

On the last (and also on the bressummer which flanks the cloister) there are splayed scarf-joints of *trait de Jupiter* profile (FIG. 66). Both the side purlins and the cornices resting on them are impressively moulded (FIG. 66) with a three-quarter hollow between rolls and fillets; there is a similar moulding on the inner wall-plate. The cambered collars are supported by blades (which we call eave-blades because they occur at the eaves), so curved as partly to rest with a tenon on the inner wall-plate (FIG. 66), and partly to continue as posts on the inside of the wall. When the chamber was ceiled, the lower parts of these posts were removed. There are assembly-marks for the rafters in positions near the ashlar, while the main trusses have marks on their arch braces. This roof has certain similarities with that at Old Parsonage, Marlow, near by.<sup>58</sup>

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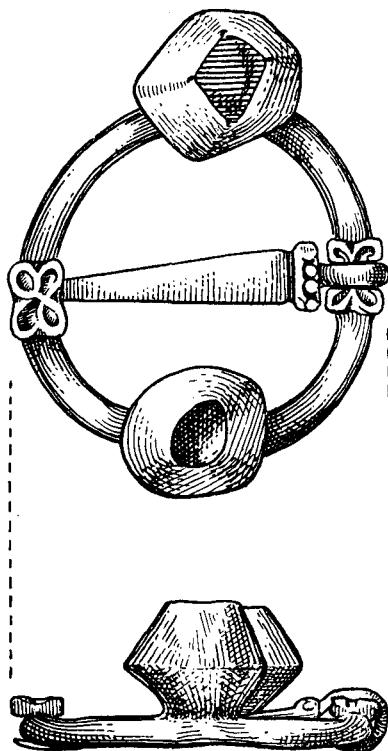


FIG. 67

WATERLOOVILLE, HAMPSHIRE

Late 13th-century gold ring-brooch (pp. 224 ff.). Sc.  $\frac{3}{4}$

#### A RING-BROOCH FROM WATERLOOVILLE, HANTS (PL. XXXIV, D; FIGS. 67-8)

This gold ring-brooch, diam. 0·6 in. (1·5 cm.), was found in a garden at Waterlooville, Hants, and is now in the City Museum, Portsmouth (PL. XXXIV, D; FIG. 67). On each side of the ring there are biconical collets, ht. 0·2 in. (0·50 cm.), one empty, the other set with a sapphire. The pin is attached in the middle of a split four-petaled rosette by a hinge looped around the ring of the brooch, and the point of the pin rests

<sup>58</sup> M. E. Wood, *J. Brit. Archaeol. Ass.*, xii (1949), 53-8.

on another four-petalled rosette opposite. The collar is decorated with punched circles. The brooch is a welcome addition to the group of annular gold brooches with jewels set in raised collets which are generally dated 13th century.

Annular brooches are known throughout the medieval period.<sup>59</sup> Their use in 12th- to 13th-century costume can be illustrated from a number of statues and effigies, notably the statue of the queen of Sheba from Notre Dame de Corbeil (2nd half of the 12th century) now in the Louvre, the effigy of Queen Berengaria (c. 1225) at Espan, and the statues from the front of the Maison des Musiciens in Reims (c. 1250-75).<sup>60</sup> In England examples of annular brooches may be seen at Wells Cathedral (c. 1240-50),<sup>61</sup> and on effigy no. 10 at the Temple Church (c. 1250-75).<sup>62</sup> All these examples are much larger and grander than the small brooch from Waterlooville, which may well have

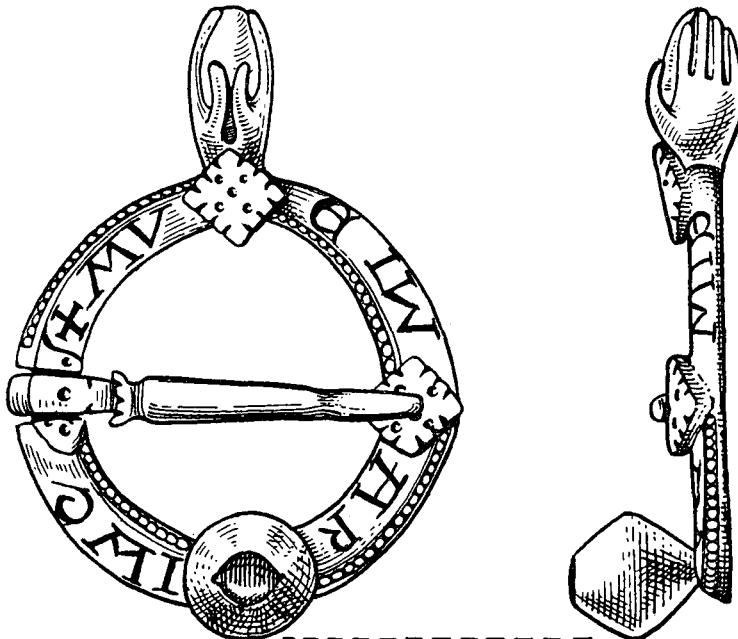


FIG. 68

13th-century gold ring-brooch without provenience, in British Museum (p. 225 f.). Sc. §

been worn by a young woman, and it seems likely that, as in these examples, it was worn at the neck.

