has been forced by economic conditions to 'make towns of his four granges of Newstead, Rookwith, Akebar and Diddelston'. Thirty messuages stood in Newstead, 40 in Rookwith and 24 at Diddelston.<sup>31</sup> This rare example of new rural settlement on the eve of the Black Death cries out for field investigation.

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#### A FRAGMENT OF EARLY MEDIEVAL GLASS FROM LONDON

During June 1957, while the site was being excavated for the foundations of Cheapside House, on the north side of Cheapside in the city of London, Mr. John Vockings noticed a disturbance, possibly a post-hole, at a depth of 17 ft. below street level. The hole was filled with a substance like damp sawdust which contained some fragments of glass which Mr. Vockings presented to Guildhall Museum. There were no associated finds.

The fragments formed part of a bowl (PL. XIX, A-B; FIG. 43) of pale green glass, about 1 mm. thick, containing a few small bubbles, and in a very good state of preservation. The fragments include a small section of the rim, part of the side, and about one-third of the base. The base (D. c. 11.5 cm.) is richly decorated, but the side (H. 2.9 cm.), which slopes outwards slightly to a simple, fire-smoothed-lip, is plain.

The bowl was intended to be looked at from the inside. The decoration consists of

<sup>22</sup> *Ibid.*, no. 50.

<sup>23</sup> *Id.*, I, no. 1512.

<sup>24</sup> *Id.*, II, no. 143.

<sup>25</sup> *Ibid.*, no. 144.

<sup>26</sup> *Ibid.*, no. 1312.

<sup>27</sup> *Id.*, III, no. 75.

<sup>28</sup> *Ibid.*, nos. 366 and 435.

<sup>29</sup> *Ibid.*, nos. 243 and 363.

<sup>30</sup> *Id.*, II, nos. 385, 453, 455, 489.

<sup>31</sup> *Ibid.*, no. 1797.

red, green, blue and black paint (FIG. 43), on the under side of the glass and thick white enamel on the inside surface of the bowl. There is also—on the inside surface only—a considerable amount of linear decoration, some of which is now pinkish-brown in colour, and may have formed a base for gilding.

The central motif of the design is the upper part of a human figure, the right hand raised as if in blessing, the left passing across the chest. The figure wears a red robe and blue cloak, and has black hair. On the middle of the chest, above the left hand, is a brooch or button in white enamel. The only flesh exposed is that of the hands and face and this is represented in white enamel, the features of the face being drawn in with pinkish-brown lines. The figure is represented against an oval background, painted in green. Much of this motif is outlined, often with two sets of lines. The rougher outline is in the pinkish-brown colour, but there is also a more delicate outlining, often immediately within the other. This second outlining appears now to be no more than a pale trace on the surface of the glass, but may originally have been silvered. It is used to suggest folds in the dress as well as closely following the edges of the paint. The difference in density between the two kinds of outlining shows up clearly in PL. XIX, A. This photograph also shows that this second type of linear technique was used on the green background to the figure, where little dart-like motifs can be seen, irregularly scattered.

To the left of the figure is a quatrefoil in red, with a very elaborate linear device, again using the second technique. The general scheme of this device is an eight-armed cross. In three of the bays of the quatrefoil there are blobs of white enamel, but it is not clear whether these form an integral part of the design or not. To the right of the figure is what seems to be a similar quatrefoil, but only part of the two upper lobes, one green and one red, is preserved. Each lobe contains a trefoil executed in white enamel. Just above the junction of the base and the side of the bowl is a row of white enamel dots, resting on a line drawn in pinkish-brown.

As mentioned before, the bowl was intended to be seen from the inside. The painted surface on the outside of the base is very roughly finished and the paint, without its covering of glass, is dull and matt. Possibly the bowl was the lining of a container of some kind, and the decoration was seen by reflected rather than transmitted light.

The closest known parallel (PL. XX, A) to the Cheapside bowl is one found in or near Basle and now in the Historical Museum of Basle. It shows a German emperor seated on his *faldistolium*. From the description published by Lamm,<sup>32</sup> it is quite clear that the techniques of painting and enamelling are identical with those used on the Cheapside bowl. The shape of the Basle bowl and the choice of a figure subject for the central motif are further close parallels with the London example.

