

Spanish Pottery Imported into Medieval Britain¹

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MEDIEVAL POTTERY imported from Spain is divided into fine tin-glazed and coarse unglazed or lead-glazed wares, and is found in contexts from the late 13th to 15th century. It is difficult to distinguish late 14th and early 15th-century lustrewares made at the two main production centres in Andalucía and Valencia by visual examination of the fabric or of the type of decoration. The late 13th and early 14th-century Andalusian and the 15th-century Valencian wares are more characteristic. Eighty-three finds from thirty-five sites are described and twenty-eight other sites listed. There are about equal numbers of sherds from early and late contexts; but Valencian imports have a wider distribution, found at some forty sites as opposed to about twenty Andalusian sites. This was a limited luxury trade, largely in decorative bowls and dishes. Tin-glazed albarelli presumably came as containers, but jugs could have been either containers or imported for their appearance — unlike Saintonge jugs which came in much larger quantities as part of the SW. French wine trade. Thirty-six examples of unglazed or lead-glazed costrels, amphorae, storage vessels and bowls are described and dated to the 13th and 14th centuries. These coarse wares were containers, but the small numbers imported again confirm their context in a limited luxury trade.

IN THE second half of the 19th century large quantities of medieval pottery were collected from building sites during the rebuilding of our cities, and the main bulk of the collections of sizeable fragments or complete vessels in museums dates from this period. This is particularly true of London, where

¹ This article was written in 1972 and revised in 1973 in the light of H. Blake's and Dr T. Mannoni's important work then in progress in Italy. Due to circumstances beyond my control the article was not published at the time. In the four years since, there have been important new finds. Details of the more significant of these have been incorporated in the text and a selection is illustrated in FIGS. 35-6 at the end to avoid remounting and renumbering all the other illustrations. The text is now old-fashioned in that it was based on art-historical identifications at a time (in the 1960s when it was compiled) when there was little dating evidence from archaeological sources and no scientific analysis had been done. The important analysis of sherds now being carried out by Mannoni means that future articles will be more soundly based, with scientific identifications of what is Andalusian, Valencian or, as has already been suggested, what may come from other sources. It is hoped to initiate a joint programme with Genoa to thin-section the British sherds for comparison with the Spanish and Italian material but, although plans were made for this during a visit to Italy in 1975, it has not been possible yet to organize the programme. When this has been done it is hoped to publish a revised note presenting the new information and the better identifications hoped for.

from sites in the City the largest group of Spanish imported pottery comes (now preserved in the British Museum and in the Museum of London which comprises the earlier collections from the Guildhall and London Museums), amounting to more than twenty-four vessels. The earliest recorded find was made in 1842,² subsequent finds by Charles Roach-Smith³ and Sir Augustus Wollaston Franks⁴ were added to the British Museum collections. Fragments of Spanish lustreware continued to be found during the 1870s⁵ and 1890s.⁶ The first major find outside London was a group of four early 15th-century vessels from the Pithay in Bristol, discovered in 1900 by J. E. Pritchard and presented to the British Museum in 1901⁷ at the special request of Sir Charles Hercules Read.⁸ The Pithay tree of life dish is still the finest example of Spanish lustreware found in this country (PL. VI, A). None of this material was published at the time of its discovery in the second half of the 19th century — the Pithay dish was the first — but the scholars concerned were aware what these fragments were, as is clear from the various museum labels and entries in museum registers. This also applies to many other classes of imported pottery.

For some reason no further interest was taken in Spanish imports for another fifty years, until after the second world war. During the past twenty years the situation has changed because of the great increase of rescue excavations, especially on town sites financed by the Department of the Environment (then the Ministry of Works). These excavations have produced large quantities of imported pottery from many different areas and for the first time it is possible to put the fragments in context and suggest some dates. This is of considerable importance for the study of Spanish pottery, since stratified dated examples are almost unknown in Spain itself, where dating is based almost entirely on art-historical analysis of the decoration.⁹ The main archaeological evidence for dating, therefore, comes from these examples here in Britain and from other finds in the Netherlands,¹⁰ southern France,¹¹ Belgium,¹² and northern¹³ and central Italy.¹⁴ The greatest impetus has been during the past ten years, and the excavations at Southampton, Stonar (Kent) and Dublin have been particularly important in dating fragments

² See No. 35 below.

³ See Nos. 32 and 34 below. 1807–1890. Collection acquired by the British Museum 1856. *Dictionary National Biography*, LIII (1898), 26–7 and B. Hobley, 'Charles Roach Smith (1807–1890): pioneer rescue archaeologist', *London Archaeol.*, II (1975), 328–33.

⁴ 1826–1897. Keeper 1866–1896. *Dictionary National Biography*, Supp. Vol. II (1901), 240–3, and A. B. Tonnachy, 'Four Keepers of the Department of British and Medieval Antiquities', *British Museum Quart.*, XVIII (1953), 83–8.

⁵ See No. 38 below.

⁶ See No. 25 below.

⁷ *Proc. Soc. Antiq.*, 2nd Ser., XVIII (1901), 330–1. British Museum, No. 1901, 4–27, 1–6. See Nos. 18–19, 23, 24, 27 below.

⁸ Keeper 1897–1921, *Dictionary National Biography* (1922–1930), 712–13.

⁹ Ainaud (1952); Frothingham (1951); González (1944); Llubiá (1967).

¹⁰ Spanish pottery has been found on about twenty sites in the Netherlands but only at four sites in Belgium and no finds are known to me from northern France. Renaud (1957) and evidence collected during museum visits in the last ten years.

¹¹ Mariën-Dugardin (1974); Vandenberghe (1973).

¹² D'Archimbaud (1969).

¹³ Blake (1972); Mannoni (1972).

¹⁴ Whitehouse (1972); Johns (1973).

(which otherwise might have been given a general late medieval date) to the late 13th and early 14th centuries.

The only publication between 1900 and 1950 of a Spanish import was a republication of the Pithay dish in 1926, together with a photograph of the restoration.¹⁵ The first post-war publication was that by S. Cruden, in 1952–3,¹⁶ of a 15th-century Valencian bowl found in the early 1920s at Melrose Abbey, but this was not followed by any discussion at that time. The Dunstanburgh Castle dish had been found in 1931 but was not published by J. Charlton in 1936,¹⁷ and had to wait until 1963 to be recorded.¹⁸ My own interest in imported pottery dates from 1951 when large quantities were found at Norwich.¹⁹ These did not include any Spanish fragments and it was not until 1960 that I published my first example.²⁰ Meanwhile there was an important find from Lesnes Abbey, Kent, in 1959 and, as in so many other aspects of medieval pottery, it was Dr G. C. Dunning who first drew my attention to early Spanish imports of the later 13th and early 14th centuries.²¹ Though the documentary evidence for late 13th-century pottery imports from Spain had been known for over one hundred years²² this was the first demonstration of the actual types of ware referred to.

From then on finds from excavations increased rapidly, though many of them were 16th and 17th-century in date and, therefore, outside the terms of reference for this paper. In 1964 I visited Barcelona, Valencia, Málaga and Madrid to obtain parallels to the British finds and examine unpublished material. I am greatly indebted to the help I have received from Spanish scholars and others without whom the preparation of this paper would not have been possible.²³

¹⁵ Pritchard (1926), 274, pl. v. See No. 23 below.

¹⁶ Cruden (1952–3), 174, No. 41. See No. 31 below.

¹⁷ Charlton (1936). See No. 21 below.

¹⁸ Jarrett and Edwards (1963), 93, No. 31, pl. vi.

¹⁹ J. G. Hurst and J. Golson, 'Excavations at St Benedict's Gates, Norwich. 1951 & 1953', *Norfolk Archaeol.*, xxxi (1955), 1–112.

²⁰ Hurst (1960), 190, fig. 2, no. 1.

²¹ Dunning (1961).

²² T. H. Turner, *Some Account of Domestic Architecture in England from the Conquest to the End of the Thirteenth Century*, 1 (Oxford, 1851), 102.

²³ I am greatly indebted to all the museum curators and excavators whose names are given under the various pottery descriptions for their generosity in placing their material at my disposal for publication and for help in tracing provenances. I owe a special debt to the late E. A. Lane who first introduced me to the foreign literature and was particularly helpful over Spanish wares which were one of his main interests. I am grateful to the late Mrs A. Frothingham of The Hispanic Society of America who, on one of her visits to London, examined with me many of the fragments here described and gave me most valuable suggestions.

With the aid of a grant from the Leverhulme Trustees I visited Spain in 1964 and am indebted to the various people who showed me their material and made valuable suggestions as to origins and date. J. Ainaud de Lasarte, Director of the Museos de Arte, Barcelona; the late M. González Martí of the Museo Nacional de Cerámica González Martí at Valencia; M. Casemar Pérez, Director of the Museo Arqueológico Provincial in the Alcazaba at Málaga and his assistant J. Molina who took a great deal of trouble to show me material from the collections. This was particularly valuable as so little Málaga pottery is published as opposed to the better known Manises wares.

My most special thanks must go to two people who have kept me in touch with events in Spain since my visit and who, when I was there, arranged my visits and produced parallels for many problem vessels and types of decoration; the late L. M. Llubia i Munné, Director of the Museo de Cerámica, Barcelona, whose knowledge of types of Spanish pottery was unrivalled anywhere and to J. de Zozaya, of the Museo Arqueológico Nacional, Madrid. I am also especially indebted to Blake and Mannoni whose recent work on Spanish pottery in Liguria has had important results which they have generously allowed me to quote. In addition Blake has greatly improved this paper by his valuable suggestions and comments.

ORIGINS AND DEVELOPMENT

Tin-glazed lustreware first appeared in Spain under the Córdoba Caliphate in the reign of Abd-al-Rahmān III (912–961). Fragments have been found at the royal palace of Medina al-Zahara near Córdoba which may be compared closely with 9th and 10th-century wares found in the Middle East²⁴ where tin glaze and lustre was developing at this time. The first documentary evidence for lustre in Spain is a notary's form concerning bailments of pottery in Toledo, about 1066, which refers to 'golden pottery'. It is debated whether this could have been made locally or imported from the East.²⁵ It has been suggested that the first lustreware was not made in Spain until the collapse of the Fatimid dynasty in 1171 when Egyptian potters may have migrated from Fostat.²⁶ The first definite evidence comes in 1154 when al-Idrīsī reports that gold-lustred pottery was made and exported from Calatayud²⁷ (Aragón). It is not until the middle of the 13th century that the first reference to gold-lustred pottery at Málaga by Ibn-Said²⁸ is made. In 1249 and 1297 there is a record of Málaga wares being exported to Collioure near Perpignan (then in Aragón, now in France on the Spanish–French border), and in 1303 there are Málaga imports to Sandwich so that this English reference is the fourth earliest (and the first non-Islamic) there is to these exports. Excavations at Collioure, by Vives, have produced examples datable generally to this period²⁹ as have excavations in Britain.

During the 14th century references increase³⁰ and there is little doubt that Málaga was the centre of the main pottery industry during the period of the Naṣrids from 1238 onwards.³¹ The impetus for the remarkable blend of local and Middle Eastern designs may have come from potters fleeing in the face of the Mongol invasions of the middle of the 13th century which disrupted the industries at Ray and Kashan in Iran; they may have been invited to Andalucía to work for the new dynasty, as is usually suggested in the literature.³² But recent work suggests that many of the motifs used in Andalusian lustreware were developed from the late 12th and early 13th-century brown and blue wares made in the Maghreb and perhaps in southern Spain as well. Lustreware was also perhaps made in North Africa and presumably reached there from Egypt or the Levant, so a gradual spread is more likely than a sudden influx.³³

The dominance of Málaga lasted for about a century then by the middle of the 14th century the increasing sea power of the Christian kingdoms made it difficult for the Muslims to trade.³⁴ Many of the potters therefore migrated to

²⁴ Frothingham (1951), 1–6.

²⁵ *Ibid.*, 12.

²⁶ *Ibid.*, 282.

²⁷ *Ibid.*, 15; Jones (1973), and al-Idrīsī, *Description de l'Afrique et de l'Espagne*, ed. Dozy (Paris, 1866).

²⁸ Llubiá (1967), 93.

²⁹ Verdic (1972), documentary references for 1249 and 1297 on p. 292. Unfortunately the identifications as Paterna or Manresa are not confirmed by citing bibliographical sources.

³⁰ Llubiá (1967), 96.

³¹ *Ibid.*

³² Frothingham (1951), 23.

³³ Blake (1972).

³⁴ Frothingham (1951), 78.

Manises near Valencia which explains why it is so hard to tell apart the late 14th or early 15th-century vessels from Málaga and Valencia. Málaga was still flourishing between 1350 and 1356 when Ibn Battutah visited and said that "wonderful gilded pottery is made and exported to distant countries".³⁵

Gothic motifs were beginning to come in by this time and by the middle of the 15th century tended to oust most of the Islamic designs. Aragonese trade dominated the western Mediterranean and in the 15th century Valencian exports increase dramatically as is shown by the large number of sherds at Genoa,³⁶ Pisa,³⁷ Tuscania³⁸ and Rome.³⁹ In England there are no more 15th-century Valencian than 13th and 14th-century Andalusian finds (see pp. 74-76 below). But in the Netherlands single finds of Andalusian wares are followed by large groups of several hundred Valencian sherds like that at Sluis.⁴⁰

CLASSIFICATION

A. Medieval Spanish lustreware imported into Britain falls into three main groups: I. those typical of Málaga in Andalucía; III. those typical of Manises near Valencia; and II. a whole series which may have been made at either centre during the long overlap period. Although the two main centres of production were at Málaga and Manises, similar wares were being made in other places and it is likely that some of the vessels described below, which cannot easily be paralleled, come from other kiln sites (e.g. No. 26). It is therefore proposed that the main types should be called *I. Early Andalusian Lustreware*; *II. Late Andalusian or Early Valencian Lustreware* and *III. Mature Valencian Lustreware*; this avoids some of the pitfalls of attempting too close identifications.⁴¹

It was hoped to organize a fabric analysis of at least selected fabrics to confirm the various divisions and settle some of the problems. Unfortunately some initial work failed to produce significant differences and it has not been possible to follow this up further in time for publication in this paper.⁴² Meanwhile, in Italy, T. Mannoni has been doing important work and has demonstrated that within the western Mediterranean certain clays are quite distinct and can be seen microscopically or macroscopically (in the case of Málaga) to have certain different natural inclusions.⁴³ The most definite are N. Africa with aeolian quartz and Málaga with schist, which appears as rectangular grey inclusions. In the next few

³⁵ Johns (1973), 98; and I. Battūtah, *Rinlah* (Beirut, 1964), 670.

