

Some examples of Medieval Oxidized and Decorated earthenwares occurring in North-Eastern France

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THIS PAPER concludes a programme of research into the medieval earthenwares of the littoral of N. and W. France.¹ (This particular research was done with the aid of a Colt Fund grant.) As in the earlier work, information was obtained by a study of suitable material held in museum collections; in this case located in the NE. of France.

THE MATERIAL presented here illustrates the profound changes that occurred in the design and the techniques applied to medieval vessels in the NE. of France (FIG. 12) as opposed to those found in the areas to the S., owing primarily to pressures brought to bear from the Low Countries. The variety of the wares is considerable for the area in which they were discovered and, in consequence, there is no attempt at a chronological sequence; the examples have been grouped wherever possible into some semblance of order related geographically or by type. The variety of forms and the lack of archaeological evidence makes accurate dating difficult.

Vessels Nos. 1-6 (FIG. 13) (in the collection at the Hôtel de Ville, Cambrai) are of special interest as they do not readily show many of the characteristics of the other wares of north-western France so far published. The nearest known source for unglazed wares is Beauvais, and there both the tendency to make the sagging base pointed (as in Nos. 2, 3 and 4), and also the standard form of strap handle (as in Nos. 1, 2 and 5) are significant features. Both the handle forms and the bases are found in a 13th-century context in Jersey.² However, the distinctive rilling seen on Nos. 2, 3 and 5, and the handle of No. 6, together with the markedly globular form of the vessels, sets them aside from the Norman-Beauvais style of vessel and one must look N. for the influence of such forms. The products of the S. Limburg³ and the Andenne kilns⁴ show clearly that in the northern regions of this geographical area there are found quite commonly vessels with globular

¹ Barton (1963), (1966), (1969), (1974).

² Barton, Excavations in the Middle Ward of Gorey Castle, forthcoming.

³ Bruijn (1966).

⁴ Borremans and Warginaire (1966).

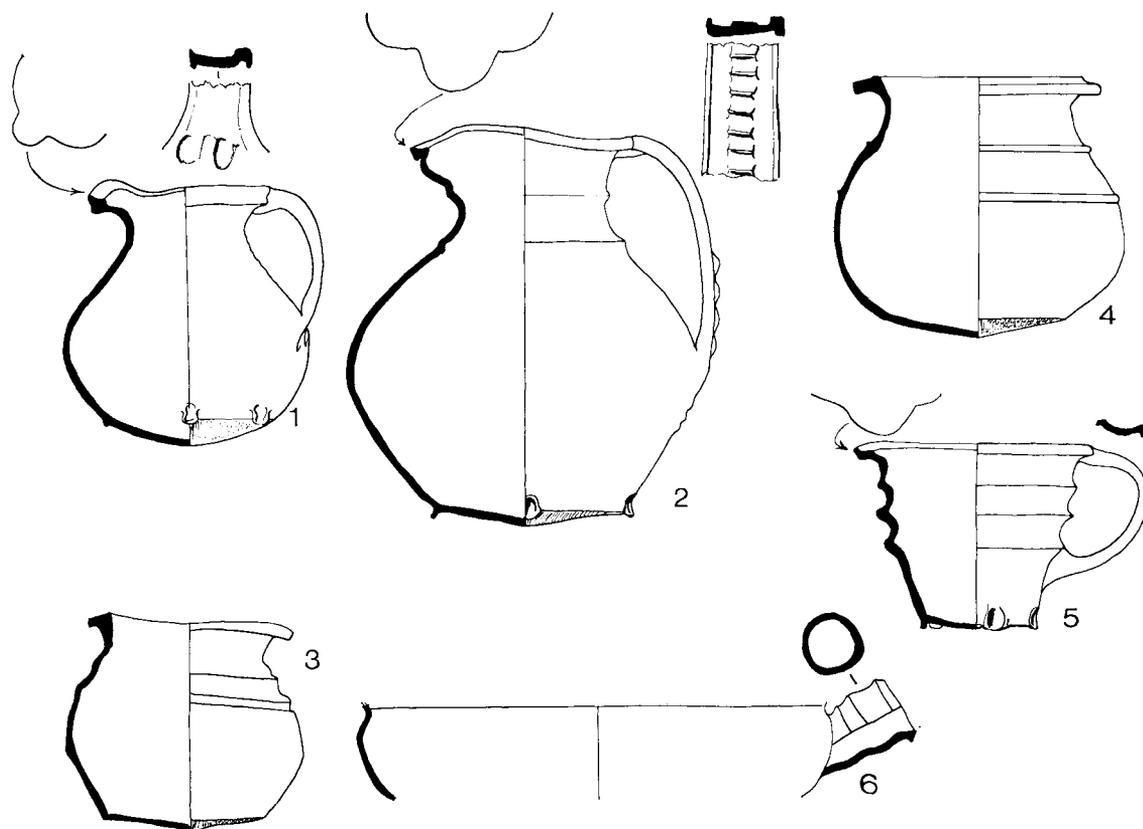


FIG. 13

MIEVEVAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 1-6 (p. 47) Sc. 1:5

they appear in France proper until much later. It is suggested that this group from Cambrai, together with another example (No. 7) (FIG. 14) from Lille, is the product of one source and that it was produced between A.D. 1150 and 1225. Since it shows both the influence of Norman France and of the Low Countries it is important in our understanding of the development of the pottery of this particular region.

The two vessels Nos. 8 and 9 (FIG. 14) are of the same fabric and the same character. No. 8 is a Rouen type and is paralleled by an example from that city⁵ where the high shoulder, flanged footring and pinched-in handle are visible: such features do not occur in Parisian types.⁶ There is no evidence of the source for this particular piece, but it is obviously a ritual vessel similar to many found in Rouen and not commonly found beyond that city, as will be seen below. Trading

⁵ Barton (1966), (a), Fig. 4, No. 27.

⁶ Barton (1966), (b), Fig. 21, No. 7.

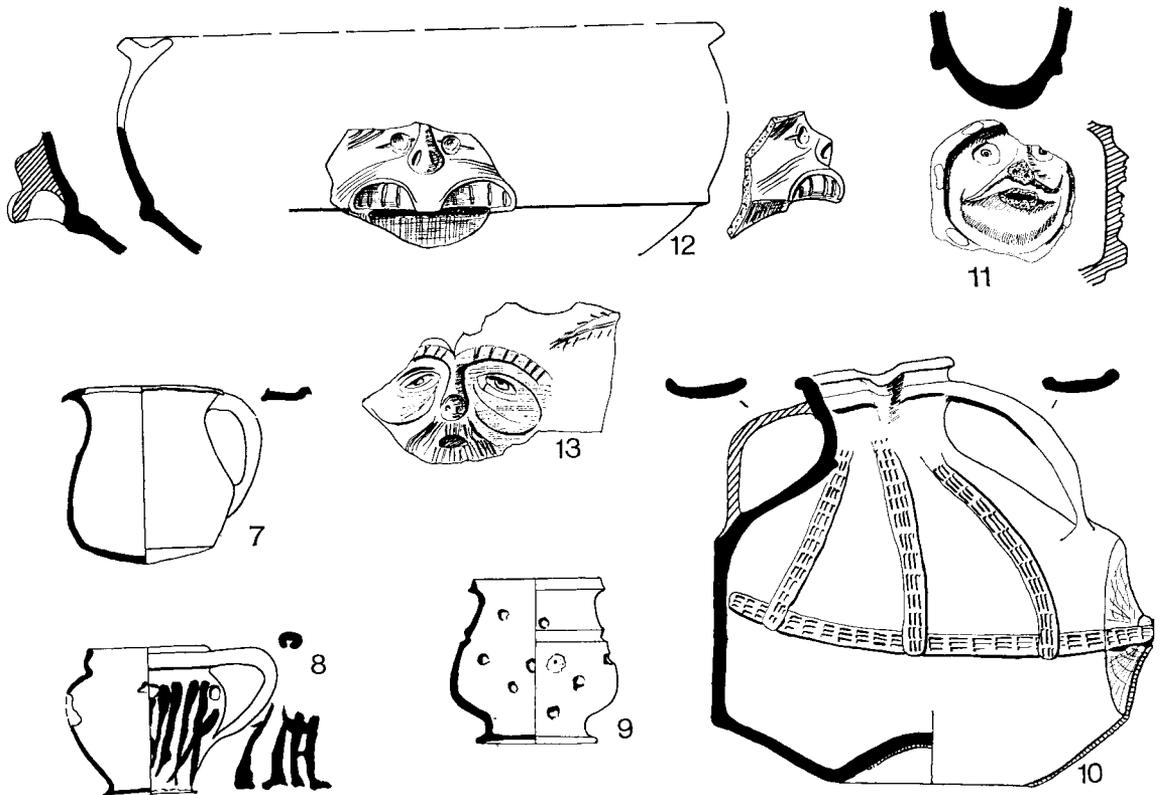


FIG. 14
 MEDIEVAL POTS FROM COLLECTIONS IN NE. FRANCE
 Nos. 7-13 (p. 49) Sc. 1:5

in these vessels was commonplace in the late 13th century, when pieces from Paris travelled to the NE. It is suggested, until more examples are found, that this may be a stray. Vessels such as Nos. 8 and 9 have not yet been given a sound date range, although Leenhardt⁷ has shown that red painted wares go on in the Argentan area up to 1250, and at Beauvais red painting continues on near-stonewares of certainly 13th-century and later dates.