Lamm identifies the Basle bowl as belonging to the category of Syro-Frankish glass, dating from about 1260. This group stemmed from the Syrian industry, which was centred first at Raqqa and, following the destruction of this city by Mongolian attack in 1259, subsequently at Aleppo and Damascus. Lamm considers Syro-Frankish wares to have been manufactured by Frankish craftsmen in Syria for export to the west. The use of paints, enamel and gold is obviously influenced by the Aleppo school of the middle of the thirteenth century and for this reason Lamm dates the beginning of the manufacture of these wares to about 1260 and suggests that their terminal date is 1291, with the fall of Acre. He suggests that they may have been manufactured at Tyre, Tripoli or Acre itself: but the distribution of this glass indicates that Syria may not have been the country of origin since no finds have been made in Syria itself. Three fragments have been recovered in Egypt, though this country is unlikely, for historical reasons, to have been their place of origin. Most fragments have come from Europe, several having been recently excavated in Sweden, and there is no reason why Europe should not have been the centre of their manufacture. It is just as likely that a Syrian glass painter from

<sup>32</sup> C. J. Lamm, *Oriental Glass of medieval date found in Sweden and the early history of Lustre-painting* (K. Vitterhets Hist. och Antikvitets Akad, Handlingar, 50 : 1, Stockholm, 1941), p. 80, pl. xxiv, 1.