³⁶ Blake (1972).

³⁷ L. Tongiorgi and G. Berti, 'Ceramiche Spagnuole del XV secolo trovate in Pisa', *Faenza*, LVI (1970),

21-2.

³⁸ Johns (1973); Whitehouse (1972).

³⁹ Large quantities in the Museo di Roma, information O. Mazzucato.

⁴⁰ In the H. J. E. Van Beuningen Collection.

⁴¹ I am indebted to Blake for this suggestion, Blake (1972).

⁴² Miss Pamela Clarke has helped with the fabric descriptions, especially of the London pieces, which must remain subjective until further analysis is possible. A visual comparison of the fabrics has failed to solve the identification problems of Málaga and Manises. See also note 1.

⁴³ Mannoni (1972).

years it should be possible to get away from the sterile arguments about identification which have been based on art styles. Meanwhile in the present state of our knowledge it is only possible to divide the British finds into these three main groups and hope that a programme of fabric analysis will be possible in the near future. *B.* The coarse wares may be divided: *I. Micaceous redware costrels and bottles from the Mérida area; II. Amphorae and storage vessels and III. Green-glazed bowls.* All these forms have a long life and are hard to pin down to an exact source of manufacture, but they are most likely to come from the south-western part of Spain in Andalucía.

So far no Spanish tin-glazed green (copper) and brown (manganese) wares, which were made mostly in Valencia (Paterna), Aragón (Teruel) and Cataluña (Manresa),⁴⁴ have been certainly identified from Britain. There are now over a dozen finds of this type of pottery from various sites but most of the sherds are too small to provide an easy identification. It is therefore safer to give them the general term Mediterranean Maiolica until scientific analysis can pin down the source.⁴⁵ A recent find from Montgomery Castle⁴⁶ has a ring foot and H. Blake has suggested to me that this may be Spanish. Unfortunately amongst the other English finds the only other base is flat and of more Italian type.⁴⁷

There are no imports at present of the Valencian or Catalan monochrome blue decorated tin-glazed wares which largely replaced the green and brown wares from the 14th century. Monochrome blue is, in any case, a very dangerous definition since in many examples there was originally also lustre decoration which has been worn off. The only vessels which show no sign of lustre, the albarelli (FIG. 27, Nos. 14-17) are almost certainly Andalusian. Even these may have had some lustre as is shown by the faint traces on one vase (FIG. 27, no. 13).

What this seems to show is that British tin-glazed medieval imports were mainly lustre decorated and almost all came from either Andalucía or Valencia. It was not until the later 15th and 16th centuries that imports from Aragón⁴⁸ and Cataluña⁴⁹ arrived in any quantity. These are not dealt with in this paper which is concerned with the 13th to 15th-century imports. These wares were traded more commonly eastwards to Italy⁵⁰ and southern France.⁵¹

⁴⁴ For general summaries and bibliography see Ainaud (1952) and Lluhiá (1967). There is no satisfactory account published in English.

⁴⁵ Hurst (1968), and 'Mediterranean maiolica' in J. Archbell, 'Report on the partial excavation of a medieval site at Dunham-on-Trent', *Retford & Dist. Hist. & Archaeol. Soc.* (1972), 3-4.

⁴⁶ Information J. Knight.

⁴⁷ Hurst (1968), 200, fig. 2, No. 8.

⁴⁸ For example the blue and purple (manganese) Calatayud wares found on many English sites, and in America where it is called Isabela Polychrome, Goggin (1968), 126-8.

⁴⁹ Not very many examples but see J. G. Hurst (1960), 190-1, fig. 2, No. 1, for a Catalan plate of c. 1600. A squat albarelo reached Holland where it was found at Middleburg Castle, J. G. N. Renaud (1957), fig. 1. Plain undecorated tin-glazed wares, mainly small bowls and dishes, are the most common Spanish 16th and 17th-century imports. These are called Columbia Plain in America, see Goggin (1968), 117-26.

⁵⁰ Blake (1972).

⁵¹ D'Archimbaud (1969); Verdie (1972).

TABLE I
SUMMARY OF CLASSIFICATION

	Reference No. of examples illustrated in figures	Number of examples described
A. TIN-GLAZED WARES		
I. EARLY ANDALUSIAN LUSTREWARE — Late 13th and early 14th century		
a. Bowls		
1. Decorated	Nos. 1-4	12
2. Plain	Nos. 5-7	3
3. Decorated pedestal bowls with lids	No. 8	1
b. Footed Dishes	No. 9	3
c. Jugs	Nos. 10-12	7
d. Vases	No. 13	4
e. Albarelli	Nos. 14-17	14
		—44
II. LATE ANDALUSIAN OR EARLY VALENCIAN LUSTREWARE — Late 14th and early 15th century		
a. Footed bowls	Nos. 18-19	2
b. Dishes		
1. Footed	Nos. 20-2	4
2. Flanged	Nos. 23-5	3
c. Jugs	Nos. 26-9	6
d. Vases	(none)	—
e. Albarelli	No. 30	2
		—17
III. MATURE VALENCIAN LUSTREWARE — Second half of 15th century		
a. Bowls		
1. Flanged	Nos. 31-2	4
2. Footed	Nos. 33-5	4
3. Pedestal	No. 36	1
4. Lugged	No. 73	1
b. Flanged dishes	No. 37	4
c. Jugs		
1. Footed	No. 38	2
2. Pedestal	No. 39	1
d. Vases	No. 74	1
e. Albarelli	Nos. 40-1	4
		—22
		83
Small sherds or recent finds not described, mainly 15th-century Valencian		28
	TOTALS	111
B. COARSE WARES — UNGLAZED OR LEAD-GLAZED		
I. MÉRIDA — 13th century onwards		
a. Standing Costrels	Nos. 42-9	16
b. Bottles	Nos. 50-1	2
c. Barrel Costrels	No. 52	1
		—19
II. AMPHORAE AND STORAGE JARS — 13th century onwards	No. 53	15
III. GREEN-GLAZED BOWLS — 13th century onwards	No. 63	2
	TOTALS	36

NUMBERS AND DISTRIBUTION

In the following catalogue 83 finds of Spanish lustreware are described of which 41 are illustrated. These comprise 44 Andalusian, from 14 sites; 17 Andalusian or Valencian from 7 sites and 22 Valencian from 12 sites. The distribution is mainly in the S. but extending well into the Midlands already in the 14th century. Later Valencian finds extend the distribution N., especially on the E., up into Scotland. Irish finds are spread on all four sides.

A distribution map has not been prepared for this could be deceptive since, with the increasing number of large excavations now in progress all over the country, single finds of small sherds are becoming common. It has not been possible to list all of these to make a complete corpus, not only because of space but because many are small sherds hard to identify or put into the various categories. These include finds from the following 28 sites most of which are 15th-century Valencian. (Some may be 16th-century, though lustreware becomes less common in the post-medieval period and most tin-glazed wares are plain or not lustred): ENGLAND— Beds., Bedford; Devon, Exeter and Lundy; Dorset, Poole; Durham, Jarrow; Glos., Gloucester, Westbury; Hants, Selborne; Herts., Sopwell; Kent, Canterbury and Sandwich; Lincs., Boston and Haverholme; London additional sites; Norfolk, Carrow and Norwich; Northumberland, Lindisfarne and Newcastle; Oxon., Oxford; Sussex, Battle; Yorkshire, Hull and Sandal; WALES — Monmouth, Abergavenny; Glamorgan, Cardiff and Swansea; IRELAND — Antrim, Carrickfergus; Cork, Cork and Dunboy; Limerick, Limerick.⁵² The distribution of these sites hardly changes the pattern of the published examples, except for those in Wales and Ireland.

The implications of the imports are hard to determine. Most of the finds are of single vessels or small groups, except for major sites like London (24 sherds plus) and Southampton (17 sherds plus); but even at these last there are usually single vessels or only small groups from a number of sites or deposits. Adding the unpublished Valencian sherds to those described, there are about 50 sherds from each of the main Andalusian and Valencian groups; which does not suggest a major increase in trade in the 15th century. On the other hand the Valencian sherds come from 40 sites, twice as many as for the Andalusian finds. The great increase in Valencian exports of the 15th century, which is a feature of the Mediterranean,⁵³ and apparently the Netherlands,⁵⁴ does not seem therefore to have affected Britain, as there are no assemblages of dozens, or much less hundreds of vessels. Compared with the French Saintonge wares, which are found in hundreds on several major sites in NW. Europe⁵⁵ and therefore clearly demonstrate a substantial by-product of the wine trade, the Spanish lustreware in Britain may be regarded as a luxury trade. While many are jugs or other possible

⁵² There is not room to acknowledge these sites individually but I am grateful to the various excavators for drawing them to my attention and at the same time I apologize for not being able to include them in my survey in detail.

⁵³ Blake (1972); Mannoni (1972); and p. 72 above.

⁵⁴ Large group of over 300 sherds from Sluis in the Van Beuningen Collection.

⁵⁵ G. C. Dunning, 'The trade in medieval pottery around the North Sea', *Rotterdam Papers*, 1 (Rotterdam, 1968), 35-58.

containers (albarelli) the main bulk are decorative dishes and bowls. The coarse-ware amphorae and costrels, on the other hand, clearly came over as containers, but are not found in sufficient numbers to suggest a continuous or major trade.⁵⁶ Spanish pottery imports, therefore, as with other Mediterranean imports of maiolica, may be regarded as a limited luxury trade in small numbers, and really do not help with our understanding of Spanish trade, for the main bulk of which there is no archaeological evidence. The position is further complicated, especially in the 15th century, by the fact that most of the Valencian imports are likely to have been coming not direct from Spain but via Genoa — explaining why, despite the well-documented Italian contacts, we get few actual Italian pottery imports until the later 15th century.⁵⁷

TABLE II
SUMMARY OF SHAPES OF LUSTREWARE

	Bowls	Dishes	Jugs	Vases	Albarelli	Total	Small or not described	Total
I. Andalusian 13th and 14th-century	16	3	7	4	14	44		
II. Andalusian or Valencian 14th or 15th-century	2	7	6	0	2	17		
III. Valencian 15th-century	10	4	3	1	4	22	28	50
TOTALS	28	14	16	5	20	83	28	111

CATALOGUE OF FINDS

A. TIN-GLAZED WARES

I. EARLY ANDALUSIAN LUSTREWARE (Late 13th and early 14th-century)

a. 1. *Decorated Bowls*

No. I (FIG. 25; PL. IV, A). Medium-sized deep bowl with simple rounded rim, curving sides and footring. Pinkish-buff fabric, with granular texture, one or two dark Málaga schist inclusions and fine hair-like cavities. Decoration in lustre decayed to bright lime-green, and diffuse blue, on white ground speckled with blue. Inside asymmetrical design of spirals and foliage meanders in lustre with two blue bands. Outside decoration of false gadroons between lustre lines. Underside of base not decorated. London, from cesspool in Leadenhall Street. Museum of London, No. A20334.

This bowl is closely comparable in shape to a bowl in Berlin⁵⁸ which is slightly larger (diameter 23 cm. compared with 21 cm.). The decoration outside is identical, with false gadroons between lustre bands. Inside is the same type of spiral and foliage design but the Berlin decoration is divided into segments. The Berlin bowl is of great

⁵⁶ Compare the much larger importation of post-medieval Spanish Olive Jars to Britain, J. G. Hurst and J. M. Lewis, 'The Spanish olive-jar in Ireland', *Proc. Royal Irish Academy*, LXXV (1975), 115-18, and in even large quantities to the New World, Goggin (1960).

⁵⁷ Blake (1972); Mannoni (1972).

⁵⁸ Frothingham (1951), fig. 6.

importance as signed Málaga on the base.⁵⁹ The design inside may be closely compared with several Alhambra vases.⁶⁰ The closest parallel is with decoration on the neck of the Hornos vase, from Jaén province, now in the Museo Arqueológico Nacional, Madrid.⁶¹ Many of the other bases have similar decoration set in more formal fashion as arabesques as does the Berlin bowl. The Berlin bowl has been dated early 14th-century, and the Hornos vase late 14th, so a general 14th-century date may be suggested for the Leadenhall Street Bowl. The possible date range is further extended by a very similar bowl used as a *bacino* on the late 14th-century campanile of Sant' Ambrogio Nuovo at Varazze, Liguria, associated with much later-looking late Andalusian or early Valencian *bacini*.⁶²

No. 2 (FIG. 25). Similar bowl but with more vertical sides, and angle towards base. Buff sandy fabric with badly discoloured tin glaze. Decoration outside with false gadroons between lustre lines, paralleled by the Leadenhall Street and Berlin bowls. Decoration inside base does not survive, but that on sides is simpler with plain bands and a row of interlace instead of foliage, which is a simpler version of complex knotted interlace on Alhambra vases. From Southampton, Cuckoo Lane A, pit 14,⁶³ datable late 13th-century (see under No. 10) providing important evidence for early date of these motifs.

Two more Málaga type bowls have recently been located by P. Clarke and J. Haslam. No. 63 (FIG. 35). Similar bowl to No. 1, buff sandy fabric. Typical Málaga type decoration in panels and therefore closer parallel to the Berlin bowl. From Blossoms Inn Yard, London. Museum of London No. 12,453 (1930.172). No. 64 (FIG. 35). Part of another bowl with carinated side in buff sandy fabric. Overall lustre design with a continuous irregular running foliage band similar to No. 1. Also from Blossoms Inn Yard, London. Museum of London No. 12,453 (1930.172). Both found with dish No. 9.