The costrel No. 10 (FIG. 14) is certainly of Norman type as its fine white large rouletted strips indicate. Dr G. C. Dunning⁸ classifies this example as a barrel costrel; he has shown these to be western French in origin and to have had influences on the English examples. This strap-handled example is probably of 13th-century date.

⁷ Leenhardt (1967).

⁸ Dunning (1964).

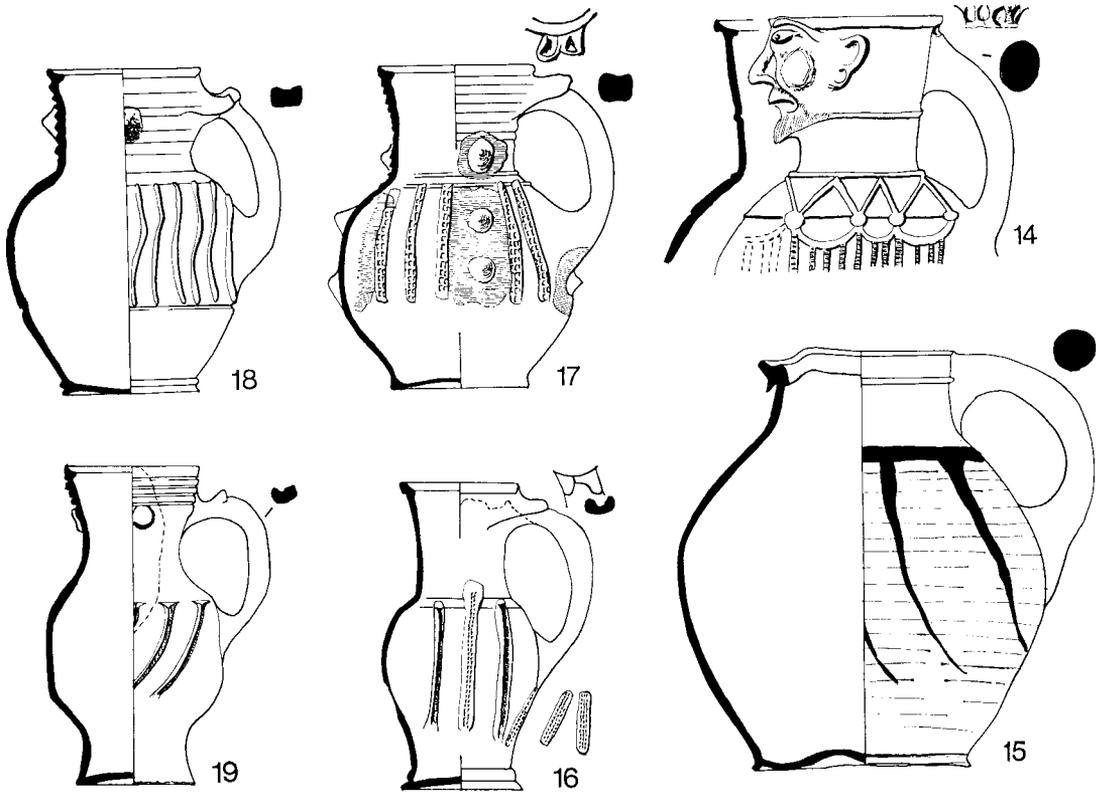


FIG. 15

MIEVEAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 14-19 (p. 51) Sc. 1:5

The grotesque masks Nos. 11, 12 and 13 (FIG. 14) are from three vessels and are of a type hitherto unpublished. Dunning has kindly sent me one of his drawings (No. 12) and tells me: "I saw one in the Gruuthuuse Museum at Bruges, with the section up to the rim; so they are from very large bowls". All that can be said of these examples is that in style and fabric they are made in one place, probably somewhere in Flanders and are probably late medieval in date.

The face-on-front vessel No. 14 (FIG. 15) falls readily into the grouping of vessels of that kind within this area. That it is partially glazed, even though from an area where glazed and unglazed vessels are common, should make it an example earlier in date than those normally met with from Rouen or from Andenne; although there are built up masks on the vessels from that kiln⁹ (No. A47/3/d). The Andenne types are thought to be common from 1225 to 1250. There is so far no evidence for these face decorations before the 13th century and, they are

⁹ Borremans and Warginaire (1966), Fig. 28.

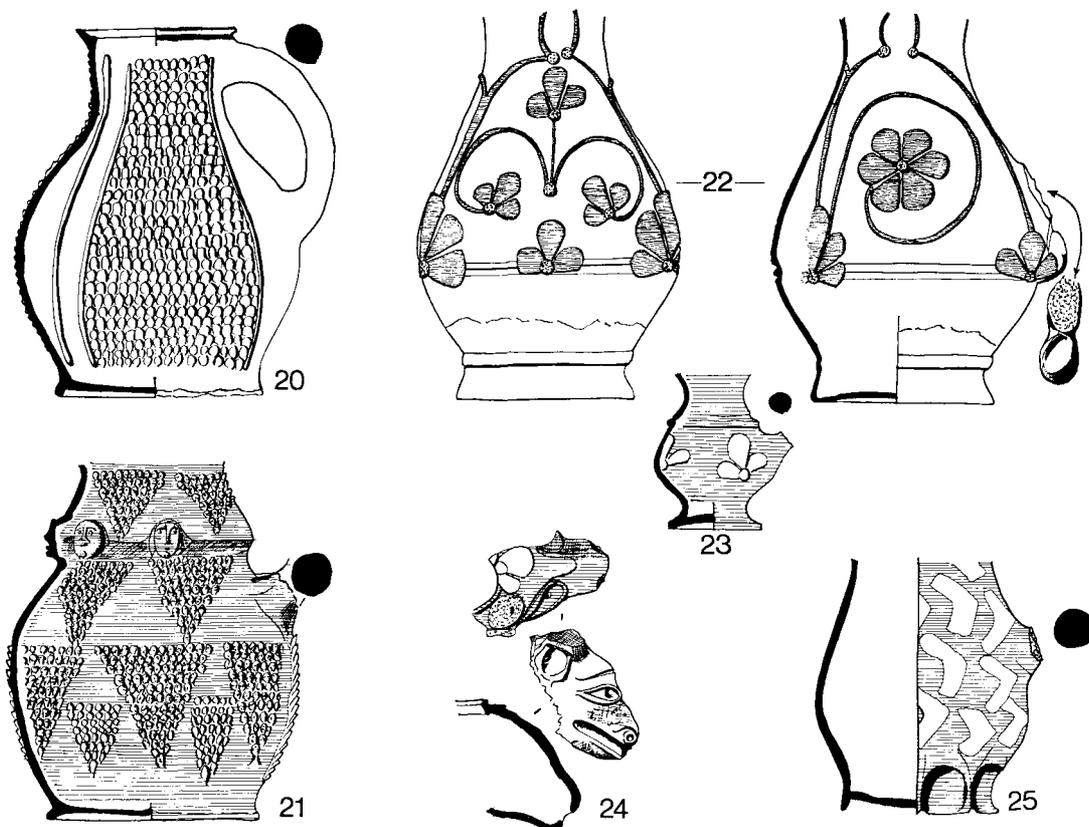


FIG. 16

MIEVEAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 20-25 (p. 53) Sc. 1:5

considered mostly to be a late 13th-century phenomenon. Therefore a mid 13th-century date for this piece should be acceptable.

The large red painted jug No. 15 (FIG. 15) from Abbeville is paralleled exactly in Argentan¹⁰ and should be of early 13th-century date.

The four Parisian vessels Nos. 16-19 (FIG. 15) are marked as from private collections; the first two from the collection of a M. Herbicourt and the second from the *Collection Enlart*. These vessels can be readily paralleled in Paris.¹¹ Such wares were found in large quantities during the construction of the *Metro* during the 1870s and 1880s, and made their way into collections not only in France but also in England, including the Victoria and Albert Museum; it is possible that the examples here came from the Paris *Metro*, although the *Collection Enlart*, located in Boulogne-sur-Mer, is reputed to be local in origin.

¹⁰ Leenhardt (1967), Fig. 15.