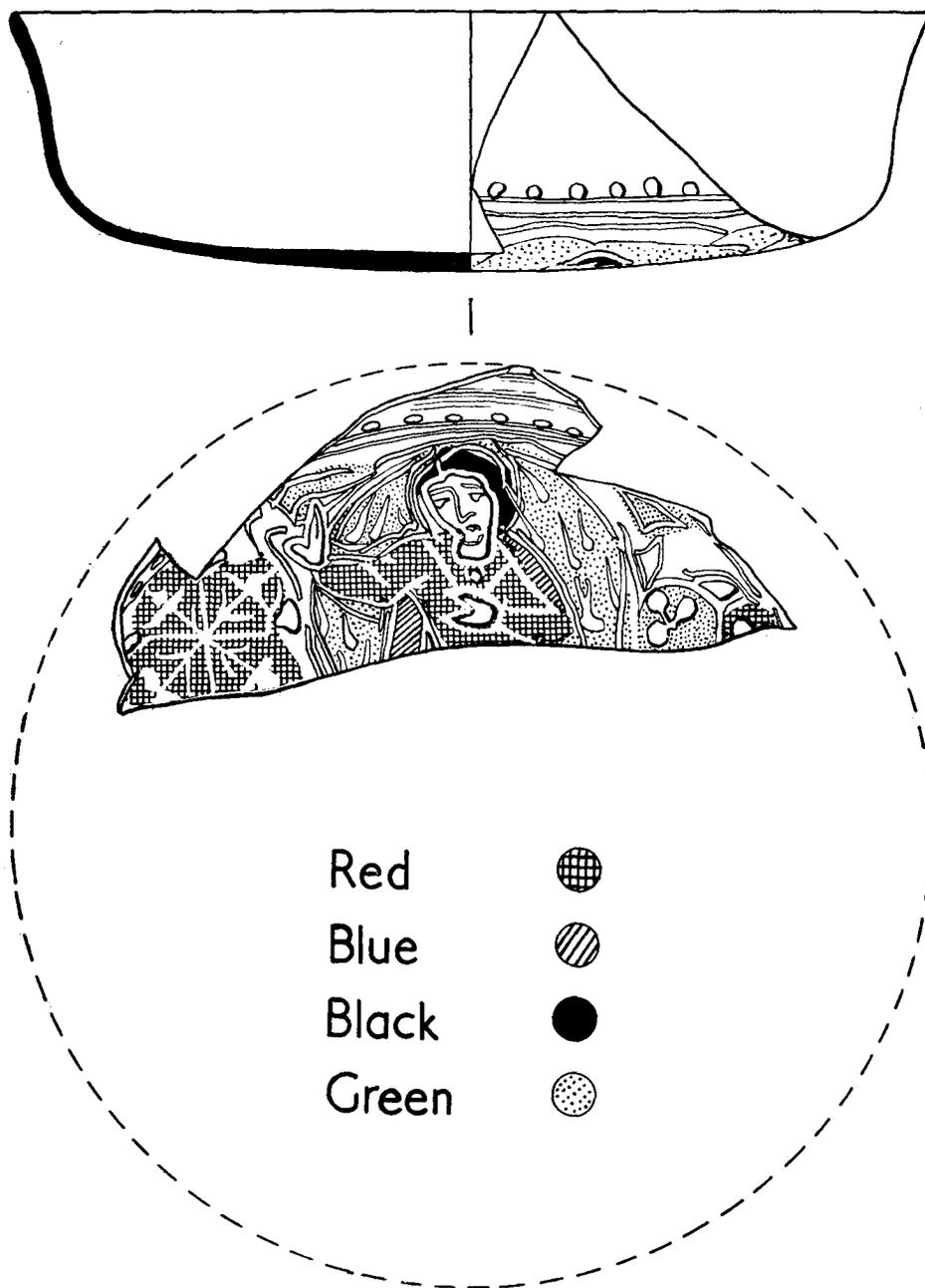


FIG. 43

VIEW, SECTION AND ELEVATION OF THE FRAGMENT OF A 13TH-CENTURY ENAMELLED GLASS BOWL. FOUND IN CHEAPSIDE, LONDON (p. 173 f.). Sc.  $\frac{1}{2}$

*From a drawing by Miss Elizabeth Meikle*

Aleppo worked for a European glass-house and supplied the techniques of painting and enamelling, as that a European craftsman supplied the designs for a Syrian manufacturer.

In the British Museum are two outstanding examples of Syro-Frankish glass. One is the goblet from the Hope collection, in which the drawing of the figure is very like that on the Cheapside and Basle bowls. The technique is different only in that the paint is all applied on the outside surface, as would be only natural in a vessel of goblet shape. Lamm comments on a distinctive characteristic of this goblet and the Basle bowl, namely, the outlining of the features in red on white enamel, and this technique is also to be noted on the Cheapside bowl. The other British Museum piece is the goblet with the Swabian coat of arms signed in Latin by Magister Aldrevandino: MAGISTER ALDREVANDIN ME FECIT. The colours are again applied, with the exception of one instance, on the outside surface.

Lamm believes that all the Syro-Frankish pieces except the Hope goblet and the Basle bowl were made in the workshop of Magister Aldrevandino and that this workshop was in Syria. This view of the origin of this group of glass is held by Jensen<sup>33</sup> when discussing two fragments of Syro-Frankish glass found at Ribe in 1940-41. He parallels the fragmentary inscription MAG with that on the Swabian goblet and maintains that it is the beginning of a similar inscription. Gasparetto,<sup>34</sup> in his recent book on Venetian glass, is also convinced of the Syrian origin, basing his argument on the lack of any sure trace of enamelling at Venice until over a century later: but he believes that Aldrevandino was probably a Venetian.

However, it is just as possible for the glass to have been made in Europe. If so, then Venice and the Rhineland are the two obvious places, Venice being less likely because of the later date of the enamelling technique there. Two of the pieces are distinctly Germanic, the use of the Swabian coat of arms and the motif of the Emperor on his *faldistolium* suggesting a designer working in his own milieu. Lamm is prepared himself to consider a workshop other than Aldrevandino's for the Basle bowl and therefore presumably for the Cheapside bowl, but would still place it in Syria. It is suggested here that these pieces and the Hope goblet could well have been made in the Rhineland. If a Rhenish origin is also postulated for the Swabian goblet, which must have come from Aldrevandino's workshop, then all Syro-Frankish glass was made in Europe.

No parallel to the Cheapside bowl has so far been discovered in this country. The import of oriental glass was not common in the middle ages, and as far as is known fragments have been found on only four sites. In the London Museum are two rim fragments, both from the same flask, found in the Pyx chapel, Westminster Abbey.<sup>35</sup> The metal is colourless, with a buff tinge, and the decoration, all of which is on the outside surface of the neck, consists of a Cufic inscription in gold on a blue enamel ground. The inscription is unfortunately too fragmentary to give any connected reading, but it appears to be part of an invocation to the sultan with some of his titles.<sup>36</sup> These are true Syrian glass fragments and do not belong to the Syro-Frankish group.

On the other hand six fragments of enamelled glass have been found at Restormel Castle in Cornwall and are now in the British Museum (1943, 4-2, 3). The metal is colourless and rather opaque, and the decoration, again on the outside surface of the glass, is in the form of geometric patterns in yellow and red, with red outlining. Single

<sup>33</sup> C. A. Jensen, *Syriske Glasskaar* (Offprinted from *Fra Ribe Amt*, 1945).

<sup>34</sup> A. Gasparetto, *Il Vetro di Murano dalle origini ad oggi* (1958), p. 33.

