

at Novgorod, where wood survived, causes the lack of evidence in this country to lose a good deal of its significance. Provided that Professor Carus-Wilson's brilliant suggestion that the name refers to the web and (more doubtfully) that this was produced on a vertical loom, the chronology for the period of change would seem to fit.

Before we take our final leave of the wooden objects from Novgorod it might be helpful to run briefly over the other chapters in the report, since they offer a panorama of a sector of medieval life that we rarely see. The author, B. A. Kolchin, in earlier years dealt with the stratigraphy of the site, the ironwork and the dendrochronology.

In the Introduction to this book the difficulties of preserving the wood are described; no real solution, other than continued soaking, was found. The most difficult problem was identification: unless a close parallel can be recognized in modern folk-culture the purpose of an object is not easy to decide. Fortunately folk-culture has been intensively studied in Finland and Scandinavia and there are large collections in the state museums of Estonia, Lithuania and Latvia, apart from survivals in the district of Novgorod itself.

The main text consists of six chapters. The first deals with timber in the area, how it was selected for different objects (table on p. 12), tools for woodworking and the carpentry joints used. Certain woods were preferred for certain work, e.g. maple and ash for carved and turned vessels. There were two imported woods: larch used for (and probably brought in as) ships' timbers, and box imported from the Caucasus for combs (interrupted in the 12th century, probably by the Polovtsy, fig. 73). The second chapter deals with 'universal tools': shovels (baker's; digging-spade; snow; for dry fluids), rakes, fishing-tackle, etc. The third chapter deals with receptacles: stave-built, lathe-turned, carved, hollowed-out, birch-bark and various kinds of basketry. Something over 1,150 staves were found of vessels ranging from the size of tankards, through tubs, vats, churns to barrels. One realizes why our medieval sites appear so markedly poorer than Roman ones, where, instead of perishable wood, the equivalent storage and table vessels were made of earthenware (e.g. amphorae). Indeed, looking at the serried ranks of silhouettes of tableware (pls. 15-21), it is a shock to realize that they are not Roman earthenware but medieval lathe-turned, wooden vessels!

The fourth chapter deals with transport. Although in 1966 one medieval cart-wheel was found at Novgorod, Kolchin believes that, as up to the present century in the eastern part of the province, land transport of goods was by sledge all the year round and wheeled vehicles were not used. Many fragments of runners came to light, together with parts of the superstructures, which allowed reconstruction of several kinds of sledge of varying capacity and speed (fig. 45). Twelve pairs of wooden hames from horse-collars were found from level 27 (972-989) upwards which will interest those interested in the important question of medieval horse-harness. There were several skis, which apparently were the same shape for each foot, like modern skis, but unlike Scandinavian medieval ones. A great many parts of boats occurred, ranging from dug-out canoes to massive rivercraft, 100 ft. long, although the remains are scanty for reconstruction (fig. 50). The fifth chapter has been discussed. The sixth deals with domestic articles: yokes for carrying buckets, churn-staffs, candlesticks, cradles, an interesting hat and so on, as well as musical instruments. Apart from the metal jew's harp, three types of wooden musical instrument have been found in the city: *gusli* (a wooden multi-stringed instrument that was plucked), *gudok* (a sort of fiddle), and pipes.

M. W. THOMPSON

MEDIEVAL CHURCH CRUETS IN POTTERY (PL. XXIII, E; FIG. 38)

Cruets were vessels to hold the wine and water for the Mass, and were used during the service for mixing them in the chalice. As might be expected, the examples mentioned in documents are usually the more sumptuous vessels of gold, silver, crystal or enamel,³

³ Cf. V. Gay, *Glossaire archéologique du moyen âge* (Paris, 1883), s.v. 'burette'; *Antiq. J.*, xviii (1938), 49, notes.

and it is these vessels that have most often been preserved.⁴ But all parishes had at least one pair of cruets, so that most of them must have been made of cheaper materials; e.g., in 1539-40 the church of St. Mary-at-Hill, London, bought three pairs for two shillings.⁵ Cruets of pewter and glass are known,⁶ and the purpose of this note is to call attention to three examples of pottery cruets, two recorded from churches and the other from an ecclesiastical site.