¹¹ Barton (1966), (b), Fig. 24 and Nos. 30, 33 and 28.

The two highly decorated jugs Nos. **20** and **21** (FIG. 16) are probably from the Aardenburg kilns, for the fabric and form of these vessels are best paralleled there: the green and yellow colours set in triangles (as No. 21) or bounded by strips (as No. 20) is a commonplace type of decoration in that area. The form of No. 21 is paralleled by a vessel from Aardenburg itself:¹² the face-masks are not paralleled there however. Such pressed-out, stamped decorations are common on wares such as seen in an example from Kalmar in Sweden¹³ and others from Norwich, Hamburg and Husum in Schleswig Holstein.¹⁴ The decorative forms illustrated here, including the face masks, the triangles of yellow and green pellets and the strip bounded pellets, are common to Sweden,¹⁵ where they were manufactured as exact replicas of the principal Aardenburg types.

The vessels Nos. **22–24** are paralleled by Dunning¹⁶ with examples from Dover and another from the Mariakerke, Ostend, while a vessel with similar decoration is published from Dielegem, Belgium,¹⁷ and another from Mechelen (Malines) in the same area.¹⁸ Dunning attributes these vessels with trefoil decorations to Zeeland, drawing parallels from the Vieringermeer; but suggests at the same time that they may originate in Flanders. The example from Dielegem, a village a few miles from Brussels, was found with Aardenburg ware fragments. This vessel is described by the author as coming from Rouen, but the decoration is not of the same form as are the *Marguerites* of the Rouen vessels. Dunning considers that both the Aardenburg and the Zeeland–Flanders types are current at the end of the 13th century and go on into the early 14th century. The vessel No. **25** (FIG. 16), although not readily paralleled, belongs to this group by similarities of form, fabric and firing characteristic.

Small decorated jugs Nos. **23**, **26–38** and **43** (FIGS. 16–18) make a group of types common to the N. of France and the Low Countries; they also occur at Rouen¹⁹ and, as seen above, in Zeeland–Flanders (No. 23). In Andenne they are recorded briefly in periods IIIb and IV (A.D. 1300 to 1400+). Of the examples published from there,²⁰ despite the large number of parallels indicating a common usage, only two vessels are closely comparable to those here: those of Borremans' and Warginiare's plate 8 (which have similar but not exactly the same form of decoration and style) and plate 31. The lamp fillers or pap bottles again are just a type and not a parallel, but are near in style to those discussed above. From Aardenburg²¹ examples are published, the forms of which are similar to those published here, but which do not parallel the decoration in any way. In Limburg²² such vessels occur in the 13th century and seem to go no further in date. Renaud,²³

¹² Trimpe Burger (1962–3), *Afb.* 22 b12. Trimpe Burger (1962–3), *Afb.* 25.

¹³ Barton (1968), pl. 6, no. 58.

¹⁴ Dunning (1968).

¹⁵ Barton (1968), pls. 1, 2, 3.

¹⁶ Dunning (1968).

¹⁷ Matthys (1969).

¹⁸ Vandenberghe (1975), 22, 23.

¹⁹ Barton (1966), (a), Fig. 4, Nos. 22 and 23.

²⁰ Borremans and Warginiare (1966), Figs. 10, 17, 18, 20, 26, 29; pls. 15, 16, 27, 31.

²¹ Trimpe Burger (1962–3), *Afb.* 11, 12, 14, 48, 50a (d8).

²² Bruijn (1966), pls. 33, 34.

²³ Renaud (1958), figs. 2 to 9.

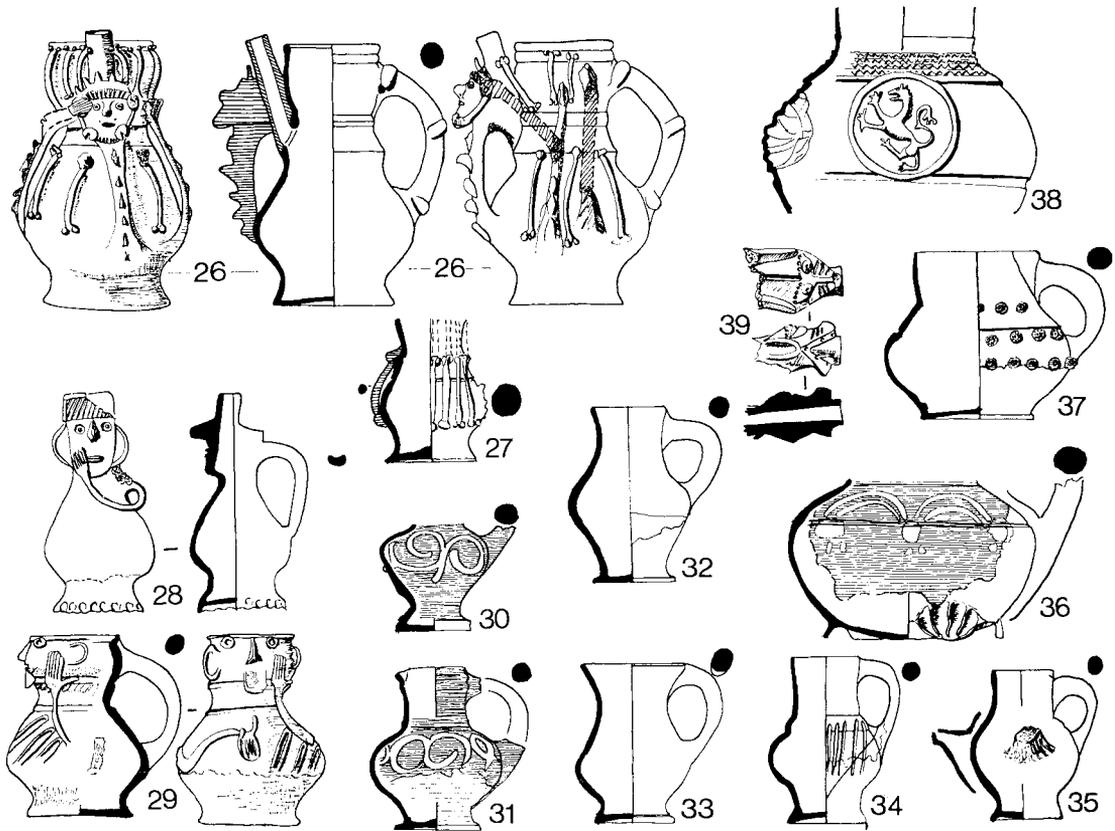


FIG. 17
 MEDIEVAL POTS FROM COLLECTIONS IN NE. FRANCE
 Nos. 26-39 (p. 54) Sc. 1:5

in his paper on the wares from Spangen (Zuid-Holland), illustrates a small jug similar in form to Nos. 36 and 37 and gives them a 14th-century date. Renaud again in 1973 published (*Afb.* 14) three vessels similar to No. 39 here which include a *Marguerite* decoration (these are considered here to be *c.* 1400 in date); and (*Afb.* 44) a group apparently similar to Nos. 30 and 31 here, which he dates to the 17th century. The examples here do not have bars of slip on the neck nor is either glazed all over. Such vessels are neither published from Caen,²⁴ nor Paris;²⁵ neither are they copied in Sweden nor Denmark.²⁶

The vessels Nos. 26 and 27 (FIG. 17) are the remains of two vessels called here 'looped-bar jugs'; the principal characteristics of the decoration being a looped bar with double pellet terminals. This singular form being readily recognizable is

²⁴ Fauverge (1968).

²⁵ Barton (1966), (b).

²⁶ Barton (1968).

not published in either French, Belgian or Dutch sources. The use of an all over copper green glaze on a grey sandy fabric places these vessels well within the range of Low Country types. The face-on-front decoration confirms this geographical probability. The two small face jugs Nos. 28 and 29 (FIG. 17) although having different characteristics shown in the drawing are in fact the product of one area, as is shown by the fabric and the method of firing. Close examination also suggests they are by the same hand. The oxidized red fabric, the use of white slip and of copper colouring suggest a 'Dutch' origin, say from Aardenburg; but there are few direct parallels although we know zoomorphic decoration was used there (Trimpe Burger's *Afb.* 22 b, 12) and that the eyes found on these figures are always made of pierced lumps, and the hands of slashed lumps.