Recent excavations in the City of London have produced more Andalusian bowls of this type. Two from the Custom House site are datable late 13th and early 14th-century, and late 14th-century.⁶⁴

No. 3 (FIG. 25). Small fragment from footring of bowl, pink sandy fabric with buff surfaces, decayed tin glaze both inside and out. Not possible to make out any pattern. From excavations by N. Macpherson-Grant at Stonar, Kent, from House 5, 14th-century, 12.1.L2.H5.

No. 4 (FIG. 25). Complete pedestal base, brown-buff sandy fabric with white slip inside and out under very much decayed and flaking tin glaze. Not possible to make out any decoration. Glazed inside and more likely to come from pedestal bowl⁶⁵ than cup:⁶⁶ cannot be lamp since these have tall stems.⁶⁷ From Stonar, Kent (as No. 3), House 6, 14th-century, 12.2.L1.H6.

Other early Andalusian bowls (not illustrated) have been found in stratified levels at Southampton, from the late 13th or early 14th century⁶⁸ and from the 14th century.⁶⁹

a. 2. Plain bowls

In addition to highly decorated bowls a group of small flanged footed bowls are tin-glazed but not decorated. It may be provisionally assumed that these also come from Andalucía and are late 13th or early 14th-century.

⁵⁹ Ibid., fig. 7; Dunning (1961), pl. IVb.

⁶⁰ Frothingham (1951), figs. 8–36.

⁶¹ Ibid., fig. 28, especially detail on fig. 30.

⁶² Blake (1970), 130–5, pl. 11. Blake now dates the insertion of the *bacini* to a later date.

⁶³ Platt (1975), No. 1274.

⁶⁴ Thorn (1975), Nos. 152 and 66.

⁶⁵ Llubiá (1967), pl. 127.

⁶⁶ Ibid., pl. 98.

⁶⁷ Ibid., pls. 13 and 103.

⁶⁸ Platt (1975), Nos. 1276, 1281 and 1286.

⁶⁹ Ibid., No. 1285.

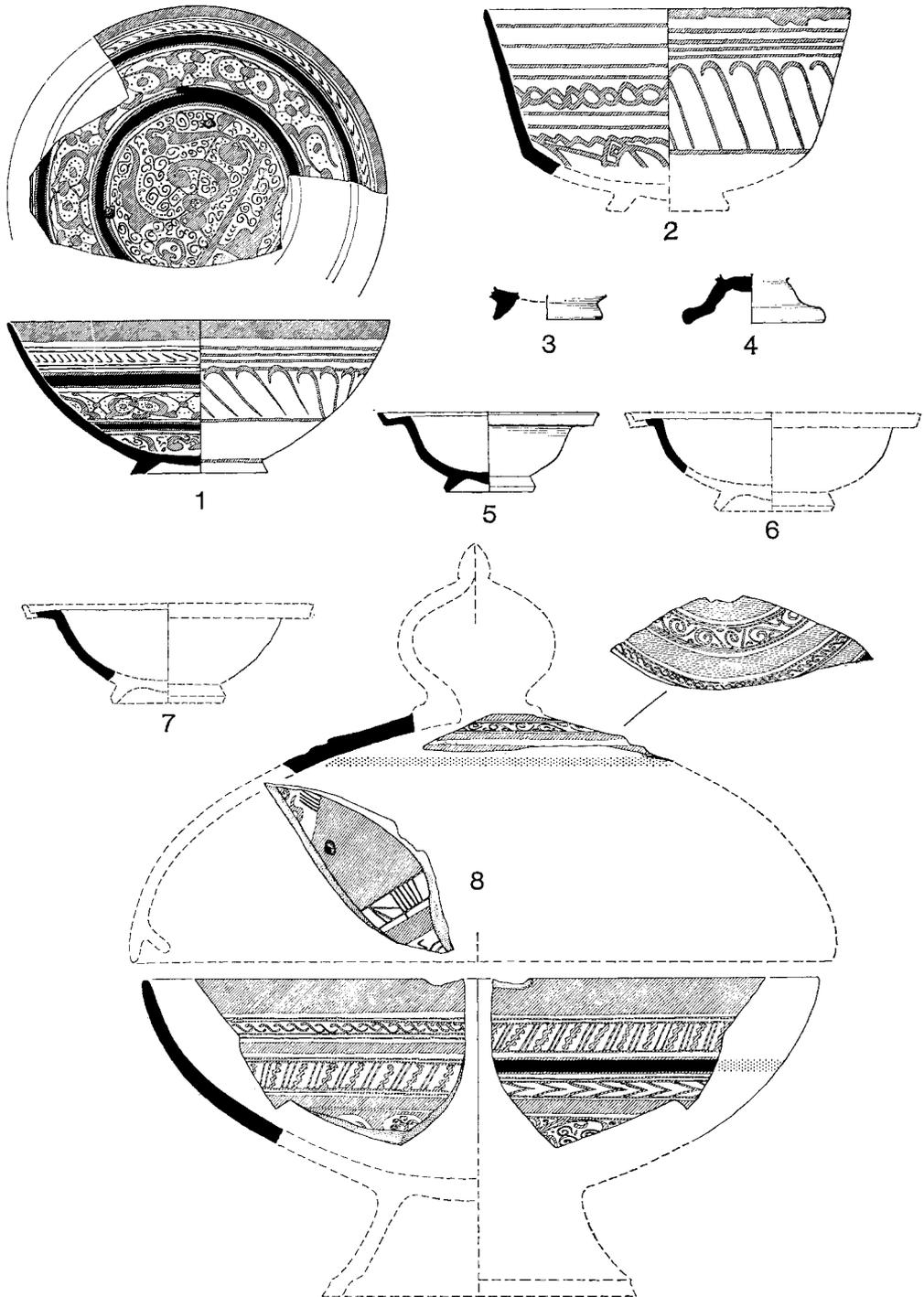


FIG. 25
 IMPORTED EARLY ANDALUSIAN LUSTREWARE
 Nos. 1-8 (p. 76). Sc. 1:4

No. 5 (FIG. 25). Bowl with flanged up-turned rim, curving side and footring, buff gritty fabric, surface much worn but still shows traces of tin glaze both inside and out.⁷⁰ Winchester, from Woolworth's extension between High Street and St George's Street, 1958. Associated with late 13th-century pottery.

No. 6 (FIG. 25). Fragment from similar bowl with curved side and flanged rim, buff sandy fabric, brownish glaze both inside and out, possibly decayed tin glaze. From Southampton, Bugle Street, pit 7, associated with late 13th and early 14th-century pottery and finial.

No. 7 (FIG. 25). Two fragments from another similar bowl also with curved sides and flanged rim, buff gritty fabric with honey-coloured tin glaze both inside and out. From Southampton, Canute's Palace, pit VII, 1959, associated with 13th or 14th-century pottery.

a. 3. *Decorated pedestal bowls with lids*

No. 8 (FIG. 25). Two fragments from bowl and lid, thick whitish ware with decoration in pale gold lustre, between blue bands, comprising broad and narrow bands, diagonal lines and zigzags, chevrons, guilloche and scrolls. Moulding near knob broken off and missing, Lesnes Abbey, Kent.

The rim fragment of the 'lid' does not have the usual bifid section which fits into simple upright bowl rims. This, together with the form of decoration, suggests a possible reinterpretation of one of the sherds as the rim of the bowl from which the lid fragment comes. These patterns are typical of Málaga, and a general 14th-century date might be suggested, but the lid was found in a pit associated with local jugs and also a Saintonge polychrome jug. Dunning dates the latter to c. 1280–1300 but admits the range may extend as late as 1320.⁷¹ Whether this lid or bowl is late 13th or early 14th-century this is an important piece dated within the period of the first two documentary dates for the import of Spanish pottery in 1289 and 1303. It is clear that the addition of the blue bands, which have been dated second half of 14th-century, is not a certain dating factor. Blake has drawn my attention to the pedestal base of a bowl from Genoa which has the same moulding as the lid sherd,⁷² so it could be argued that both Lesnes sherds come from a bowl rather than a lid. Yet not all lids have a bifid rim (cf. examples in Alhambra Museum, Granada)⁷³ but the bowl itself has a bifid rim so the identification must remain open.

b. *Footed dishes*

No. 9 (FIG. 26; PL. IV, B). Straight-sided dish with slightly flanged simple rim, thick footring, pinkish-buff fabric with some darker Málaga schist inclusions. Decoration in light cobalt blue with faint traces of pale coppery lustre. Inside decoration in lustre and blue. Lustre so faded that only visible when looked at in certain light. Nevertheless possible to reconstruct almost all decoration, comprising stylized tree-of-life pattern in blue with background lustre pattern of bands of mock arabic script. This also appears round rim in blue and lustre. From London, Blossom's Inn. Museum of London, No. 12418, found with bowls Nos. 63–4.

This has been identified by Frothingham as typical early 15th-century Málaga work.⁷⁴ In the opinion of Llubiá it may be earlier,⁷⁵ so a late 14th-century or early in 15th-century date may be suggested. A similar example, much discoloured, comes from Middelburg, Netherlands. With this dish we first come up against the problem of what

⁷⁰ Dunning (1961), 9–11.

⁷¹ Dunning (1961).

⁷² Blake (1972), No. 8.

⁷³ M. Casamar, 'Notas Sobre Cerámica del Ajuar Nazari', *Al-Andalus*, xxiv (1959), 196, fig. 9 and 192. 3. I am indebted to Blake for this reference.

⁷⁴ Frothingham (1951), 69 and fig. 45.

⁷⁵ Llubiá (1967), fig. 147.

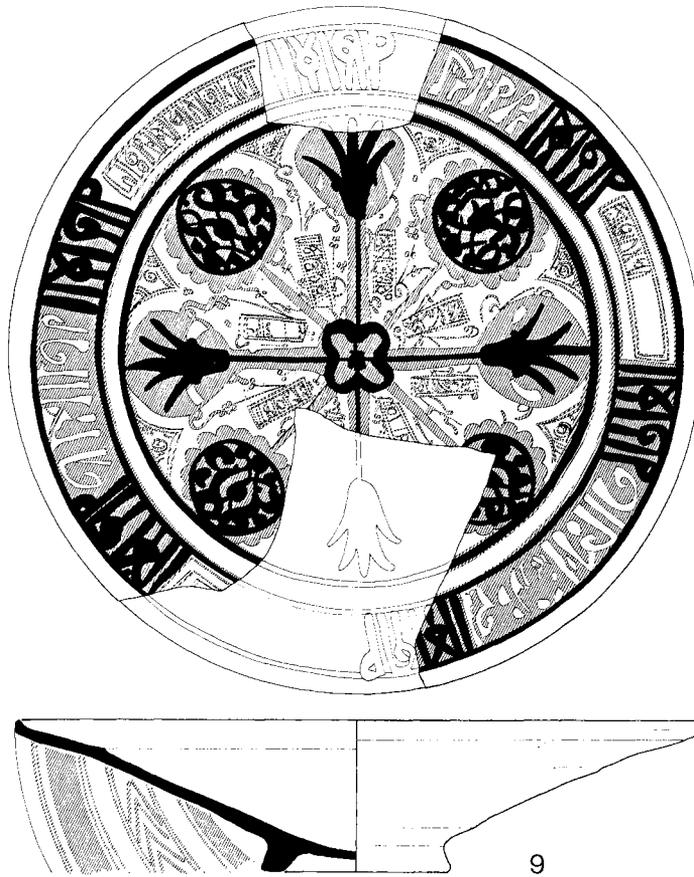


FIG. 26
IMPORTED EARLY ANDALUSIAN LUSTREWARE
No. 9 (p. 79). Sc. 1:4

was made in Andalucía and what at Valencia. Current fashion is to reassign many early Valencian dishes to Andalucía and this may have gone too far,⁷⁶ but it does highlight the overlap period. Yet just these types are likely to have been made by the earliest potters of Andalucía settling in Valencia. Of particular interest on the Blossom's Inn dish is the first appearance of Pula type reserve lustre. Lustre lettering round the rim is alternately painted in lustre and applied in reserve technique which is much quicker. This became a very important feature of 15th-century Valencian work⁷⁷ but schist inclusions confirm a Málaga source.

Not illustrated, smaller dish with plain horizontal flange and angular body. Buff sandy fabric with decayed tin glaze on which decoration can be seen. From Southampton, Cuckoo Lane A, pit 14 with bowl No. 2 and vase No. 10, late 13th or early 14th-century.⁷⁸ Later 14th-century is a dish from Cuckoo Lane D, feature 82.⁷⁹

⁷⁶ *Ibid.*, 92-105.

⁷⁷ See p. 84 and Mannoni (1972).

⁷⁸ Platt (1975), No. 1275.

⁷⁹ *Ibid.*, No. 1288.

c. *Jugs*

Almost complete vessel from Southampton published as jug but now reinterpreted as vase (see below, No. 10). Rim and gutter spout from jug from Cuckoo Lane B, feature 29, datable late 14th or early 15th-century.⁸⁰

No. 11 (FIG. 27). Rim fragment from jug showing part of rim and start of spout, fine red sandy fabric with discoloured tin glaze inside and out, traces of indistinct lustre pattern. From excavations by Breandán Ó Riordáin, for National Museum of Ireland, in Dublin, Winetavern Street, E81.3372a found in North Baulk between Squares 1 and 2 in same general, but not definite, association as Saintonge polychrome and sgraffito jugs of late 13th and early 14th century. This is the only lustreware sherd from over one million sherds now found in Dublin.