<sup>35</sup> *London Museum Medieval Catalogue* (1940), p. 293: L.M. acc. no. B 211.

<sup>36</sup> I am much indebted for this information to Mr. R. H. Pinder-Wilson of the British Museum who reads 'of Islam' tentatively on one fragment and 'defender of the frontiers, he who is aided (by God)' on the other. For the complete inscription on a glass beaker cf. E. Hammershaib in P. J. Riis and V. Poulsen, *Hama . . . 1931-38*, IV, 2: *Les verreries et poteries médiévales* (Copenhagen, 1957), p. 285, no. 1 (4 A 770). I am also grateful to Mr. D. B. Harden for help and advice, both on this point and in general during the preparation of this note.

letters of an inscription in the Latin alphabet remain, showing that the vessel was made for the western market. These are executed in white enamel, and are similar to those on the Aldrevandino goblet.

Some even smaller fragments were found on the site of Dale Abbey, Derbyshire, but though they can be recognized as Syro-Frankish, it is impossible to draw close parallels with the Cheapside bowl. The fragments are now on exhibition at the Victoria and Albert Museum.

The remaining site producing glass, of a slightly later date and not true Syro-Frankish, is Weoley Castle, Warwicks.<sup>37</sup> Two fragments were found in 1955, in a sealed deposit of the early-fourteenth century, decorated with gold and red paint. If they belong to the same vessel, it must have been of flask shape.<sup>38</sup>

As well as excavated fragments there is at least one other object of Syrian glass which seems to have been imported into England at the time of the Crusades and which has never been buried, remaining in private hands. This is the 'Luck of Edenhall', recently purchased for the nation, and, since 1926, at the Victoria and Albert Museum. This beaker, enamelled in red, blue, green and white and also gilded, is contained in a *cuir-bouilli* case of similar shape.<sup>38a</sup>

It seems quite clear, from this brief survey, that the Cheapside bowl and the Basle bowl are very similar, not only in technique and design, but also in form, and may even have been made in the same workshop. It is suggested that this workshop was in Europe and the two alternatives are Venice and the Rhineland. The latter seems the more likely in view of the later date given to the rise of the enamelling technique at Venice. The main difficulty in accepting a Rhenish origin lies in the nature of the metal. There is no other evidence that such good clear glass was being produced there in the latter half of the thirteenth century.

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#### AN EARLY MEDIEVAL PEN FROM THE CITY OF LONDON

In the *Catalogue* of the Guildhall Museum<sup>39</sup> there is published a cast bronze object,  $4\frac{1}{2}$  in. long, which is described as an instrument of stylus form and which is classified as Roman (acc. no. 1574). It has recently been suggested, however, that the object (PL. XX, B) is an early medieval pen, and it seems well to draw attention to it, therefore, in the hope that more can be learned about it.

The shaft is faceted on four sides for about two-thirds of its length. One end swells into a knob which is flattened on top and the other end widens into four flanged grooves which taper to a point. When these grooves are filled with ink, it is possible to write with the pen, although it is difficult to achieve any sort of flowing script.

The pen is not without parallels. During restoration work in St. Andrew's chapel, Canterbury Cathedral, a floor and ceiling were removed. In the flooring were found several charters and a similar though unornamented pen, which had slipped through the floor from the room above, which had been used as a muniment room.<sup>40</sup> The documents belong to the thirteenth century but this does not, of course, help to date the pen, though it is likely that it would not be of much earlier date than the documents. Its present whereabouts is unknown. Two identical pens in the Corinium Museum, Cirencester (PL. XX, C) are twins of the Guildhall specimen. These pens are hitherto unpublished and there is no record of their discovery. Another, in the Layton collection (no. O. 1551), found in the Thames, has recently been deposited in the London Museum with the rest of that collection.

<sup>37</sup> Unpublished: information from Mr. A. Oswald.

<sup>38</sup> Possibly to be compared with A. Hartshorne, *Old English Glasses* (1897), fig. 154.

<sup>38a</sup> It has often been published. For two recent illustrations see *Museums J.*, LVIII, Feb. 1959, frontispiece, and *The Connoisseur*, CXLIII, no. 575, Feb. 1959, p. 35).

<sup>39</sup> *Catalogue of the . . . Guildhall Museum* (London, 1908), p. 53, no. 71, pl. xxii, no. 11.

<sup>40</sup> *Archaeol. Cantiana*, VII (1868), 341.