The two jugs Nos. 30 and 31 (FIG. 17), have been dated by Renaud to the 17th century. It is difficult to accept this date as the form of the vessels is too readily paralleled here by Nos. 23, 27, 29, 32 and 43 and by those others discussed above from Andenne and the Limburg provinces. The use of trailed scrolls of slip under a lead glaze, partially or completely covering the vessel is a commonplace, and the use of white slip decoration is equally common in the middle ages in this particular area. The two pieces Nos. 32 and 33 (FIG. 17) offer no indication of their date range except that they do fall within the brackets discussed above. It is probable that the two pieces Nos. 34 and 35 (FIG. 17) are alike, the fabric and other treatments being similar in character. Nos. 36 and 37 (FIG. 17) are vessels which are not paralleled in any publication available to the writer. The feet of No. 36 put it into the late medieval period and the form of No. 37 suggests a similar date range. Nos. 38 and 39 (FIG. 17) are from one source as is attested by the fabric and glaze colour. These may be Aardenburg products as this is the only place so far recorded as producing decorations by pressing into large moulds (see FIG. 16, nos. 21, 22); the nicked rouletting on the shoulders also fits the description for these wares. A medieval date is suggested for these two items.

Of vessels Nos. 40-44 (FIG. 18), three come from Laon and two from St-Omer, the latter being the gift of the generous M. Herbicourt. No. 43 is slightly different from the others with its trefoil spout and rod handle, but all these vessels illustrate a regional style of unique quality. Nos. 40-42 come nearest in style to the large, red, painted examples in Paris²⁷ with the exception that the Paris examples have a stop at the base of the handle. Close enough is the parallel, however, to warrant serious consideration of comparable dating for this group: we should put it into the late 12th and the 13th centuries. The treatment of Nos. 45 and 46 (FIG. 18) bring them together in style. The form of the treatment of No. 45 copy Siegburg types of 15th-century date.

The nearest parallels to No. 47 (FIG. 18) are the angular jugs as shown in the frontispiece of the Limburg Report²⁸ which is given a mid 13th-century date, although the vessel illustrated here, being oxidized, is a more sophisticated type and therefore liable to be late medieval if not early post-medieval in date.

²⁷ Barton (1966), (b).

²⁸ Bruijn (1966), Fig. 21, Nos. 2, 3, 6, 7, 8, and the unpainted example, No. 9.

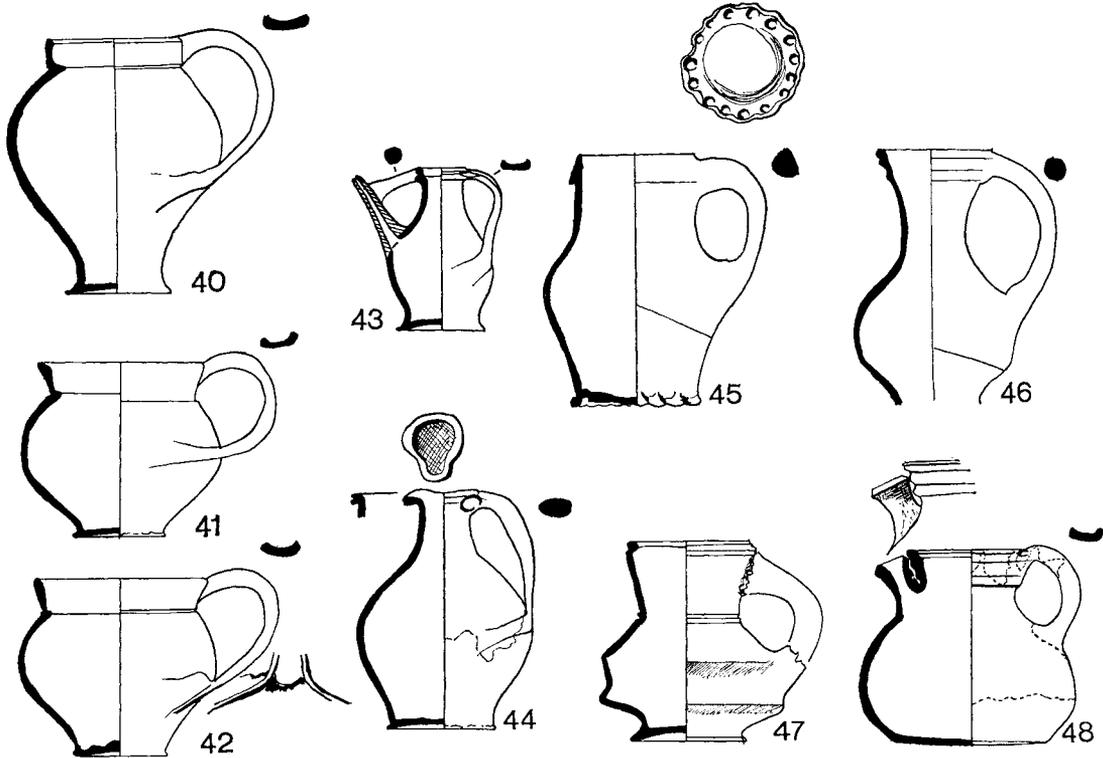


FIG. 18

MIEVEAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 40-48 (p. 55) Sc. 1:5

No. 48 (FIG. 18) is hard to place; if the scale shown by Bruijn is correct then close tubular spouted vessels of this nature occur in Limburg no later than the middle of the 13th century. Such vessels are not paralleled at Andenne. This piece appears to fit into the mid 13th-century date range.

Nos. 49-55 (FIG. 19) are oxidized versions of northern French blackwares²⁹ and can be paralleled in rim, handle and body form with those vessels. Of note in this assemblage are the two vessels Nos. 51 and 52, from Abbeville and Lille respectively, with the central groove also paralleled in the blackwares³⁰ The vessels Nos. 54 and 55 are copies of early German stonewares.³¹ No. 55 is a copy of Siegburg type VI.³² Both these vessels have an indented fastening at the base of the handle, as seen in No. 57 which is much more pronounced than the others. The vessels fit well into the forms of Nos. 51 and 52 although the handle is pulled and not rod shaped.

²⁹ Barton (1974). The term 'blackwares' was used by the writer to distinguish them from other unglazed reduced wares; the term used in Belgium and The Netherlands is 'grey wares' (*grijze ceramiek*). The colour ranges from grey to black.

³⁰ Barton (1974), Fig. 3, No. 9.

³¹ Reineking Von Bock (1971).

³² Beckman (1974).

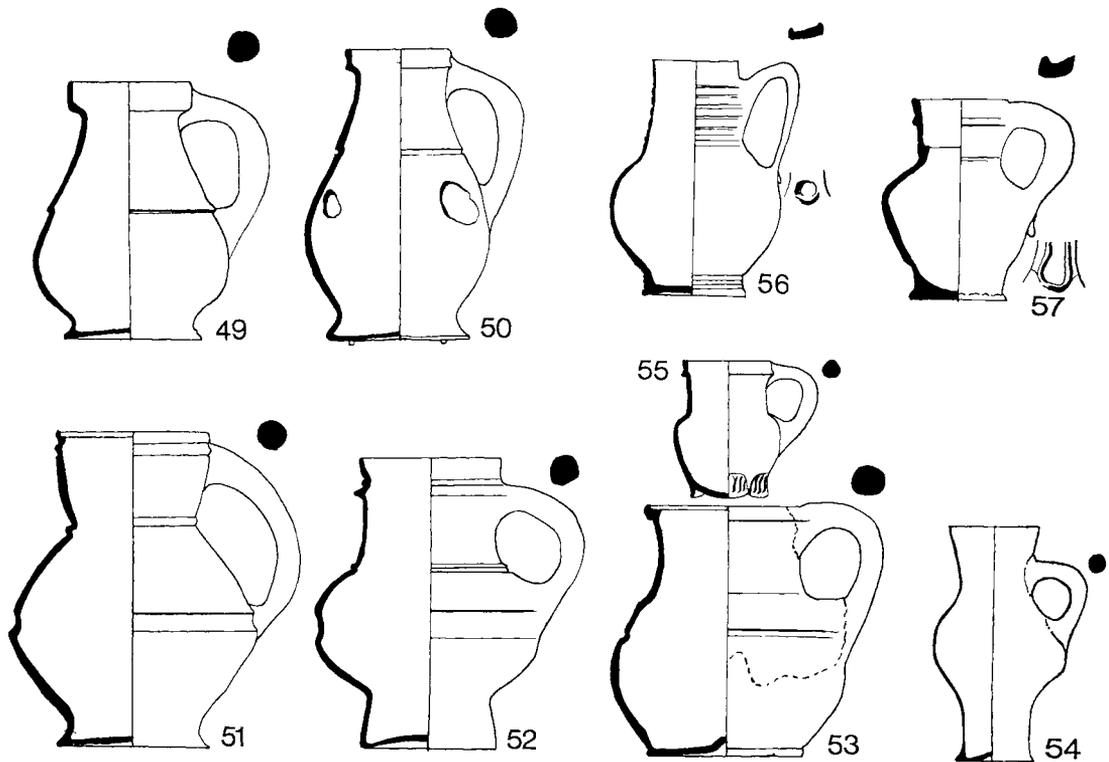


FIG. 19

MIEVEVAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 49-57 (p. 56) Sc. 1:5

No. 56 (FIG. 19), although of different form from the rest and with an odd handle section, is fastened at the base with a thumb press. It is oxidized and has a dull green bib glaze. No. 58 (FIG. 20) is also a bib glazed vessel and is similar to No. 17 in the blackware series,³³ as is the pedestal jug No. 59 (FIG. 20).³⁴ The neck rilling as seen on this particular vessel is also very common in the blackwares. It is the bib glaze that connects these vessels as most have this decoration. This characteristic, the similarity with the blackwares, and the copies of German stonewares, put these vessels into the date range 1350 to 1450, and possibly continuing beyond that terminal date.