No. 12 (FIG. 27). Ovoid body of jug which would have had footring and cylindrical neck. Buff fabric, hard and uniform in texture with some minute darker Málaga schist inclusions. Decayed decoration, now pale grey with lustre decayed to a greenish sepia, in characteristic Málaga style in bands with false gadroons towards bottom, as on outside of bowls and entwined foliage above. London, King William Street. Museum of London, No. A21383. It is thought that globular jugs are earlier, so a 14th-century date may be suggested for this jug.

No. 65 (FIG. 35). Almost complete jug, sandy buff fabric, of typical Málaga type with globular body. Decorated band of Arabic type lettering, vertical zones above with branched stems but design too much worn away to discern complete pattern. From Micheldever, Hampshire, from latrine pit of late 14th century.⁸¹ Jugs from Südfall, and another unprovenanced from North Frisia, have similar Arabic script bands.⁸²

No. 66 (FIG. 35). Footed base in buff sandy fabric from Málaga-type jug with blue and lustre bands outside base and irregular lustre rosette underneath. Unstratified from London, Goldsmith House. Museum of London, No. 24.953 (ER762). Recently located by Haslam in going through the collection. Another possible jug was found in a late 14th-century context at the Custom House site, City of London.⁸³

Flanged rim from another jug found at manor of Penhallam, Cornwall, from garderobe of wardrobe in first half of 14th-century context. Creamy buff fabric tinged with pink and showing minute darker Málaga schist inclusions. White tin glaze present on inside and outside, and traces of brownish staining, probably indicating the presence of decayed lustre decoration.⁸⁴

Other examples of Andalusian jugs exported to NW. Europe are found in both the Netherlands⁸⁵ and Germany where there are no less than five examples from the W. coast of Schleswig Holstein.⁸⁶ Andalusian wares do not seem to penetrate the Baltic.⁸⁷

d. *Vases*

No. 10 (FIG. 27). Almost complete vessel except for rim. Micaceous pink buff fine fabric, globular body with slightly splayed cylindrical neck and long Mediterranean type strap-handle, footring with very unusual moulded cordons which typical of Málaga,⁸⁸ but not known from jugs. Published as jug, but the scar of a second handle is

⁸⁰ *Ibid.*, No. 1284.

⁸¹ H. Sutermeister, 'Excavations on the site of the Tudor manor house at Micheldever, Hampshire', *Post-Medieval Archaeol.*, ix (1975), 131-2.

⁸² Hartmann (1975), pl. 26, Nos. 9 and 6.

⁸³ Thorn (1975), No. 36.

⁸⁴ J. G. Hurst and P. V. Clarke, 'Spanish pottery' in G. Beresford, 'The medieval manor of Penhallam, Cornwall', *Medieval Archaeol.*, xviii (1974), 134 and fig. 42, No. 34.

⁸⁵ H. H. Van Regteren Altena, 'Opgravingen aan de Oude Zijde (1954-1962)', in H. H. Van Regteren Altena (ed.), *Stadskernonderzoek in Amsterdam (1954-1962)* (Groningen, 1966), 37-42.

⁸⁶ F. Saarc, 'Ein Fund spanisch-maurischer Keramik aus dem Eiderstedter Wattermeer', *Nordelbingen*, xii (1936), 117-23; Frothingham (1951), 69; and Hartmann (1975), 82, pl. 26, Nos. 6-10.

⁸⁷ J. G. Hurst, 'Medieval imports at Lübeck', *Lübecker Schriften zur Archäologie und Kulturgeschichte*, 1 (forthcoming).

⁸⁸ Llubíá (1967), pls. 45 and 79 from Málaga.

more likely to indicate a vase, as is the cordoned base. Glaze and decoration completely decayed into general black colour so not possible to say what patterns were. Southampton, Cuckoo Lane, excavated from pit 4 together with Málaga bowl (No. 2), fragments of dish⁸⁹ and fourteen other jugs, mainly green-glazed and polychrome imports from the Saintonge area of SW. France. This provides very important dating evidence for this vase to the late 13th or early 14th century. It is very unlucky, therefore, that it is not possible to determine the decorative motifs at this early phase.

No. **13** (FIG. 27). Nearly complete except for neck, globular vase with two ring handles and footring. Pinkish-red fabric, very hard with small dark Málaga schist inclusions. Decoration blue with much faded lustre on greenish tinged tin glaze, vertical bands of interlaced foliage of typical Málaga-type as found on Alhambra vases⁹⁰ with bands of almost invisible mock arabic writing in between. Lustre rosette underneath base. London, from Cheapside, close to Peel's statue, associated with what was then identified as 15th-century English pottery. British Museum, No. 1904, 10-4, 1. These two-handled vases are a well-known type of which there are several examples in the Alcazaba at Málaga found in excavations.⁹¹ Very few are published but see example from Granada.⁹² A 14th-century date may be suggested, possibly in the first half, in view of the formal patterns which often break up later.

No. **67** (FIG. 35). Shoulder sherd from similar Málaga-type vase or jug with interlaced foliage decoration. From Weoley Castle (WC990) SE. moat, builders rubble over kitchen rubbish, datable second half of 15th-century. Birmingham City Museum. Another small sherd (WC991) likely to be also from a vase or jug, has similar decoration, from room A, clay floor 2, dated 1385-1440 by a worn coin of Richard II embedded in clay.

e. Albarelli

No. **14** (FIG. 27). Complete albarello, with typical Spanish footring, thin reddish-buff fabric, grey-white tin glaze badly worn, decorated with vertical lozenges filled with mock-arabic writing in blue, poor-quality interlace round neck. No sign of any surviving lustre. From Coventry. Shelton collection. This type of decoration is typical of Málaga.⁹³ The poor type of interlace on the neck is also typical of Málaga rather than the more precise Manises interlace. The rather friable sandy fabric of this group of albarelli is typical of sherds found at Málaga. A general 14th or 15th-century date may be suggested.

No. **15** (FIG. 27). Rim from similar slightly smaller albarello, very thin friable fabric, sharply moulded shoulder, no decoration surviving. From Coventry. Shelton collection.

No. **16** (FIG. 27). Sherds from top part of albarello, thin yellow-buff sandy fabric, worn tin glaze with decoration in blue. There is not enough to tell if band comprises vertical lines or if it is mock-arabic writing, but in either case fabric, thin walls and sharp shoulder are all typical of 14th or 15th-century Málaga albarelli. From Weoley Castle, Warwickshire. Birmingham City Museum, No. WC993a-c. From moat at NE. tower. Stratification not recorded, but associated finds include Tudor-Green cup.

Another similar sherd (WC992) is possibly from another albarello with horizontal blue lines. Marked NTE but dating uncertain.

No. **17** (FIG. 27). Fragment from lower part of albarello, buff sandy fabric, horizontal band of mock-arabic writing in blue, though in the opinion of Storm Rice the first part may be closely compared to word Málaga as found on vessels at Fostat and Berlin.⁹⁴ From Winchester, site of Post Office Tavern, associated with West Sussex wares.

⁸⁹ Platt (1975), vase No. 1274 and dish No. 1275.

⁹⁰ Frothingham (1951), figs. 8-48.

⁹¹ Examples shown to me by Molina.

⁹² Llubiá (1967), fig. 128.

⁹³ *Ibid.*, fig. 126, and examples in the Alcazaba at Málaga.

⁹⁴ Dunning (1961), 9.

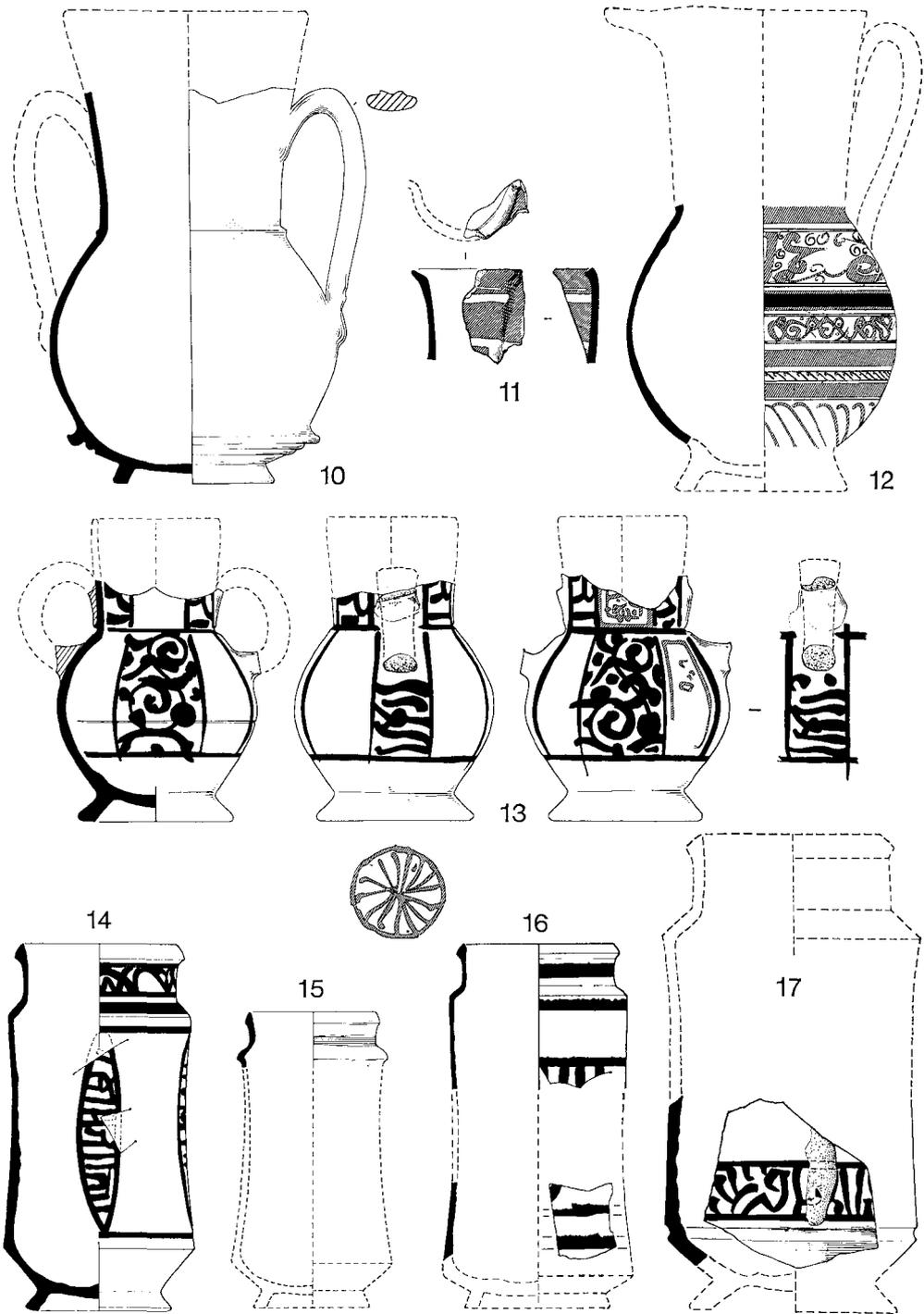


FIG. 27
IMPORTED EARLY ANDALUSIAN LUSTREWARE
Nos. 10-17 (p. 81). Sc. 1:4

Barton dates these later 14th-century, so a general 14th-century date may be suggested for this albarello rather than *c.* 1300 as proposed by Dunning.

Various other albarelli (not illustrated) have been found in stratified levels at Southampton datable to *c.* 1300⁹⁵ and 14th-century.⁹⁶

Drewett has excavated several fragments of an Andalusian albarello with typical rough Málaga fabric and decoration of blue bands, from a general 14th-century level at Hadleigh Castle, Essex.⁹⁷ There are others similar from Old Bolingbroke Castle, Lincolnshire, in a mid 16th-century context,⁹⁸ and Denny Abbey, Cambridgeshire, in an early 16th-century context.⁹⁹ These taken together with other finds from Southampton,¹⁰⁰ also in a 16th-century context, suggest they cannot be residual but that Andalusian type albarelli (and the same applies to dishes) were still being made not only throughout the 15th century but into the 16th as well. It is therefore hard to date unstratified examples, and with such a long life they cannot be used for dating purposes.

There is the footed base of a vessel of uncertain shape from the Dominican Friary in Boston, phase 10, datable early 14th-century. This is in fine sandy pink-buff fabric with decayed tin glaze and lustre.¹⁰¹

II. LATE ANDALUSIAN OR EARLY VALENCIAN LUSTREWARE (late 14th and early 15th-century)

a. Footed bowls

Nos. **18** and **19** (FIG. 28; PL. VI, B, C). Two almost identical bases of bowls with footring, lustre spiral rosette on bottom of each, and inside a central reserve lustre rosette of Pula type outlined in blue with spiral motifs radiating out from centre in zones outlined in blue. Bristol, from Pithay group (see also Nos. 23-4, 27 below). British Museum No. 1901, 4-27, 5 and 6.

No. 18. Pinkish-red fabric with few inclusions obvious, deep blue paint outlined in black, lustre decayed to pale milk chocolate colour.

No. 19. Pinkish-red fabric, some inclusions, both light and dark in colour, also fine hair-like fissures in fabric. Decoration metallic coppery lustre and dark blue paint on dirty white ground.

This central decoration is typical of a number of bowls with this reserve lustre and blue centre, best typified by a bowl in the Hispanic Society of America¹⁰² and another in the Musée de Cluny, Paris.¹⁰³ They have been dated to *c.* 1400 and assigned to Valencia. Unfortunately the rest of the design is not there, but even where present, as on the other examples in this section (FIGS. 28, 29), the attribution to Andalucía or Valencia, is very debatable. In the opinion of Llubíá many may be late Andalusian;¹⁰⁴ Mannoni has suggested a third centre may be involved. It seems likely that the technique of reserve lustre is one of the main factors in the larger distribution of Spanish lustrewares in the Mediterranean.¹⁰⁵ Still this is no reason to assign all reserve lustre to Valencia; it may have started in Andalucía and been taken up to a greater extent by the early 15th-century Valencian potters. An important group in this reserve lustre series are

⁹⁵ Platt (1975), No. 1282.