1. *Eglwys Cymin, Carmarthenshire* (SN 231107). On this example (FIG. 38, no. 1) the upper section was made separately and fitted into the lower one, the projecting edges of the latter being pressed inwards in a pie-crust pattern. Fine, light grey

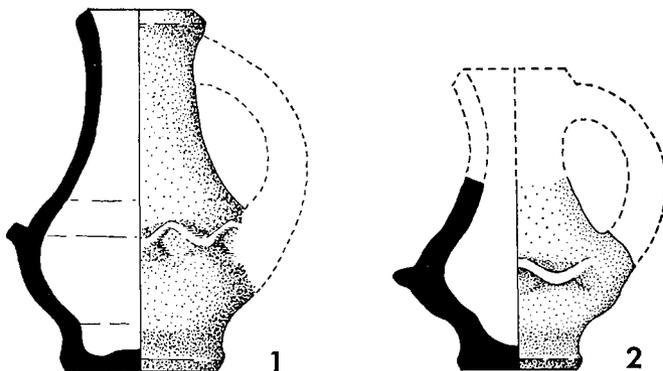


FIG. 38

POTTERY CRUETS FOR USE IN THE MASS (pp. 147 ff.). Sc. $\frac{1}{2}$

1. From Eglwys Cymin, Carmarthenshire; 2. From the Dominican friary, Dunstable, Bedfordshire. 13th or 14th century

ware with pink-buff surface; patchy green glaze with darker green flecks on the upper half, extending over the pie-crust but leaving the lower half largely unglazed. Found during the rebuilding of the chancel 'in the drain of the piscina in the south wall' with 'fragments of coloured glass'; kept at the rectory.⁷

2. *Dunstable, Bedfordshire*. This vessel (FIG. 38, no. 2) was found during excavations at the Dominican friary, in destruction material deposited about the time of the Reformation. It lacks its neck and handle, but would probably have been about 8 cm. high when complete. Fine orange-buff ware with streaks of light blue-grey. Most of the top half is covered with a mottled dark green glaze, which, in front, has flowed down on to the lower half, though this remains largely unglazed.⁸

3. *Hardwick, Buckinghamshire*. This complete vessel (PL. XXIII, E) is now lost, but a photograph and account of it exist at Eglwys Cymin. From the photograph, which is claimed to be the exact size of the original, it appears to have been about 9 cm. high and 6.5 cm. maximum diameter, with a rod handle. An entry in the Aylesbury Museum accessions register (16/06) describes it as of green-glazed pottery, found in 1872 built into a recess in the E. wall of Hardwick Church.⁹

⁴ C. Oman, *English Church Plate* (London, 1957), p. 61; *Antiq. J.*, xviii (1938), 49-54.

⁵ J. C. Cox and A. Harvey, *English Church Furniture* (London, 1907), p. 45.

⁶ E.g., a pewter cruet from White Castle, Mon. (*Monmouthshire Antiquary*, II, iii, (1967), 127-9); and a glass cruet from Lapworth, Warws. (*Proc. Soc. Antiq. London*, 2 ser., VI (1873-6), 102).

⁷ Geo. G. T. Treherne, *Eglwys Cymin, the Story of an Old Welsh Church* (Carmarthen, 1918).

⁸ I am grateful to Mr. C. L. Matthews, The Manshead Archaeological Society of Dunstable, for allowing me to examine and draw this vessel.

⁹ Information from Mr. C. N. Gowing, Aylesbury Museum.