Nos. 60 and 61 (FIG. 20) are in the same fabric as one another; they are unglazed and yet are not early vessels, for body rilling as on 61 is not common until influenced by the Siegburg forms (cf. No. 65): as we have seen unglazed wares are common in the late medieval period in this region. Nos. 62 and 63 (FIG. 20) are again in the same fabric as one another — although number 62 has been slipped

³³ Barton (1974).³⁴ Barton (1974), No. 15.

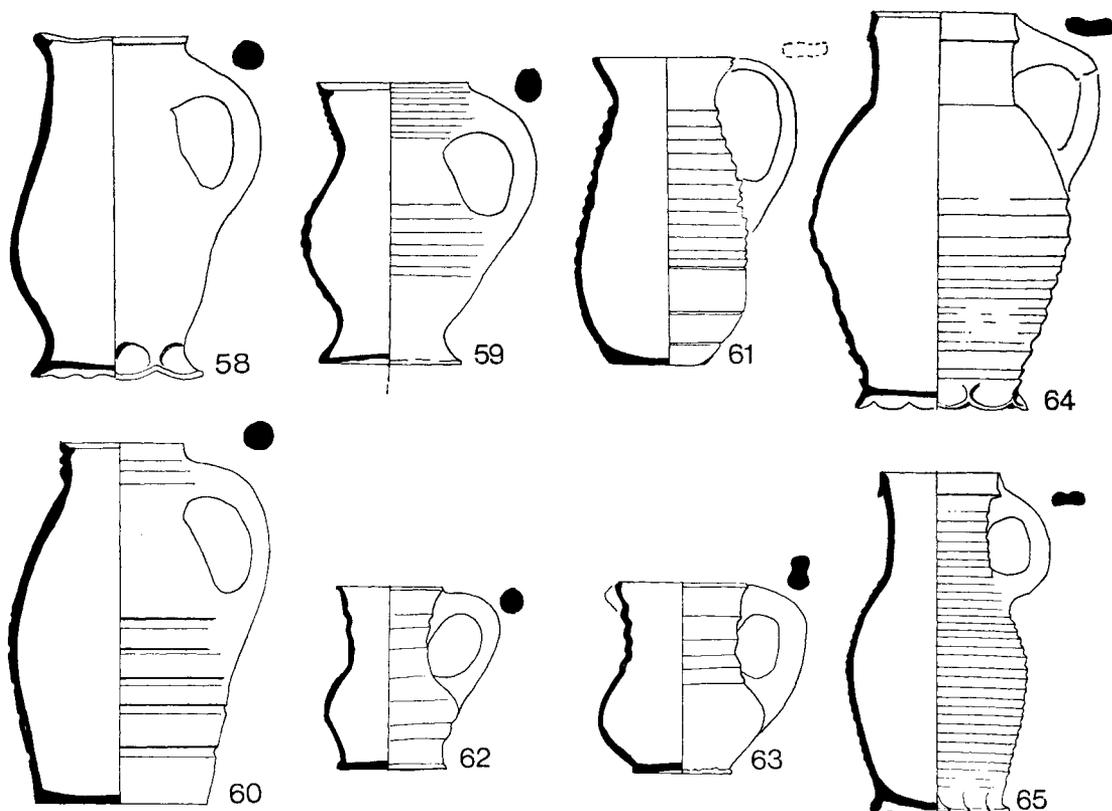


FIG. 20

MEDIÆVAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 58-65 (p. 57) Sc. 1:5

white and has a yellow glaze — but they could both be of medieval date. No. 64 (FIG. 20) is an absolute copy of Siegburg wares, of which No. 65 (FIG. 20) is a true example; but No. 64 has a bright green glaze all over.

The vessels following are all cooking pots of one sort or another. No. 66 (FIG. 21), an unglazed piece, is similar in most respects to the blackware examples.³⁵ The stick marks and runs of glaze show that this vessel has been stacked with glazed vessels. No. 67 (FIG. 21) is in the same fabric and could come from the same source. It too has been in the kiln in association with glazed material. The dating of both these examples³⁶ is given as late medieval, i.e. 14th and 15th-century.

The same date range is given for the four pieces, Nos. 68-71 (FIG. 22). These vessels all have rod-feet and high angular handles and all are glazed. They are

³⁵ Barton (1974), Fig. 5, No. 23.

³⁶ Barton (1974); Trimpe Burger (1974), *Afb.* 16; Bruijn (1966), 55.

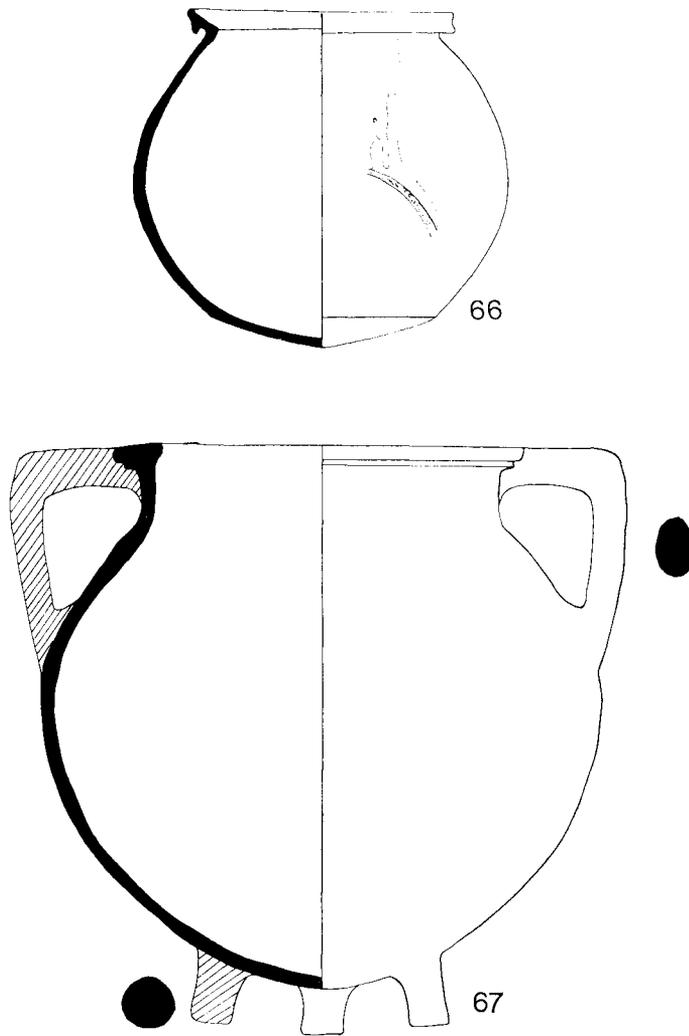


FIG. 21

MIEVIAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 66-67 (p. 58) Sc. 1:5

most readily paralleled in the publications mentioned above. No. 71 is exactly paralleled by Renaud.³⁷ He describes them as having three lobed feet and he dates them to about A.D. 1400. The two vessels, Nos. 70 and 71, are certainly from the same source and probably by the same hand.

The vessels Nos. 72-76 (FIG. 23) are a varied lot, distinguished principally by the shape of the feet. No. 72 is a single-handled bowl decorated in the same

³⁷ Renaud (1973), *Afb.* 15.