⁹⁶ *Ibid.*, Nos. 1278, 1290 and 1292.

⁹⁷ P. Drewett, 'Excavations at Hadleigh Castle, Essex (1971-72)', *Jnl. Brit. Archaeol. Ass.*, 3rd ser., xxxviii (1975), 127, Nos. 197-200.

⁹⁸ G. Coppack, 'The pottery' in P. Drewett, 'Excavations at Bolingbroke Castle, Lincolnshire, 1973', *Post-Medieval Archaeol.*, x (1976), 8 and fig. 4, No. 1.

⁹⁹ G. Coppack, report forthcoming.

¹⁰⁰ Information from R. G. Thomson.

¹⁰¹ Moorhouse (1972), 34, fig. 3, No. 26.

¹⁰² Frothingham (1951), frontispiece.

¹⁰³ *Ibid.*, fig. 50.

¹⁰⁴ Llubíá (1967), 92-105.

¹⁰⁵ Mannoni (1972); Blake (1972).

twenty-three bowls from Pula, Sardinia¹⁰⁶ — one of the few sealed groups of this period¹⁰⁷ — and a series of *bacini* in the campanile of Sant' Ambrogio Nuovo at Varazze, Liguria;¹⁰⁸ so it is most unfortunate that the date of their insertion is uncertain. It has recently been argued that this distinctive reserve lustre Pula type dates to the second quarter of the 14th century¹⁰⁹ but there is evidence that this type continues until the middle of the 15th century.¹¹⁰ A late 14th or early 15th-century date for this Pithay group therefore still seems possible. There can be no certainty on the basis of the decoration as to which of these vessels are Andalusian and which Valencian, especially in the first generation of the move. Only when more examples have been thin-sectioned will it be possible to assign them definitely. Meanwhile it will be safer to call all this class late Andalusian or early Valencian. Besides differing tempering, Mannoni suggests that late Andalusian wares almost always have a matt tin glaze while Valencian glazes are glossy. One argument against an Andalusian origin in the early 15th century is that the civil dissensions and usurpations which marked the latter years of the Naşrid dynasty¹¹¹ could hardly have been conducive to trade.

b. 1. Footed dishes

No. 20 (FIG. 28). Straight-sided dish with slight flange and simple rim footring with moulding at junction with body. Buff creamy fabric, very few inclusions but some minute particles of both dark and light material, fabric uniform in texture. Decayed arcaded decoration in blue, outlined in lustre with blue and lustre flowers between, central square of lustre dots and blue wave on rim outlined in lustre. Outside bands of lustre with single band of chevrons, central lustre rays motif. London, Nicholas Lane. Museum of London, No. A25718. This arcaded floral pattern may be exactly paralleled amongst the finds from the Alcazaba at Málaga.¹¹² In addition the chevron bands on back are more typical of Andalusian than Valencian vessels. The border is also less ornate than the interlaced waves of the later Dunstanburgh or Bristol dishes so this might be regarded as a late 14th-century Andalusian dish.

No. 21 (FIG. 28). Similar dish but without moulding near footring. Sherds forming the complete dish have weathered differently in the soil so that some seem to have blue and white decoration and others blue and lustre. It is, however, possible to pick out the lustre decoration over most of the dish so that it can be drawn. Central interlaced star motifs in blue with complex lustre pattern in background. Complex interlaced wave pattern on rim. From Dunstanburgh Castle, Northumberland.¹¹³

The formal design is typical of Valencian dishes of the early 15th century,¹¹⁴ but the central star pattern is exactly paralleled on dishes from the Alcazaba at Málaga.¹¹⁵ The border waves are not very precisely drawn which suggests Andalucía, rather than Valencia where the decoration was more symmetrical and exact. See also the more formal layout of the central interlaced stars in the bowl in the Musée de Cluny, Paris.¹¹⁶ On the back chevron band and central rosette. It is therefore possible that this is a late 14th or early 15th-century Málaga dish.

¹⁰⁶ González (1944), figs. 418, 420-2, 426-9 and 431-2; and Frothingham (1951), 87-9.

¹⁰⁷ Blake (1972).

¹⁰⁸ Blake (1970).

¹⁰⁹ G. Berti and L. Tongiorgi, 'I Bacini Ceramici delle Chiese della Provincia di Pisa con Nuove Prosposte per le Datazione della Ceramica Spagnola tipo Pula', *Faenza*, LX (1974), 67-79.

¹¹⁰ H. Blake revision of Blake (1972) forthcoming in *Revista de Archivos Biblioteca Y Museos* and 'The ceramic hoard from Pula (Prov. Caligari) with a discussion of its type' in *Boletín del Seminario de Arte y Arqueología de Valladolid*.

¹¹¹ A. Van de Put, 'On a missing Alhambra vase, and the ornament of the vase series', *Archaeologia*, cxii (1947), 69-72.

¹¹² Shown to me by Molina.

¹¹³ Jarret and Edwards (1963), 93, No. 31, pl. VI; Charlton (1936).

¹¹⁴ Frothingham (1951), fig. 61.

¹¹⁵ Llubíá (1967), pl. 132.

¹¹⁶ Frothingham (1951), figs. 61 and 50.

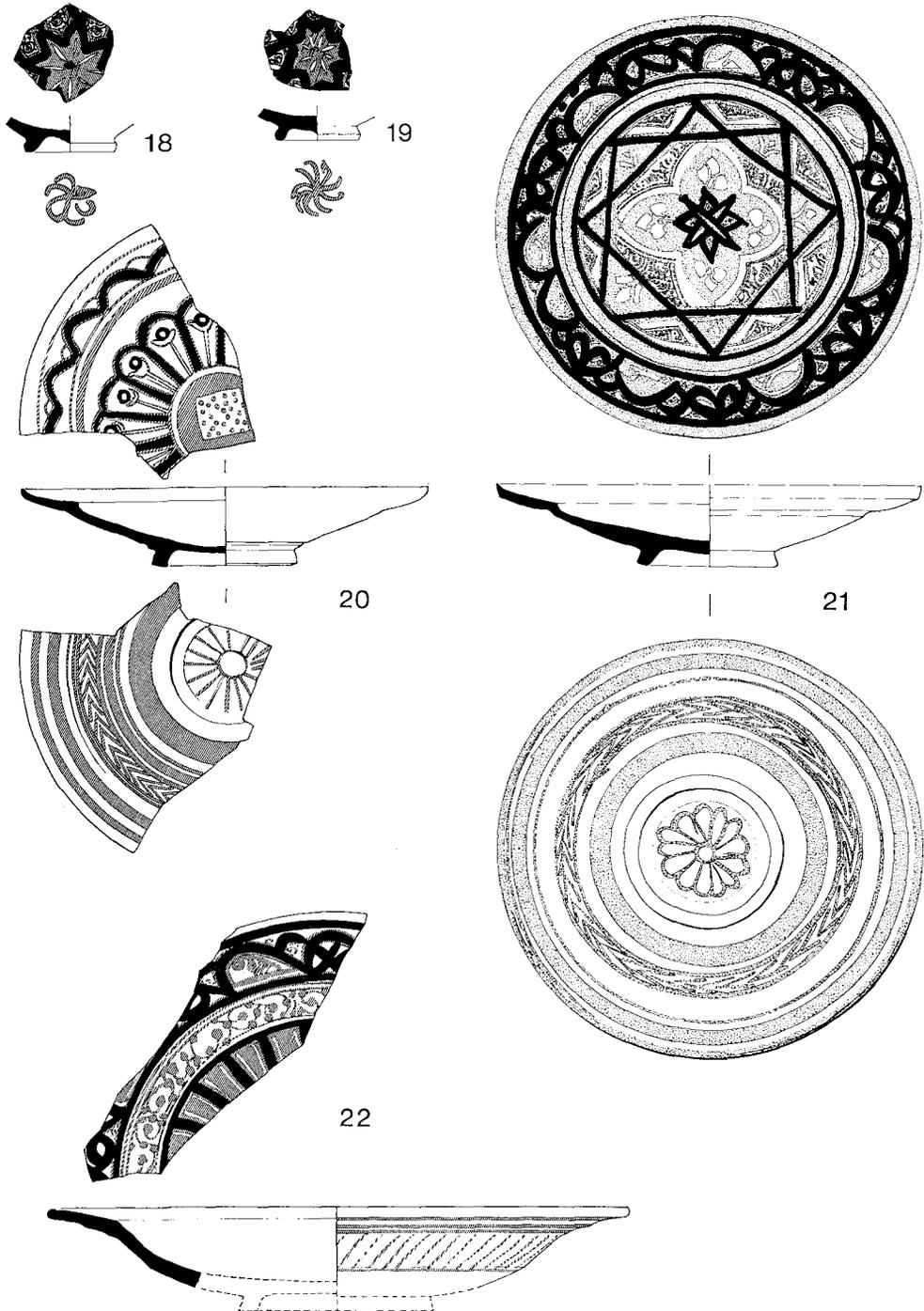


FIG. 28
IMPORTED LATE ANDALUSIAN OR EARLY VALENCIAN LUSTREWARE
Nos. 18-22 (p. 84). Sc. 1:4

No. 22 (FIG. 28). Sherd from slightly angular dish with flanged simple rim, orange-red fabric. Central radiating design in lustre, zoned in blue with interlaced wave pattern on rim and running foliage in lustre below. Warwickshire, Weoley Castle, WC994 a-b, excavated by Oswald from second clay layer in SE. moat in context unlikely to be before 1500.

The fragment is too small to be certain but the zoning and interlaced rim might suggest a late Andalusian dish. On the other hand the diagonal lustre lines on the back are typical of 15th-century Valencian dishes,¹¹⁷ while the running foliage is typical of early 15th-century inscribed and animal dishes at Manises.¹¹⁸ On the whole the Weoley dish is more likely to be Valencian of the early 15th century, and therefore residual or an heirloom. The findings of apparently early 15th-century vessels in later contexts is common and raises many problems.

No. 68 (FIG. 35). Part of similar dish in buff sandy fabric with panel decoration and irregular interlace on rim of Andalusian type. Not sufficient decoration surviving to determine origin. From London, 14-20 St Mary Axe. Museum of London, No. ER165. From a 15th-century chalk well. Recently located by Haslam in going through the museum collections.

b. 2. Flanged dishes

No. 23 (FIG. 29; PL. VI, A). Large dish with vertical side and sloping flange, base raised in centre. Fabric pink in colour, decoration opaque pale blue and dark metallic coppery-coloured lustre, formalized tree of life flanked by two deer standing on bands of mock arabic script. Gaps filled with varied scrolls and spirals; flange has series of interlaced loops. From Pithay, Bristol. British Museum, No. 1901, 4.27, 1. A general late 14th or early 15th-century date may be suggested.

This may be most closely compared with a dish in the Museo de Cerámica, Barcelona,¹¹⁹ which has a similar tree of life with flanking deer, though with their heads thrown further back, also standing on bands of mock-arabic script. The interlace border is common on other vessels of this period, e.g. a jug in a private collection,¹²⁰ albarelli in the Instituto Valencia de Don Juan, Madrid,¹²¹ and another flanged dish in the Collection of the Hispanic Society of America.¹²² The base of the tree is unparalleled and it is thought in Spain that this must be an incorrect reconstruction¹²³ but an examination of the dish shows that this part of the design is original. The restored parts of the decoration are shown in FIG. 29.

No. 24 (FIG. 29; PL. VI, B, C). Two fragments from similar dish, from same Pithay Bristol group. Pinkish buff fabric, few inclusions apparent, fine hair-like cavities in smooth fabric. Decoration deep blue outlined in black, and lustre decayed to pale milk chocolate colour on bluey-white ground. Central decoration comprises a series of formalized tree patterns with an interlaced flange as No. 25. Outside diagonal lustre lines. British Museum, No. 1901, 4-27, 2-3.

No. 25 (FIG. 29). Two fragments from another very similar dish. Pinkish-red hard fabric, decorated in pale blue and metallic copper-coloured lustre on solid dirty white ground with central tree decoration, interlaced flange and diagonal lustre lines outside with pierced lug for suspension. There is documentary evidence for bowls and dishes hung up on walls.¹²⁴ British Museum, Franks Collection, 1897. Likely to have been found in London. There is similar complete dish found in the Hague, Netherlands.¹²⁵

¹¹⁷ Frothingham (1951), fig. 94.

¹¹⁸ *Ibid.*, fig. 79.

¹¹⁹ Ainaud (1952), fig. 78.

¹²⁰ *Ibid.*, fig. 77.

¹²¹ *Ibid.*, figs. 72-3.

¹²² Frothingham (1951), fig. 61.

¹²³ Information from Llubíá. Pritchard (1926), 274, pl. v.

¹²⁴ Frothingham (1951), 174, 181.

¹²⁵ Information from J. G. N. Renaud.