A close parallel to the Waterlooville brooch is a small gold annular brooch in the British Museum. This (FIG. 68), acquired in 1849 without provenience, has one collet set with a ruby, and opposite that a rosette from which emerge two hands holding an opal. The point of the pin rests on a diamond-shaped leaf. It is inscribed on the ring with an inscription, + AVE I MARIA G, in Lombardic characters, alternating quarterly on the inside and outside of the ring. Little work has been done on the epigraphy of inscriptions on medieval jewellery, though a comparison of the style of this

<sup>59</sup> London Museum, *Medieval Catalogue* (1967 ed.), pp. 273-5.

<sup>60</sup> J. Evans, *Dress in Medieval France* (Oxford, 1952), pl. 17. Another musician is illustrated on the cover of the *Catalogue of the Council of Europe Exhibition, Gothic Art in Europe*, 1968.

<sup>61</sup> L. Stone, *Sculpture in Medieval England* (London, 1955), pl. 85B.

<sup>62</sup> Royal Comm. Hist. Mon. (England), *London: The City* (1929), pp. 140-1, pl. 186.

inscription with the epigraphy of medieval seals would suggest a date at the beginning of the 13th century.<sup>63</sup> As, however, the style of engraving on jewellery may have been more conservative than that on seals a later date is possible.

Applied rosettes occur quite frequently on annular brooches. A survey of Scottish brooches has produced a number of examples.<sup>64</sup> The silver brooch from Langhope has a rosette of eight equal petals, the two brooches from the hoard of coins and jewellery found at Canonbie (deposited 1296) have eight petals, alternately large and small. The Canonbie brooches provide a close parallel for the pin hinged in the centre of the rosette on the Waterlooville brooch. Four-petalled rosettes occur elsewhere, notably on the pin of an elaborate annular gold brooch in the National Museum at Florence usually dated c. 1260,<sup>65</sup> and on a gold ring in the Norwich Museum.<sup>66</sup>

Callender notes that ring punching is a characteristic feature of the Scottish brooches he discusses, and its occurrence on the Waterlooville brooch provides a further point of comparison with these late 13th-century examples. The ring-brooch found at Middelbie Church (Dumfriesshire) has ring punching on the collar of the pin.<sup>67</sup> It is difficult to know how closely to press parallels such as this in view of the scarcity of jewellery from contemporary English coin-hoards. Callender suggests that the brooches found in Scottish coin-hoards are not typically English and may well have been made in Scotland. The only English hoard containing jewellery of a comparable date is that found in Coventry in 1937, which was probably deposited in the last five years of the 13th century, perhaps c. 1298, and contained two silver ring-brooches.<sup>68</sup> On both the brooches punching occurs on the ring, alternating quarterly from the inner to the outer side. This quarterly alternation is also found on the inscribed gold brooch (FIG. 68). The smaller of the two Coventry brooches has circles on the pin punched in a similar manner to those on the Waterlooville brooch.

Comparison with the brooches in the Coventry hoard makes a late 13th-century date for the Waterlooville brooch probable, though the absence of any jewellery in English coin-hoards either from the earlier 13th century or from the entire 14th century makes any precise dating difficult. The Scottish hoards support the suggestion of a late 13th-century date, though it must be remembered that coin-hoards provide date of deposition rather than manufacture. The comparison with the inscribed brooch might suggest a date earlier in the century, but at present too little is known of the epigraphy of inscriptions on jewellery to rely on this for the purposes of dating.

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#### MEDIEVAL CHURCH CRUETS IN POTTERY (FIG. 69)

The note by J. M. Lewis in this Journal<sup>69</sup> has reminded me of an addition to his list, until now unexplained and dormant among my notes, since the drawing was made in the Lukis Museum, St. Peter Port, Guernsey, over thirty years ago. This miniature jug (FIG. 69, no. 1) was found in digging for the foundations of the present church at Upper Ettington, near Stratford-on-Avon (Warws.), in 1846, and is thus to be associated with an earlier church on the site. The cruet is complete, ht. 9·65 cm. and max. diam. 6·7 cm., and of buff ware with green glaze on the upper part. Round the bulge is an applied frilled band, and the handle is plain and of rod section.

<sup>63</sup> H. S. Kingsford, 'The epigraphy of medieval English seals', *Archaeologia*, LXXIX (1929), 149–78.

<sup>64</sup> J. G. Callender, 'Fourteenth century brooches and ornaments', *Proc. Soc. Antig. Scotland*, LVIII (1923–4), 160–84.

<sup>65</sup> E. Steingräber, *Antique Jewellery* (London, 1957), p. 35, pl. 31.

<sup>66</sup> Catalogue of Norwich Museum (1909), no. 104.

<sup>67</sup> *Op. cit.* in note 64, no. 15, fig. 3, no. 6.

<sup>68</sup> J. D. A. Thompson, *Inventory of British Coin Hoards* (London, 1956), no. 103; *Brit. Mus. Quart.*, xi, (1937), 167, pl. xl ix.

<sup>69</sup> *Med. Archaeol.*, xii (1968), 147.