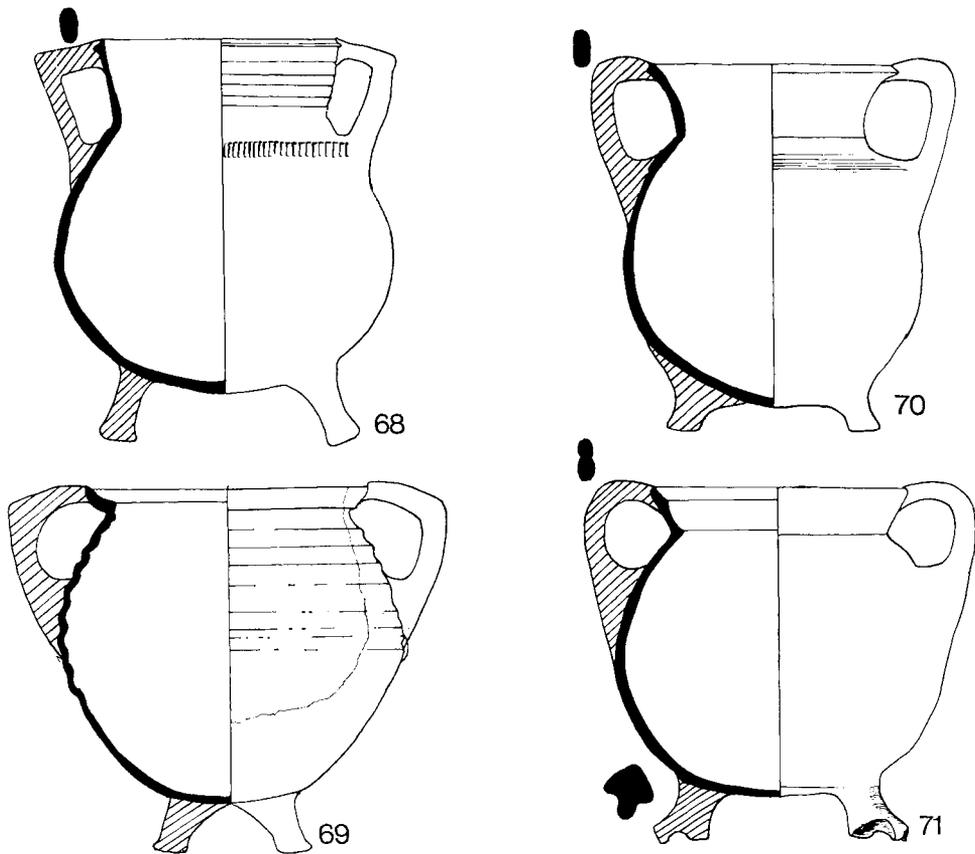


FIG. 22

MIEVEAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 68-71 (p. 58) Sc. 1:5

fashion as No. 36. The strap handle is unique amongst these groups and the pattern cannot be paralleled amongst published examples. No. 73 (FIG. 23) is linked in fabric and decorative style with the two small vessels Nos. 32 and 33. No. 74 (FIG. 23) has a double-thumbed projection, an unusual feature for these collections. Double thumbing is seen on a vessel from Amsterdam³⁸ where the parallels are dated to the 14th century and the type considered to originate from Utrecht. This example is glazed, whereas No. 74 is not.

The narrow-based, three-footed piece No. 75 (FIG. 23) has markedly shaped angled handles which are equally difficult to parallel. The ovoid base occurs on a vessel, published by Renaud,³⁹ which bears the date 1663, and there is another with a clustered tripod, published by Vandenberghe⁴⁰ who considers such vessels

³⁸ Altena and Sarfatij (1969), Fig. 76.

³⁹ Renaud (1973).

⁴⁰ Vandenberghe (1974).

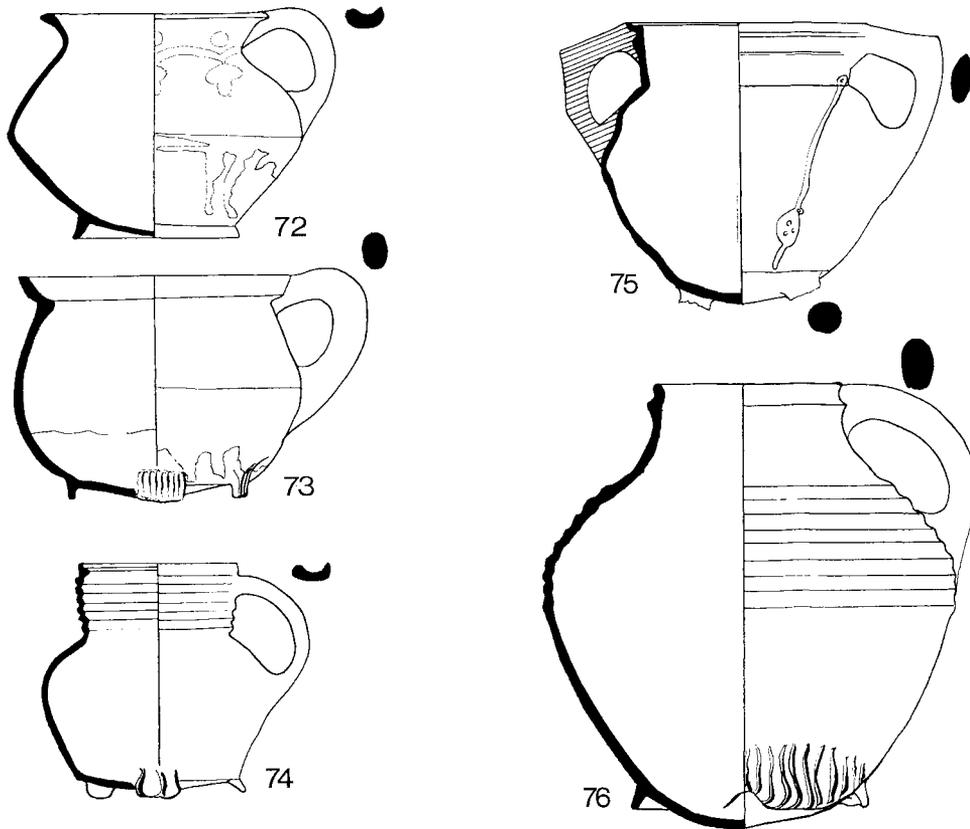


FIG. 23

MIEVEAL POTS FROM COLLECTIONS IN NE. FRANCE

Nos. 72-76 (p. 59) Sc. 1:5

to date from the late 16th century and into the first half of the 17th. But this example is wholly unglazed, having only a trickle from contact with a glazed vessel in the kiln. Its fabric is remarkably similar to the fabric of the glazed earthenwares of Paris. The incidence of unglazed vessels in this particular region points principally to the late medieval and early post-medieval period, while amongst the material published from the 17th century in the Low Countries the majority is always very well glazed. This piece may well be of an early post-medieval period. No. **76** (FIG. 23) is probably of this period as well.

The salt No. **77** (FIG. 24) features a jousting scene, a common decoration of the late middle ages in France. There is an example very similar to this on a frieze painted in the Tower of Ferrande, Pernes (Vaucluse), where it is dated to the end of the 13th century by Gelis.⁴¹ Knights in such dress and in similar

⁴¹ Gelis (1895), Fig. 5 bis.

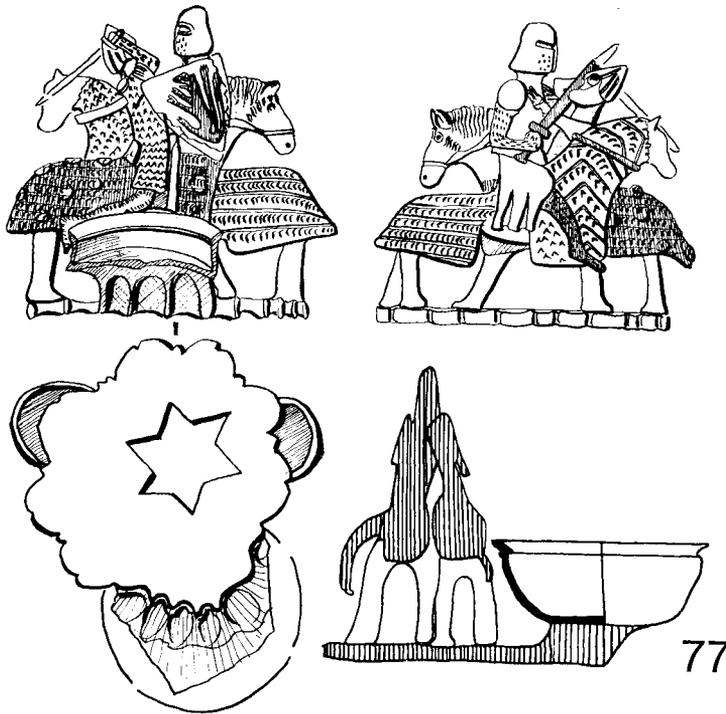


FIG. 24

SALT FROM LILLE, PALAIS DES BEAUX ARTS

No. 77 (p. 61) Sc. 1:3

postures occur on seals as shown by Blair⁴² in a range dating from 1146 to 1382, after which date the decorative form changes radically. The shield is of 'heater' shape which does not appear before the end of the 13th century, continuing after that for another two centuries. Such shields are common on 14th-century effigies, seals and on heraldic pavements as at Chertsey (1270-90).⁴³ A joust also occurs on a Medieval pottery vessel from Rye, Sussex.⁴⁴ Fine quality statuettes are known from part of a knight kept in the Bijloke Museum, Ghent.⁴⁵ Verhaeghe comments on these and draws on the records of the town of Ghent which shows that such statuettes were bought in the year 1323-26. The piece illustrated and described is of as high a quality as the salt No. 77 and, although larger and for a different purpose, this suggests that, if it were common to make such fine quality material in that region, then the manufacture of such a salt would not be unusual. The date range offered by Verhaeghe would be very acceptable for this particular piece. Statuettes are also known from: Ghent, Bruges, Ypres, Tournai, Raches, and St Margriete.