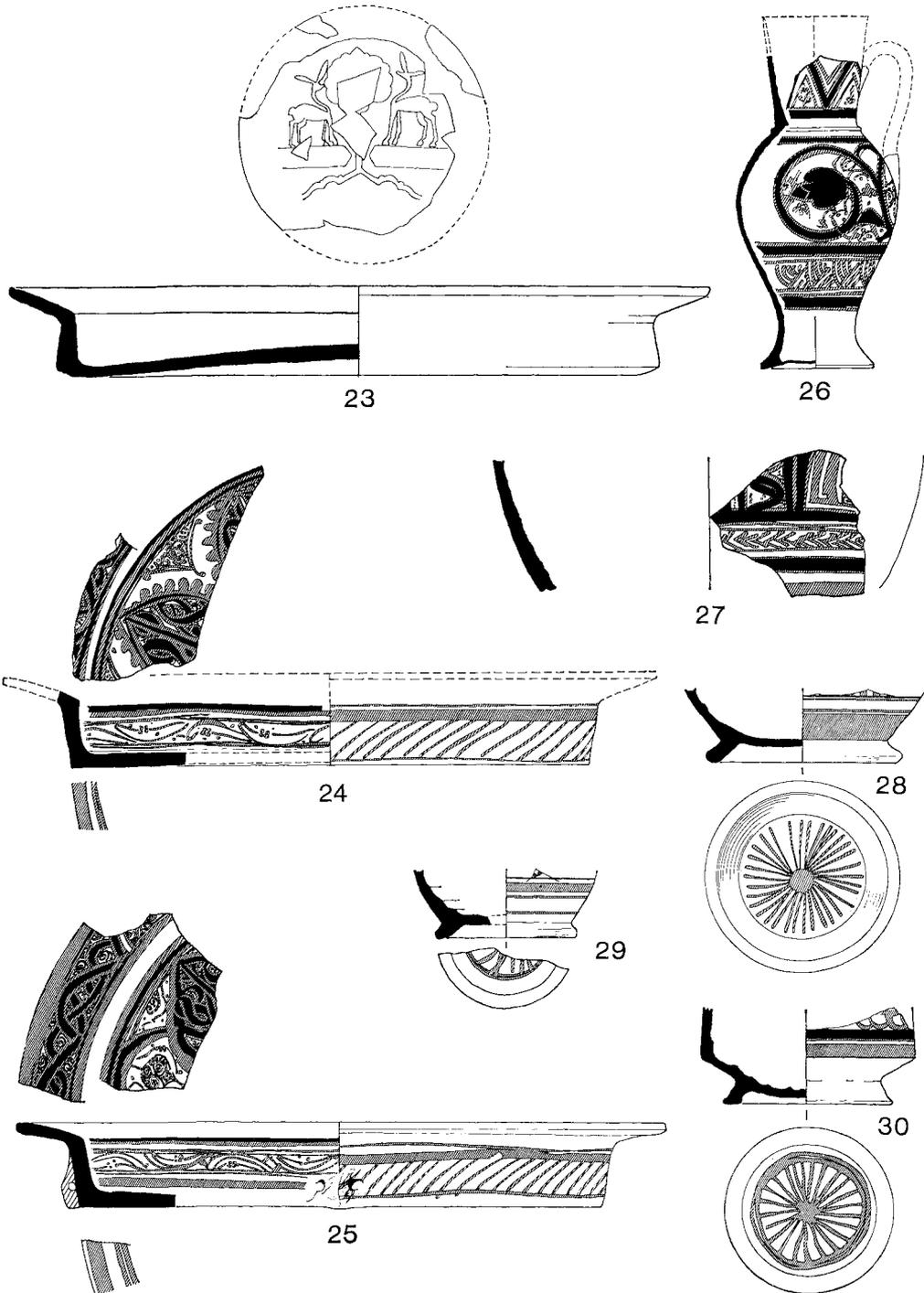


FIG. 29
IMPORTED LATE ANDALUSIAN OR EARLY VALENCIAN LUSTREWARE
Nos. 23-30 (p. 87). Sc. 1:4

c. Jugs

No. 26 (FIG. 29). Ovoid jug with splayed base and flared neck. Pinkish red hard fabric with small inclusions of both dark and light material, and some fine hair-like fissures. Decoration discoloured, but faded cobalt blue with lustre decayed to pale milk chocolate colour and speckled whitish ground, foliage decoration typical of Andalucía. Shape hard to parallel especially as most Spanish vessels have footrings, but decoration is early 15th-century Valencian type. But may have been made in different centre *c.* 1400. From London. Museum of London, No. 23332.

No. 69 (FIG. 35). Sherd from similar vessel with constricted flared base from Weoley Castle, Warwickshire, WC989. Birmingham City Museum. It is marked Square 6, rubble layer, but position and date are not recorded. Base fragment has horizontal lustre bands with start of more complex pattern above.

No. 27 (FIG. 29; PL. VI, B, C). Lower part of globular jug, pinkish-buff fabric with few dark inclusions, and fine hair-like cavities. Decoration of blue paint and lustre decayed to lime green colour, on speckled white ground. Horizontal bands of lustre and blue with row of lustre chevrons above as a jug in private collection,¹²⁶ but, instead of interlace above, zones with mock-arabic inscription as jug in Institute Valencia de Don Juan, Madrid, which has guilloche below.¹²⁷ This seems typically Valencian, except for Andalusian type chevrons. Found in same Pithay, Bristol group as Nos. 18-19 and 23-4 above so, they may be from same source and be Andalusian rather than Valencian. British Museum, No. 1901, 4-27, 4.

No. 70 (FIG. 35). Bottom part of another jug, pinkish-buff sandy fabric, Pula type decoration in blue and lustre suggests this is Valencian late 14th or early 15th-century. London, Baltic House, 1903. Museum of London, No. 15,980 (MA1852). Recently located by Haslam in going through the museum collection.

No. 28 (FIG. 29). Footring from jug with discoloured lustre decoration. Broad horizontal band near base and start of band above containing either vertical lines or mock-arabic writing, lustre rosette under base. Not sufficient of vessel to determine its source and a general late 14th or early 15th-century date may be suggested. From Coventry, Fleet Street. Shelton Collection.

No. 29 (FIG. 29). Footring from smaller jug, lustre band near base with start of discoloured lustre decoration but again not enough to say what it is, lustre rosette under base. From Coventry, Co-operative site, Bargate. Shelton collection.

No. 30 (FIG. 29). Base of albarello with footring in pink-buff fabric with crackled tin glaze, pale blue horizontal band and pale gold lustre band with interlace above and rosette on underside of base. Not sufficient of vessel to determine its origin but it is likely to be 14th-century or early 15th-century, so could be either Andalusian or Valencian. From Devizes. County Museum.

There is a fragment from the lower half of another albarello in hard brown fabric with red margins and buff surfaces, tempered with small grits from Old Wardour Castle, Wiltshire in a 16th-century context. Only a blue band just above the carination can be made out.¹²⁸

III. MATURE VALENCIAN LUSTREWARE (15th-century)

*a. 1. Flanged bowls**Running foliage*

No. 31 (FIG. 30). Small flanged bowl with curved sides, red fabric, inside running foliage bands with pair of outward turned leaves seen in profile alternately in dark blue

¹²⁶ Ainaud (1952), fig. 77.

¹²⁷ Frothingham (1951), fig. 135.

¹²⁸ J. G. Hurst, 'The pottery', in L. Keen, 'Excavations at Old Wardour Castle', *Wills. Archaeol. and Nat. Hist. Mag.*, LXXII (1967), 75, fig. 4, No. 7.

and pale gold lustre. Outside diagonal lustre band. From Melrose Abbey, Roxburghshire, No. 41. This decoration is typical Valencian of the first half of the 15th century.¹²⁹

Gothic lettering

No. **32** (FIG. 30). Small flanged bowl with curved sides, pinkish red hard fabric, fine grained with few inclusions apparent, internal decoration of lustre spirals between parallel lines, on flange band of same decoration between blue inscribed bands. Combination of decoration typical of first half of 15th century. Dishes in Instituto Valencia de Don Juan, Madrid¹³⁰ and Rougiers, Provence.¹³¹ Outside band of lustre, chevrons more typical of Andalucía than Valencia.¹³² From Roach-Smith collection, thought to have been found in London. British Museum, No. 56, 7-1, 1637.

An important recent find from Sluis, SW. Netherlands,¹³³ includes a number of Gothic lettered bowls and dishes associated with others with running foliage (as No. 31), bryony decoration (as No. 33), foliated crowns¹³⁴ and an openwork top vase.¹³⁵ This group cannot be later than mid 15th-century as it does not include any of the later ivy leaf patterns (as Nos. 39-41). It does include green and alkaline glazes and coarse unglazed Spanish jars. There have been two previous finds of lettering in the Netherlands, one from Merwede with *AVE MARIA G(RA)C(I)A PLENA* in blue with the same decoration of spirals and parallel lines in lustre,¹³⁶ and from Spangen part of the same type with *AVE MARIA . . . ENA*.¹³⁷ The Merwede find is said to be before 1410,¹³⁸ but as it was found in the moat it was not necessarily sealed. There is an inscribed dish from Malines, Belgium.¹³⁹

No. **71** (FIG. 35). Sherds from flanged bowl, pinkish buff sandy fabric with buff surfaces. Blue Gothic lettering inside kicked up base with lustre rosette outside, band of lustre decoration on inside which is decayed but most likely to be parallel lines and spirals as No. 32 in same position. Diagonal lines outside, not chevrons, between bands. From 15th-century context at Kildale, Yorks NR. Excavations by R. Close.¹⁴⁰

No. **72** (FIG. 36). Base of a similar bowl but with simple lines underneath, from Leicester, unprovenanced, Leicestershire Museums. The Merwede bowl also has a central letter.¹⁴¹ For other examples see finds from Marseilles.¹⁴²

a. 2. Footed bowls

Bryony

No. **33** (FIG. 30). Deep bowl with upright simple rim, buff sandy fabric with pink core, bryony vine pattern, footring, with six-petalled flower and crosses, stylized three-pointed leaf, in zones in blue with ghosting of lustre design, coarsely painted. This core, bryony vine pattern, footring, with six petalled flower and crosses, stylized three-pointed leaf, in zones with blue with ghosting of lustre design, coarsely painted. This

¹²⁹ Cruden (1952-3); González (1944), fig. 546; Ainaud (1952), fig. 123; Blake (1972), No. 38; and Martínez (1962), pl. 40.

¹³⁰ Frothingham (1951), fig. 77; González (1944), figs. 455 and 470; and Martínez (1962), pl. 52.

¹³¹ D'Archimbaud (1969), 156, fig. 21.

¹³² Compare Nos. 8 and 9 above.

¹³³ Van Beuningen collection.

¹³⁴ A type not so far found in England, Frothingham (1951), fig. 89; Ainaud (1952), fig. 117. There is another bowl from Groningen, Groningen Museum voor Stad en Lande, 1934-251.

¹³⁵ Ainaud (1952), fig. 164; Frothingham (1951), fig. 146; there is a later example from Southampton, Platt (1975), No. 1344.

¹³⁶ Renaud (1957), pl. 1.

¹³⁷ J. G. N. Renaud, 'Vondsten van Spangen', *Rotterdam Jaarboekje* (1953), 112-29, fig. No. 8, p. 128, No. 59.

¹³⁸ Frothingham (1951), 119, pl. 34.

¹³⁹ Vandenberghe (1973), 226, fig. 1, No. 3.

¹⁴⁰ Note in *Medieval Archaeol.*, VI-VII (1962-3), 338.

¹⁴¹ Renaud (1957), pl. 1.

¹⁴² D'Archimbaud (1969), 162, fig. 30.

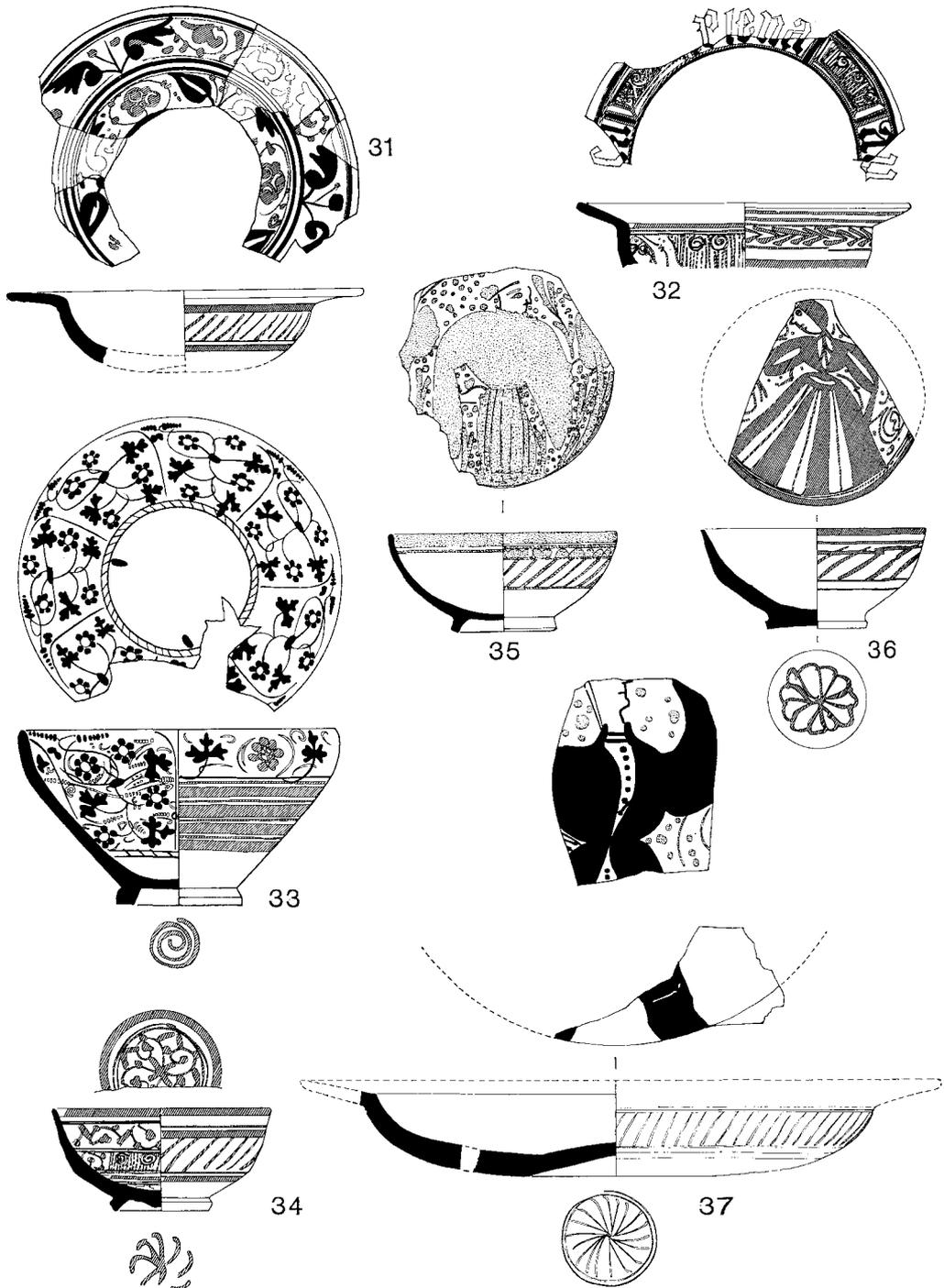


FIG. 30
IMPORTED MATURE VALENCIAN LUSTREWARE
Nos. 31-37 (p. 89). Sc. 1:4

design very common Valencian pattern of 15th century,¹⁴³ many being associated with datable coats of arms. From Southampton, High Street C, feature 209,¹⁴⁴ apparently an association of early 14th century. This is unacceptable and this almost complete bowl must be regarded as a 15th-century intrusion. There are sherds from Hellenburg and Kortgene and a complete dish from Schockland (Z.1953 III.53) in the Netherlands, and from Malines¹⁴⁵ and Damme¹⁴⁶ in Belgium. This type was still current in the late 15th century as is shown by the Douce Book of Hours.¹⁴⁷