On historical grounds these vessels must date from before the Reformation, when the practice of adding water to wine in the chalice was discontinued. Their small size, which they share with surviving cruets in other materials, reflects the fact that the laity did not receive the chalice, so that large quantities of wine and water were not required. The fabric and glaze of the Eglwys Cymin and Dunstable vessels suggest a 13th- or 14th-century date, and the same seems true of the Hardwick vessel. From the accounts of the find-spots it is not possible to make any inferences about when they went out of use. They would almost certainly have a longer life than domestic vessels of the same material, and even after they became unusable it is possible that as dedicated vessels they would not be thrown out of the church.

J. M. LEWIS

AN END-BLOWN FLUTE FROM MEDIEVAL CANTERBURY (PL. XXIII, C, D; FIG. 39)

In the 5th volume of this journal I published a brief study of the bone flute found in the moat of White Castle, Monmouthshire,¹⁰ which on the evidence of associated pottery,¹¹ dates from the 2nd half of the 13th century. Now, through the courtesy of

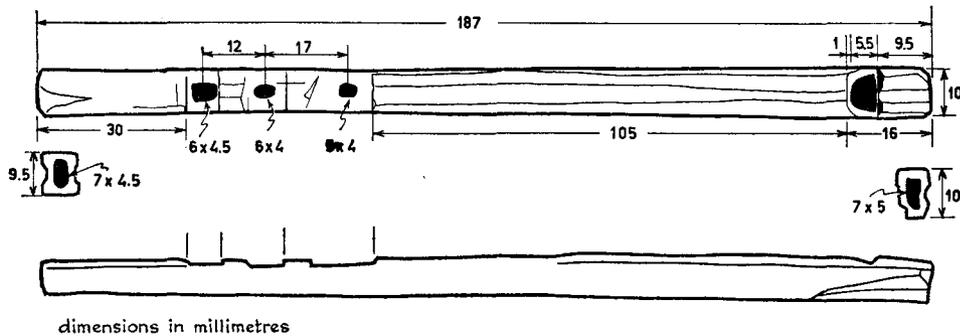


FIG. 39

END-BLOWN BONE FLUTE FROM CANTERBURY, 12TH OR 13TH CENTURY (p. 149 f.). Sc. c. $\frac{2}{3}$
Schematic plan of front and side views, from a drawing by A. S. M. Bartlett

Professor S. S. Frere, I am able to offer a note on a contemporary flute from medieval Canterbury (PL. XXIII, C; FIG. 39).¹² The pipe, 18.7 cm. long, was found during the 1953 excavations in Rose Lane in a thick black occupation-layer sealed below a floor; it is considered to date from the 12th or the 13th century. Well-preserved with its three finger-holes and voicing lip intact, the pipe is cut from the long bone of a crane or other large bird and in this resembles closely the 9th-century pipe from a Saxon pit at Thetford in Norfolk (PL. XXIII, D).¹³ The careful recessing of the area around the finger-holes of the Canterbury pipe is, however, a refinement paralleled in Britain only by the form of the fragmentary wooden reed pipe discovered in Anglo-Norman levels of the 10th

¹⁰ *Med. Archaeol.*, v (1961), 176-80. For an expanded version of this paper see Megaw in *Galpin Soc. J.*, xvi (1963), 85-94; for further notes on the precise find-spot of the pipe on the W. side of the moat see *Galpin Soc. J.*, xvii (1964), 116.

¹¹ J. G. Hurst in *Med. Archaeol.*, vi-vii (1962-3), 149-55.

¹² Inv. no. CXX B III 5.

¹³ Megaw in *Antiquity*, xxxiv (1960), 10-11, pl. ii, 11 = Castle Museum, Norwich, inv. no. 12.950 (1030). Miss Barbara Green, Keeper of Archaeology at the Museum, informs me of a second bone pipe in the Norwich collection, probably 12th-century in date and with three finger-holes, excavated from Calthorpe House, Norwich; see (briefly) *Med. Archaeol.*, viii (1964), 267.