⁴² Hunter Blair (1943).

⁴³ Eames (1968).

⁴⁴ Barton (1972), Rye 1b.

⁴⁵ Van Doorselaer and Verhaeghe (1974), 69.

CONCLUSIONS

This disparate group of vessels does have in it strong indications of the source of influence on the wares: it is always from the N. There is a marked and radical change between the wares N. of Beauvais and those S. of that region (FIG. 12). S. of Beauvais the wares are derived from devolved Carolingian wares with red-painted decoration, which appears to become an all-over red slip under glaze, then develops into the fine glazed earthenwares of the Caen-Rouen-Paris style. Whereas almost immediately N. of Beauvais (FIG. 12) there is an area with a wide variety of forms and individual development common not only to the Low Countries in general, but also to the whole English medieval ceramic culture. There appear sagging-based jugs with thumbled foot rings, and a variety of handle forms and shapes, together with glazing, non-glazing, slips and other decorative media uncommon S. of that line (FIG. 12). Although it seems that it is not until the area near Lille is reached that decoration and glaze becomes common, for, immediately to the S., the region that lies between Beauvais and Lille is filled with blue-grey wares, reduced blackwares, and oxidized unglazed examples of both kinds.

A centre of earthenware production existed and developed in the Low Countries and SE. England; to form a very closely linked partnership. In England there were no restrictions on development, but in the Low Countries potters were bounded by stoneware producers to the N. and E., and to the S. by more stoneware and a lingering red-painted ware tradition. The source of influence is defined and can be seen to be well maintained into the post-medieval period. As yet, however, the boundaries are not clear, for research into kilns and their products has still to be completed. In the area of Flanders there appear to be numerous potteries serving the principal towns, but the area from the N. of Beauvais, through Flanders, and even beyond that shown on the map (FIG. 12) should be considered as the ceramic province.

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DESCRIPTION OF THE ILLUSTRATED MATERIAL

- 1-6. Cambrai (Hôtel de Ville, no numbers). All unglazed, in hard dull fabric, medium quality sand tempering. Fabric firing buff to red in colour. Rim shape on Nos. 1, 2 and 5 is the same; 'trefoil' pinched, wide, pouring spout on these three pieces is also identical, as is handle section. Deep rilling on neck of No. 2 occurs also in Nos. 3 and 5 and on little handle on No. 6. No. 4, although in all other aspects similar to other vessels, is crisper and has little of coarse finish of others. Only curiously pointed base points to same hand.
7. Lille (Palais des Beaux Arts, No. 2024). Unglazed, hard grey sandy ware, rough in texture and shape. Strap handle, roughly similar type of vessel to Nos. 1-6. Same fabric, colour and circular pointed base.
8. Lille (Palais des Beaux Arts, No. 2033). Hard fine buff sandy fabric. Trailed red paint is as bright as fresh blood; body has yellow sheen. Bottom end shows marked contact with a lead-glazed vessel during firing.
9. Cambrai (Hôtel de Ville, no number). In coarse fabric similar to the painted wares, grey in colour with yellow tinge. One large spot of bright green glaze occurs on middle side of pot, it appears to have been ritually pierced before firing.
10. St-Omer (Musée archéologique, No. 6279, M. Herbicourt). Strap-handled, large, mounted, barrel costrel for carrying and pouring water. In hard grey smooth fabric with distinctly soapy texture, totally unlike fabric of any other piece at St-Omer. Strap handles wide and dished in section; vessel strengthened by addition of applied strips around neck and horizontal centre, from teat end and under body, and radiating down sides; all but neck strip decorated with heavy and coarse rouletting. Rim has pulled spout. Four spots of glaze on tops of handles. M. Herbicourt was a collector of Parisian and Rouenaise medieval pottery; white smooth fabric of this vessel suggest Normandy source, rather than further N.
11. St-Omer (Musée archéologique, no number). Grotesque mask bowl. Coarse brick red fabric. White slip pellets around face, white slip for eyes. Mouth and nose so damaged as to suggest something has been removed from them. The whole built up on a plaque being flat vertical in section and semi-circular in horizontal section.
12. Boulogne (Musée municipal, no number). After a drawing by G. C. Dunning. Fragment of grotesque mask in coarse earthenware with green glaze. Interpreted by Dunning as coming from side of bowl.
13. Ontario, Canada (Royal Museum, No. 928-17-13). "Found in London" according to London dealer who sold the piece in 1933. In heavy coarse fabric with moulded face mask. Form of vessel is not known. In every respect similar to Nos. 11 and 12.
14. Lille (Palais des Beaux Arts, no number). Found in the cell of the *Abbé Depslange — Touquères-le-sens*. In sandy buff to red coloured fabric. Sparse orange to red coloured glaze. Face is built on to vessel, not pushed out. Body decorated with pendant triangles joined by marked (or inscribed ?) loops from which descend thin strips; latter rouletted. Handle, which wide rod, sectioned (and may be hollow), is fitted to hand with four deep finger impressions. Not paralleled by any other wares seen in the collections.

15. Abbeville (Musée d'Abbeville, no number). Unprovenanced. Hard sandy grey fabric, without glaze. The decoration comprises of a darkened painted slip band and the collar from which descend 9 stripes. The outside is marked with throwing lines. The lip is pulled, the handle solid rod section. The base was dented.
16. St-Omer (Musée archéologique, No. 6028, gift of M. Herbicourt, 1894). Parisian jug. Hard yellow to orange fabric with 95% cover in speckled yellow and green glaze. Decorated with applied strips alternately rouletted. Upper handle fastening lumps pushed together.
17. St-Omer (Musée municipale, No. 6027, gift of M. Herbicourt, 1894). Parisian jug. Hard sandy buff to grey fabric covered with dull yellow glaze, decorated with pellets of red slip covered with pellets and strips of body colour over them; strips rouletted. Upper lumps are indented.
18. Boulogne (Musée municipale, No. 10643, Collection Enlart). Jug. Orange to yellow sandy fabric, all over dark green glaze, decorated with pelleted strips in body colour.
19. Boulogne (Musée municipale, No. 10642, Collection Enlart). Jug. Hard orange colour, sandy fabric. Bib glazed in a pale speckled brown colour, over decoration of applied discs and strips.
20. Lille (Palais des Beaux Arts, no number). Dutch jug. Dark grey sandy fabric, heavily reduced. Very dark green all over. Decoration in three panels divided by applied strip. Handle of solid rod section. This piece was covered with soil which probably indicates a local find.
21. Lille (Palais des Beaux, no number). Dutch jug. Very hard brick red fabric, clear yellow glaze. Decorated with applied pellets in green and white slip repeated around vessel. On shoulder series of faces pushed into mould, under handles is slip 4 pellets wide and white in colour, handle is rod sectioned.
22. Lille (Palais des Beaux Arts, No. 1884, XXXII/44, No. 24). Dutch jug. Hard brick red sandy fabric washed outside with red slip. Decoration in form of 'florets' and applied strips, in very thick dark red slip. Centres of florets embellished with white slip pellets with copper green wash over. Wares are fired slightly reduced, going pale yellowish green colour. Handle has solid rod section, and underneath this handle is applied indented lump.
23. Lille (Palais de Beaux Arts, no number). Dutch jug. Hard brick red fabric glazed brown. Three sets of yellow flowers.
24. Lille (Palais des Beaux Arts, no number). Aquamanile. Hard brick red fabric, moulded by hand, applied floret in white slip. Head and horns and ears now broken. Top of head has an opening and mouth is pierced for spout. Whole covered with brown glaze.
25. Lille (Palais des Beaux Arts, no number). Dutch jug. Hard brick red fabric, decorated with brushed-on white slip under orange to red glaze. Solid rod sectioned handle. Tooling is thumb-pressed deeply and regularly all round base.
26. Abbeville (Musée d'Abbeville, No. 1967). 'Looped bar jug.' Hard grey very sandy fabric. All over green glaze both outside and in. All decoration is body colour. Vessel is rod-handled jug with added tubular spout; to this has been applied bearded face wearing crown. This face and the spouted one are supported by free standing strips, which are themselves decorated with applied pieces. Around body and neck are applied standing rods selves double pellets top and bottom; many of these missing and damaged.
27. Lille (Palais des Beaux Arts, no number). 'Looped bar jug.' Hard sandy grey fabric. All over copper-green glaze. Solid rod handle? Two rows of free standing rod with pellet terminals.
28. London (British Muscum, No. B81). Small figure jug. Soft red fabric, white slipped over body but not face and arm. Eyes and head are white; handle is pulled rod. Vessel has foot ring and careful finger tipping. Whole is glazed copper green over white slip, and lead brown on unslipped portions. Back of spout cut away. There is only one 'arm' on this figure, and scar of another missing feature.
29. Abbeville (Musée municipale, no number). From R. Seine near Troube. Very damaged by rolling and water action. Small figure jug. Soft red fabric. Applied decoration; arms, face and slashed stops all in white slip; rest brown under a lead glaze.
30. Lille (Palais des Beaux Arts, no number).
31. (Rue Secaran 1894). Trailed slip scroll jugs. Both in coarse sandy brick red fabric, dark brown glaze, yellow trailed (white) slip scroll.
32. Lille (Palais des Beaux Art, no number).