Overall lustre

No. **34** (FIG. 30). Small bowl with footring, carinated profile and thin, slightly everted rim. Buff fabric, of uniform texture with few inclusions. Decoration in metallic copper-coloured lustre on creamy ground speckled in greenish brown. Inside lustre decoration of coarse running foliage of type found in Valencian inscribed dishes of first half of 15th century, as an example in the British Museum,¹⁴⁸ and parallel lustre lines and spirals, also typical of inscribed dishes, as an example in Instituto Valencia De Don Juan.¹⁴⁹ Both these designs are also linked with the series of vessels depicting men and women as on two Albarelli in the Museo De Cerámica, Barcelona and the Instituto Valencia de Don Juan, Madrid.¹⁵⁰ Outside decoration of diagonal lustre lines. From Roach-Smith Collection, thought to have been found in London. British Museum, No. 56, 7-1, 1636. Valencian first half of 15th century. There is a rim fragment from a similar bowl with lustre parallel lines and spirals from the Dominican Friary, Boston, Lincolnshire, phase 6 dated mid 15th-century.¹⁵¹

Human figures

No. **35** (FIG. 30). Small bowl with footring, rounded profile and upright simple rim. Pinkish-buff fabric, with both light and dark inclusions and fine hair-like cavities, vessel thin walled. Decoration in faded light-coloured lustre on blue area ground. Inside in form of man dressed in robe with long sleeves and dotted background. Paralleled by other early 15th-century Valencian vessels.¹⁵² Outside diagonal lustre lines typical of Valencia. General dotted background is also typical of Valencia in first half of 15th century, as in a dish in the Collection of Hispanic Society of America.¹⁵³ Found in London, Leadenhall Market, in 1842. British Museum, No. 53, 5-2, 49.

a. 3. Pedestal bowl

No. **36** (FIG. 30; PL. VII, A). Small pedestal bowl with carinated profile and thin slightly everted rim as No. 34. Pink granular fabric with few inclusions apparent, decorated with lustre decayed to tones ranging from light coppery colour to pale fawn on a solid opaque creamy white ground. Inside woman in lustre with low-necked bodice, tight waist, full slashed sleeves caught at the wrists, typical of Valencian wares of first half of 15th century.¹⁵⁴ Outside diagonal lustre lines with rosette on the base.¹⁵⁵ Found in London, 15-18 Lime Street, in 1933. Museum of London, No. 13316.

¹⁴³ Ainaud (1952), pls. 154-6; Frothingham (1951), 127 and pl. 82; Llubíá (1967), pl. 244; Blake (1972), Nos. 39-41; Martínez (1962), pls. XV and 54.

¹⁴⁴ Platt (1975), No. 1305.

¹⁴⁵ Vandenberghe (1973), 227, fig. 3.

¹⁴⁶ Mariën-Dugardin (1974), 113, fig. 3.

¹⁴⁷ Rackham (1939), pl. lviii.

¹⁴⁸ Frothingham (1951), fig. 29.

¹⁴⁹ *Ibid.*, fig. 77.

¹⁵⁰ Ainaud (1952), fig. 88-9.

¹⁵¹ Moorhouse (1972), 37, fig. 4, No. 54.

¹⁵² González (1944), figs. 490 and 537.

¹⁵³ Frothingham (1951), fig. 66.

¹⁵⁴ *Ibid.*, 117; Ainaud (1952), figs. 88 and 91; González (1944), fig. 463.

¹⁵⁵ Frothingham (1951), fig. 94.

a. 4. *Lugged bowl*

No. **73** (FIG. 36). Sherd from lugged bowl with blue splayed foliage over lustre background of dots and tendrills. Typical spiky lustre on outside. From Leicester, Huntingdon Tower. Leicestershire Museums, No. 554.1955. Cf. bowl from Tuscania.¹⁵⁶

b. *Flanged dish*

No. **37** (FIG. 30; PL. VII, B). Two sherds from flanged dish with concave base. Pinkish-buff, with buff core, few darker inclusions and hair-like fissures. Texture generally close. Decoration, against background of lustre dots, in cobalt blue, on dirty white speckled ground, showing man with high collar and buttons.¹⁵⁷ Lustre dots are a more common background to animal centres.¹⁵⁸ From London, Bank of England. Museum of London, No. 14876 (938.71). Outside diagonal lustre lines and rosette as above.

There are no examples of the similar dishes with animals¹⁵⁹ from Britain but there is an example of a deer in blue on a lustre background from Middelburg, Netherlands.

A badly weathered 15th-century dish was found at Dartington Hall, Devon.¹⁶⁰ Recent finds include an overall lustre decorated dish from Chester.¹⁶¹ Other smaller sherds have been found on several sites but are often discoloured or too small to show the pattern, e.g. Stockwell Street, Colchester, Essex,¹⁶² see list on p. 75.

c. 1. *Footed jugs*

No. **38** (FIG. 31). Pear-shaped jug with footring. Pink fabric with few darker inclusions, lattice decoration in decayed lustre above chevron band. From London, Queen Street, 1877. British Museum, No. 96, 2-1, 78. This cannot be closely paralleled but grid patterns are typical of Valencia in the first half of the 15th century.¹⁶³ There is a complete jug at Lübeck.¹⁶⁴ The Chevron pattern is more common in Andalucía¹⁶⁵ but is also found on typical Valencian vessels.¹⁶⁶ From Elgin, in 1976, comes the spout and rim of a grid jug identical to that from Lübeck.¹⁶⁷ There is a grid decorated albarello from Coxyde, Belgium.¹⁶⁸

c. 2. *Pedestal jugs*

No. **39** (FIG. 31; PL. VII, C). Complete pedestal jug.¹⁶⁹ Where visible fabric seems pale pinkish buff. Decoration predominantly pale coppery metallic lustre, with some dark transparent blue, on solid white ground thinly speckled blue. Typical late 15th-century debased vine leaves lustre decoration, in three bands as on albarelli (Nos. 40 and 41). On front mock heraldic design. From London, Gateway House pit, associated with South Netherlands Maiolica and early brown wares of c. 1500. Museum of London, No. 23043.

¹⁵⁶ Johns (1973), 99, No. 218.

¹⁵⁷ Frothingham (1951), fig. 77; González (1944), figs. 469-70.

¹⁵⁸ Llubiá (1967), pls. 239 and 241.

¹⁵⁹ Frothingham (1951), fig. 79; Ainaud (1952), figs. 111 and 113.

¹⁶⁰ C. Platt, 'Excavations at Dartington Hall, 1962', *Archaeol. Jnl.*, cxix (1962), 220; A. Emery, *Dartington Hall* (Oxford, 1970), 192.

¹⁶¹ *Ches. Archaeol. Bull.*, II (1975), 37, fig. 10.

¹⁶² P. Blake, J. G. Hurst and L. H. Grant, 'Medieval and later pottery from Stockwell Street, Colchester', *Trans. Essex Archaeol. Soc.*, 3rd ser., I (1961), 41.

¹⁶³ Ainaud (1952), fig. 122; Llubiá (1967), fig. 162; Martínez (1962), pls. xiv and 70.

¹⁶⁴ J. G. Hurst, 'Medieval imports at Lübeck', forthcoming.

¹⁶⁵ Compare No. 8 above.

¹⁶⁶ Compare No. 32 above.

¹⁶⁷ Information from W. J. Lindsay.

¹⁶⁸ Mariën-Dugardin (1974), 112, fig. 1.

¹⁶⁹ Frothingham (1951), fig. 141, an earlier example with a gutter spout.

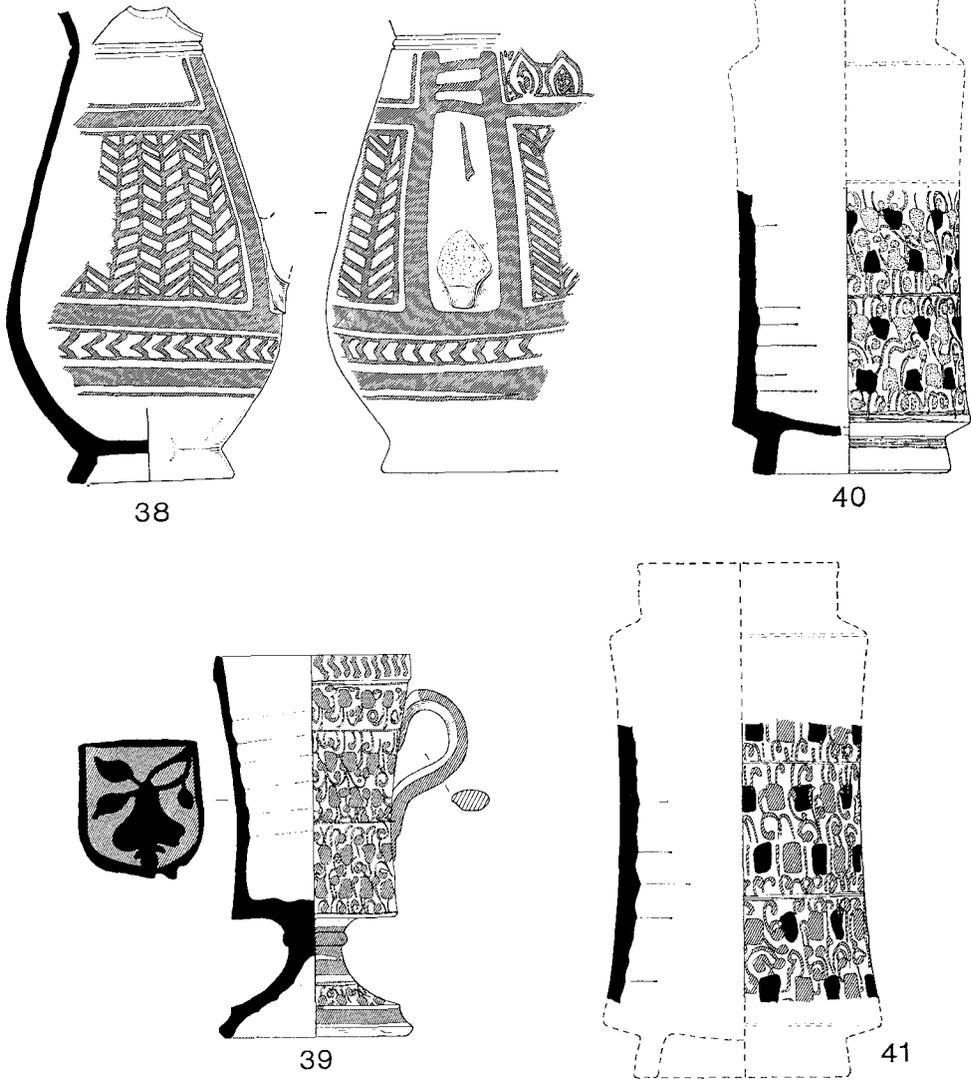


FIG. 31
IMPORTED MATURE VALENCIAN LUSTREWARE
Nos. 38-41 (p. 93). Sc. 1: 4

d. *Vases*

No. 74 (FIG. 36). 15th-century Valencian vase with tall flared neck, squat globular body, two loop handles and footring, pinkish sandy fabric decoration in dark blue and gold lustre discoloured black and brown in places with incrustations. From Stamford, reredorter of St Leonards Priory, associated with early 16th-century pottery, glass and evidence for alchemy, as the finds at Selborne and Pontefract.¹⁷⁰ This is the later development of the Málaga form, as No. 13, and is the contemporary prototype for the S. Netherlands maiolica flower vases which have this shape but were decorated with Faenza patterns.¹⁷¹ As example in a Spanish private collection.¹⁷²

e. *Albarelli*

No. 40 (FIG. 31). Bottom half of albarello, with footring, pinkish buff fabric, with some darker inclusions and small hair-like fissures. Decoration in paint ranging from navy blue to pale grey, lustre decayed to tones of lime and olive-green, on solid opaque white ground slightly speckled with blue, regular debased leaf pattern alternately blue and gold lustre, divided into zones, footring unglazed. From London, London Wall. Museum of London, No. A19581.

No. 41 (FIG. 31). Central portion of albarello. Pinkish red hard fabric, few scattered darker inclusions. Decorated in smoky blue and light coppery metallic lustre on white opaque speckled ground, with regular debased leaf pattern alternately in blue, lustre, divided into zones. From London, Worship Street. Museum of London, No. A26637.

Albarelli with three zones of ivy-leaf decoration start in the second quarter of the 15th century, see albarello in the Collection of the Hispanic Society of America, No. E597.¹⁷³ By the end of the 15th century these realistic leaves become simply rectangular, as on an albarello in the Instituto Valencia de Don Juan, Madrid,¹⁷⁴ so these two albarelli date to the last quarter of the 15th century.