33. Lille (Palais des Beaux Arts, no number). Trailed (?) slip scroll jugs. Both in red sandy fabric. No. 32 thin white slip all over. No. 33 slipped halfway down. White slip sprinkled with copper before glazing. Whole glazed all over, showing brown where vessel not slipped and green elsewhere. Solid rod handles.
34. Lille (Palais des Beaux Arts, No. 3520). Very hard brick red fabric with white slip over. Vertical slashes through slip around girth. Glazed to lower girth in clear glaze giving yellow and brown effect.
35. Lille (Palais des Beaux Art, no number). Lamp filler or feeding jug. Very hard brick red fabric with all over brown glaze.
36. Palais des Beaux Arts, no number). Very hard brick red fabric trailed slip design of arcades and dots with bib glaze brushed over front of vessel only. Solid rod handle. Four segmented pull feet.
37. Lille (Palais des Beaux Arts, No. 1890 XXIVE/7, No. 31). Jug in very hard brick red fabric. Partially glazed down to waist band and across front, over thin white slip. Decorated with applied pellets in two rows of red slip and one row of green, all with yellow glaze. Solid rod handle with applied pieces.
38. St-Omer (Musée archéologique, No. 7986, gift of M. Garey, 1911). Fragment from jug, very hard and very coarse, reduced inside, red to grey coloured fabric decorated on shoulder with v-shaped rouletting. Heavy relief badge (probably three to vessel) pressed from inside into mould. This has been washed with thin, white slip with copper added, giving green and yellow patchy glaze. (See No. 35 for fabric comparisons.)
39. St-Omer (Musée archéologique, No. 7956, gift of M. Garey). Aquamanile or tubular spouted pitcher. Hard brick-red coarse fabric in every respect as No. 38. Covered with patchy coarse yellow and green glaze.
40. Laon (Musée municipale, no number). Found in Laon. Splayed handle vessel. Hard red fabric with coarse sandy fill. Bib glaze in copper green. Handles very distinctive, being shallow dished pulled type and fastened by wiping off base fitting sharply to each side.
- 41, 42. St-Omer (Musée archéologique, No. 6029, gift of M. Herbicourt). Two cups in hard sandy buff to red fabric. Bib glazed, clear glaze giving brown colour.
43. Laon (Musée municipale, no number). Found in Nouvillon à Cattillion. Lamp filler in bright red fabric covered with bright green copper glaze.
44. Laon (Musée municipale, No. 0796). Found in Laon. Hard smooth light grey fabric. Copper green glaze over 50% of vessel. Trefoil spout and solid rod handle.
- 45, 46. Lille (Palais des Beaux Arts, no numbers). Hard pink to grey fabric, very smooth texture. Dipped in thick white copper-enriched slip to distinct line, then covered with clear glaze to give in No. 45 dark green finish and in No. 46 patchy green and yellow finish.
47. St-Omer (Musée archéologique, no number). Hard brick red fabric covered with white slip except rod sectioned handle, then covered with mottled green and yellow glaze.
48. St-Omer (Musée archéologique, No. 3128). Found under transept of church of St-Bertin in 1844. Very hard sandy red coloured fabric. White slipped except for handle. Patchy yellow and brown glaze. Thrown tubular spout.
49. Cambrai (Hôtel de Ville, no number). Hard smooth bright red fabric. Full dark green bib glaze.
50. Cambrai (Hôtel de Ville, no number). Hard grey sandy fabric with reduced interior. Bright green bubbles of glaze on oxidized exterior. Ritually pierced. A second, badly dunted in places and stuck on the base.
51. Abbeville (Musée d'Abbeville, No. 814). Found in Rue Mancour. Heavily tempered with sand fired to dirty buff colour. Solid rod handle covered 50% with very thin green glaze. There is another similar vessel from the same find spot.
52. Lille (Palais des Beaux Arts, no number). Found at Etaples. Hard coarse buff coloured sandy fabric. Poor quality green bib glaze.
53. St-Omer (Musée archéologique, no number). Hard brick red fabric. Brown bib glaze. Strap handle, with indented fastening.
54. St-Omer (Musée archéologique, No. 7249, gift of le Marquis de Pouchet, 1905). Hard very sandy buff fabric. Dark green bib glaze. Strap handle with basal indented fastening as No. 53.
55. Tourcoing (Musée municipale, no number). Hard smooth buff fabric with bib glaze grossly over fired to black and spotty brown colour.
56. Lille (Palais des Beaux Arts, no number). Hard brick red fabric with dark and dull green bib glaze. Rod handle.

57. Lille (Palais des Beaux Arts, no number). Hard very smooth grey fabric. Dark brown very bright small bib glaze. Rod handle.
58. St-Omer (Musée archéologique, No. 4710). Found "Sur l'emplacement de l'église d'Aubre, 1871". Very coarse hard sandy fabric thin brown bib glaze. Solid rod handle.
59. St-Omer (Musée archéologique, No. 3774). Found at Eperlecques, 1867. Very hard buff grey sandy fabric. No glaze.
60. St-Omer (Musée archéologique, No. 805(3)2, gift of M. Bartel).
61. St-Omer (Musée archéologique, No. 'D').
Both in the same soft buff smooth fine sandy fabric. No glaze.
62. Amiens (MartINVAL-en-Amiens). Hard sandy brick red to grey fabric. White slipped. Patchy yellow to green glaze.
63. Amiens (Musée de Picardie, no number). Hard sandy brick red to grey fabric. Unglazed, but in all other respects similar to No. 62.
64. Lille (Collection of M. Debersée). Found in Saint-Sauveur, 1964. Very hard ware with coarse sandy temper. Fabric buff coloured. Covered with fine bright copper-green glaze. Rectangular solid handle.
65. Boulogne (Musée municipale, No. 10646, Collection Enlart). Standard Siegburg brown stoneware for comparison with No. 64.
66. Lille (Palais des Beaux Arts, no number). Plain cooking pot. Hard sandy buff coloured, fired, oxidized. Not glazed but fired in kiln with glazed piece which has stuck and left a rim of glaze.
67. St-Omer (Musée archéologique, No. 6503). Rod footed cooking pot. Very hard buff sandy fabric. Some very small spots of yellow glaze, drips from some other vessel in the kiln.
68. Abbeville (Musée d'Abbeville, no number). Very hard reduced grey smooth fabric glazed inside and outside. Decorated with rouletting around shoulder. Light brown glaze.
69. Lille (Collection M. Debersée). Found in Saint-Sauveur, 1964. Hard red smooth fabric. Bib glazed on each side of vessel in rich brown colour.
70. Lille (Collection M. Debersée). Found in Saint-Sauveur, 1964. All over rich brown glaze. Hard smooth red fabric.
71. Lille (Collection M. Debersée). Found in Saint-Sauveur, 1964. Hard smooth red fabric. All over lustrous orange-green glaze.
72. Boulogne (Musée municipale, No. 10656, Collection Enlart). Hard smooth red fabric. White slipped under brown glaze.
73. Lille (Palais des Beaux Arts, no number). Brick red fabric. Flaky glaze on white slip inside and out.
74. Lille (Palais des Beaux Arts, No. 1878, XX/88, No. 25). Very hard brown fabric. Oxidizing white at the surface. Not glazed.
75. Boulogne (Musée municipale, Collection Enlart). Hard orange sandy fabric similar to Paris jug fabric. Single drop of brown glaze dripped from another vessel. Feet worn away.
76. Lille (Collection M. Debersée). Found in Saint-Sauveur, 1964. Hard smooth brick red fabric. Unglazed.
77. Lille (Palais des Beaux Arts, No. 1011). Salt. Smooth brick red fabric. Hatched portions — dark brown. Pale sections — apple green. Pellets on Saracens horse — yellow.