This type was traded as far as Denmark where a sherd was found in Copenhagen.¹⁷⁵ Also to Holland where there is a larger sherd from the Hague.¹⁷⁶ The presence of these ivy leaf albarelli in the Low Countries in the late 15th century is also closely documented both by paintings, the famous Portinari altar piece by Hugo van de Goes,¹⁷⁷ and a Book of Hours in the Bodleian which shows not only an albarello but two other Valencian dishes and two bowls, as well as three examples of early Netherlandish maiolica.¹⁷⁸ There is also a complete albarello still preserved in Bruges.¹⁷⁹

Not illustrated. P. Brears has recently located in Yorkshire Museum, York, sherds forming most of another albarello with typical Valencian decoration of large blue circles with spiky rays, running foliage and dots between, of chestnut pattern.¹⁸⁰

¹⁷⁰ S. Moorhouse, 'Medieval distilling apparatus of glass and pottery', *Medieval Archaeol.*, xvi (1972), 79-121.

¹⁷¹ Rackham (1939), pl. lviii.

¹⁷² Ainaud (1952), fig. 71.

¹⁷³ Frothingham (1951), fig. 83.

¹⁷⁴ Ainaud (1952), fig. 174.

¹⁷⁵ National Museum, No. D 8445.

¹⁷⁶ Information from Renaud.

¹⁷⁷ In the Uffizi Gallery, Florence: Max J. Friedlaender, *Early Netherlandish Painting from Van Eyck to Brueghel* (London, 1956), pl. xi. Datable before 1482.

¹⁷⁸ Bodleian Library, MS Douce 219-20, fol. 145^v-146^r. First drawn attention to by J. V. C. Beerman-Hefling, 'Italiaansche en Spaansche Majolica op Nederlandsche Schillerijen', *Med van den Dienst voor Kunsten en Wetenschappen der Gemeente 'S-Gravenhage*, vi (1939), 50-1; and Rackham (1939), pl. lviii. Datable between 1485 and 1490: O. Pacht, *The Master of Mary of Burgundy* (London, 1948), 76; and *The Master of Mary of Burgundy, A Book of Hours For Englebert of Nassau, the Bodleian Library, Oxford*, Introduction and Legends by J. J. G. Alexander (London, 1970), pls. 79 and 80.

¹⁷⁹ A. Van de Put, *Hispano-Moresque Ware of the XV Century*, II (London, 1911), 35.

¹⁸⁰ Ainaud (1952), p. 63 and pls. 132-3.

No. 75 (FIG. 36). Shoulder fragment from albarello with blue running foliage between lines over background of lustre dots of type more common on dishes. From Leicester, Guildhall Lane. Leicestershire Museums, No. 355.1957.

B. COARSE WARES — UNGLAZED OR LEAD-GLAZED

I. MÉRIDA (13th-century onwards)

Red micaceous ware costrels have been recognized for some years from deposits of the 16th and 17th centuries in England, the Netherlands and North America. Until recently it was thought that the earliest examples were late 15th or early 16th century.¹⁸¹ Recent excavations, however, at both Southampton and Stonar, have demonstrated that costrels of almost identical type were being imported into Britain already in the late 13th and early 14th centuries. The early types seem to have vertical collared rims and later ones simple slightly everted rims, but both are also present from 16th and 17th-century levels. Most of these unglazed coarse vessels are unrecognized as medieval in Spanish collections. This especially applies to these red micaceous wares, often with burnishing, which are characteristic of the Roman period and demonstrate the continuity of many simple Mediterranean wares. The main centre of production was at Mérida in Extremadura in SW. Spain, so the term Mérida-type ware is proposed though it had a much wider distribution. Red wares were also made in the adjoining area of Portugal in the Alentejo where the typical medieval costrel form is still being made today¹⁸² — reducing further the dating value, as this gives a range for this identical form of some 700 years. One of the few dated examples in Spain comes from the church of Santa Maria del Pino in Barcelona where a collared two-handled costrel was found with other pots in the vaults over the presbytery, datable to the first half of the 14th century.¹⁸³

a. Standing costrels

No. 42 (FIG. 32). Upper part of costrel, micaceous red-buff fabric with grey core, ovoid body, collared rim and two strap handles of typical Mediterranean type. From Southampton, High Street C, pit 260, datable to first half of 14th century. No. 43 (FIG. 32) is another almost identical collared rim, but without grey core, from same deposit.¹⁸⁴

No. 44 (FIG. 32). Typical brown micaceous handle from Southampton, Cuckoo Lane A, pit 5, datable first half of 14th century.¹⁸⁵

No. 45 (FIG. 32). Part of upper and lower sections of brown micaceous costrel with more slender ovoid body, slightly everted rim and thick slightly concave base. Handles do not survive, but fractures suggest they existed making this a costrel, though this is not essential, see bottles Nos. 50 and 51 below. From Southampton excavations by Wachter in level, E7, P30, datable 15th-century.¹⁸⁶

No. 46 (FIG. 32). Base of costrel, brown micaceous fabric with buff-red surfaces, from Southampton, High Street C, pit 203, datable first half of 14th-century.¹⁸⁷

No. 47 (FIG. 32). Upper part of costrel, orange-buff micaceous sandy fabric but with thick squared rim. From Southampton, High Street C, layer 8C, datable first half of 14th-century.¹⁸⁸ There was another squared but thinner rim from French Street A, layer 4, in a late medieval context.¹⁸⁹

¹⁸¹ J. G. Hurst, 'Mérida ware', in D. J. Turner and J. G. Dunbar, 'Breachacha Castle Coll: excavations and field survey, 1965-8', *Proc. Soc. Antiq. Scot.*, cii (1969-70), 184; J. L. Cotter, *Archaeological Excavations at Jamestown* (Washington, 1958), where it was thought to be Mexican.

¹⁸² S. Parvaux, *La Céramique Populaire du Haut-Alentejo* (Paris, 1968), 128, fig. 1.

¹⁸³ Llubíá (1967), 150 and pl. 167.

¹⁸⁴ Platt (1975), Nos. 1270, 1279.

¹⁸⁵ *Ibid.*, No. 1293.

¹⁸⁶ *Ibid.*, No. 1297.

¹⁸⁷ *Ibid.*, No. 1287.

¹⁸⁸ *Ibid.*, No. 1283.

¹⁸⁹ *Ibid.*, No. 1295.

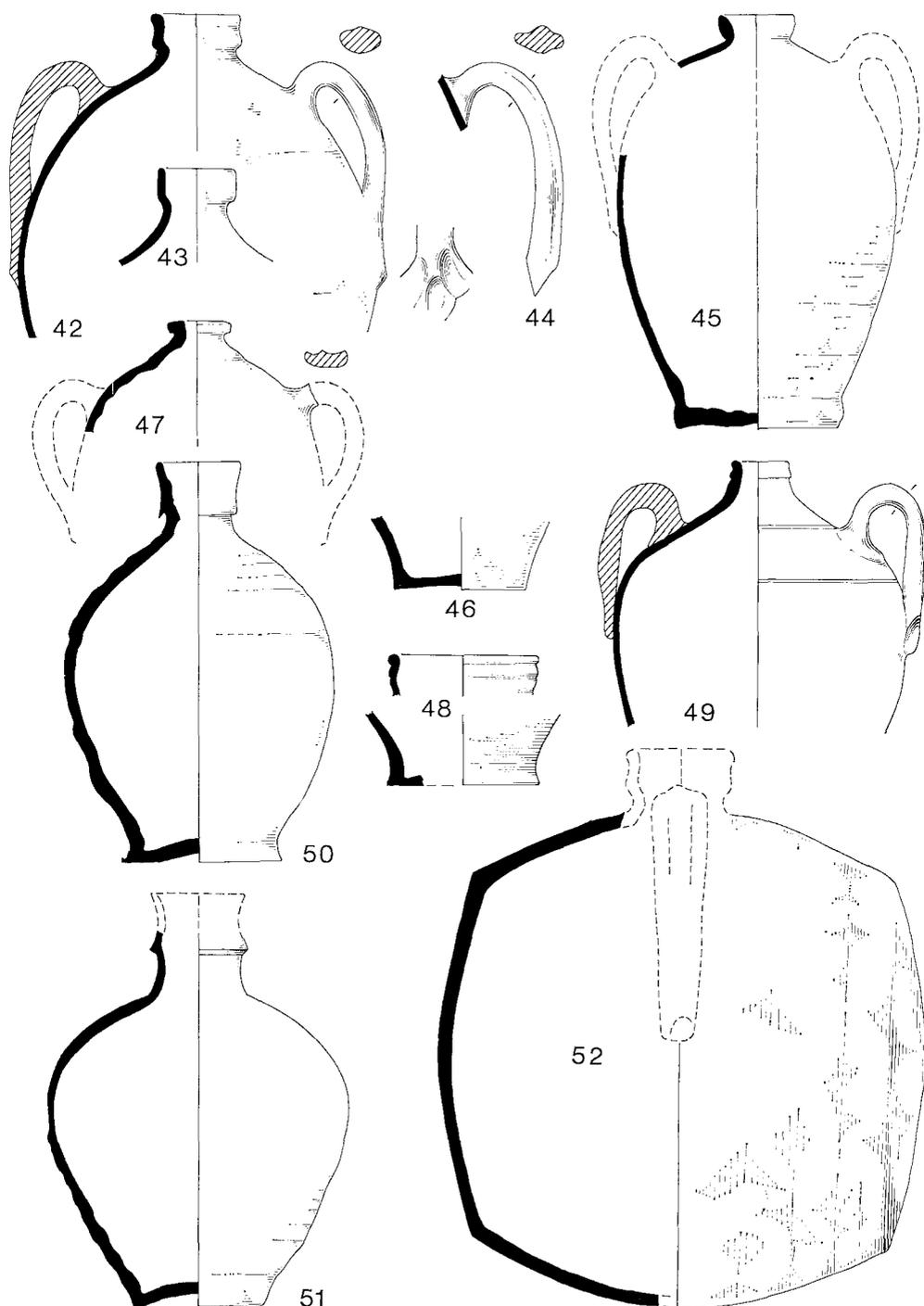


FIG. 32
 IMPORTED MÉRIDA COARSE WARES
 Nos. 42-52 (p. 96). Sc. 1:4

No. 48 (FIG. 32). Small rim fragments, four body sherds and three fragments forming two-thirds of base of costrel, very micaceous pink-brown sandy fabric with reddish surfaces. From excavations by Macpherson Grant at Stonar, Kent, from yard outside 14th-century house (6a, 6b) associated with amphora No. 58.

There were sherds from six other costrels, four from the same house associated with Siegburg; one from the path next to house 2; and one from an unassociated structure associated with Langerwehe.

No. 49 (FIG. 32). Upper part of costrel, hard red micaceous fabric, simple upright rim with cordon, typical strap handles and two bands of incised grooves. Excavated by Barton, in 1958, from Bristol, Back Hall, from blocking of drain under hall.¹⁹⁰ Some doubt as to exact date of this, but certainly medieval, either 14th or 15th-century.

b. Bottles

Nos. 50, 51 (FIG. 32). Two almost complete bottles with collared necks and no handles in reddish micaceous fabric; 50 with ovoid body and rough finished kicked up base; 51 more pear-shaped with smoothed basal angle, also kicked up. Found associated with late medieval Mediterranean maiolica¹⁹¹ jar at Norwich, on Norwich Union site, All Saints Green by R. T. Mackmahon in 1970. Norwich City Museum, No. 147.971.¹⁹²

c. Barrel costrels

All the other known Mérida ware medieval imports are costrels or bottles of the forms of Nos. 42–51. There are no examples of the bowls or other forms found in the post-medieval period. There is, however, from Southampton a different form of costrel.

No. 52 (FIG. 32). Side of barrel costrel, micaceous grey fabric with red-buff surfaces. From Southampton excavations by Wachter, E.10, pit 56, datable 14th-century.¹⁹³

All the above finds are important town sites where one would expect imports, but Mérida-type imports have a much wider distribution and one must consider how many of these may be Medieval. An example is an upright thin collared rim and shoulder with part of the handle, in a red-brown micaceous fabric from Glottenham moated site in Sussex.¹⁹⁴ Unfortunately this was not stratified but it is thought that the site went out of occupation by the middle of the 14th century. Other examples must now be looked at afresh in view of this new evidence for the Medieval date of Mérida-type costrels. Examples have also been found from four sites (not necessarily medieval) in Holland.¹⁹⁵ An important recent find, because it is an early context datable late 13th or early 14th-century, is a plain simple rim from the Custom House site, London.¹⁹⁶ Other recent finds have come from several sites in Ireland though only some from firmly datable medieval contexts. There are four 14th-century costrels from Hartlepool, Co. Durham, and a 15th-century example from Bishops Waltham, Hampshire.¹⁹⁷

II. AMPHORAE AND STORAGE JARS

Most of the post-medieval examples¹⁹⁸ seem to have come from the Seville area but Spanish museums contain very few jars firmly datable to the medieval period. Amongst the few examples are storage jars from Barcelona, from the vaults of the Hospital of

¹⁹⁰ K. J. Barton, 'Excavations at Back Hall, Bristol, 1958', *Trans. Bristol and Gloucs. Archaeol. Soc.*, lxxix (1960), 278 and fig. 9, No. 7 where the base is incorrectly restored.

¹⁹¹ The Mediterranean maiolica suggests a 15th-century date at the latest, Hurst (1968).

¹⁹² Note in *Medieval Archaeol.*, xv (1971), 155.

¹⁹³ Platt (1975), No. 1289.

¹⁹⁴ D. Martin, 'Excavations at the moated site known as Glottenham Castle, Mountfield, Sussex, 1964–1971', *Robertsbridge and District Archaeological Society* (1972), 54 and fig. 30, no. 5.

¹⁹⁵ Hoorn, Leeuwarden, Middelburg and Utrecht.

¹⁹⁶ Thorn (1975), No. 387.

¹⁹⁷ Information Miss M. Brown and K. J. Barton.

¹⁹⁸ Goggin (1960).

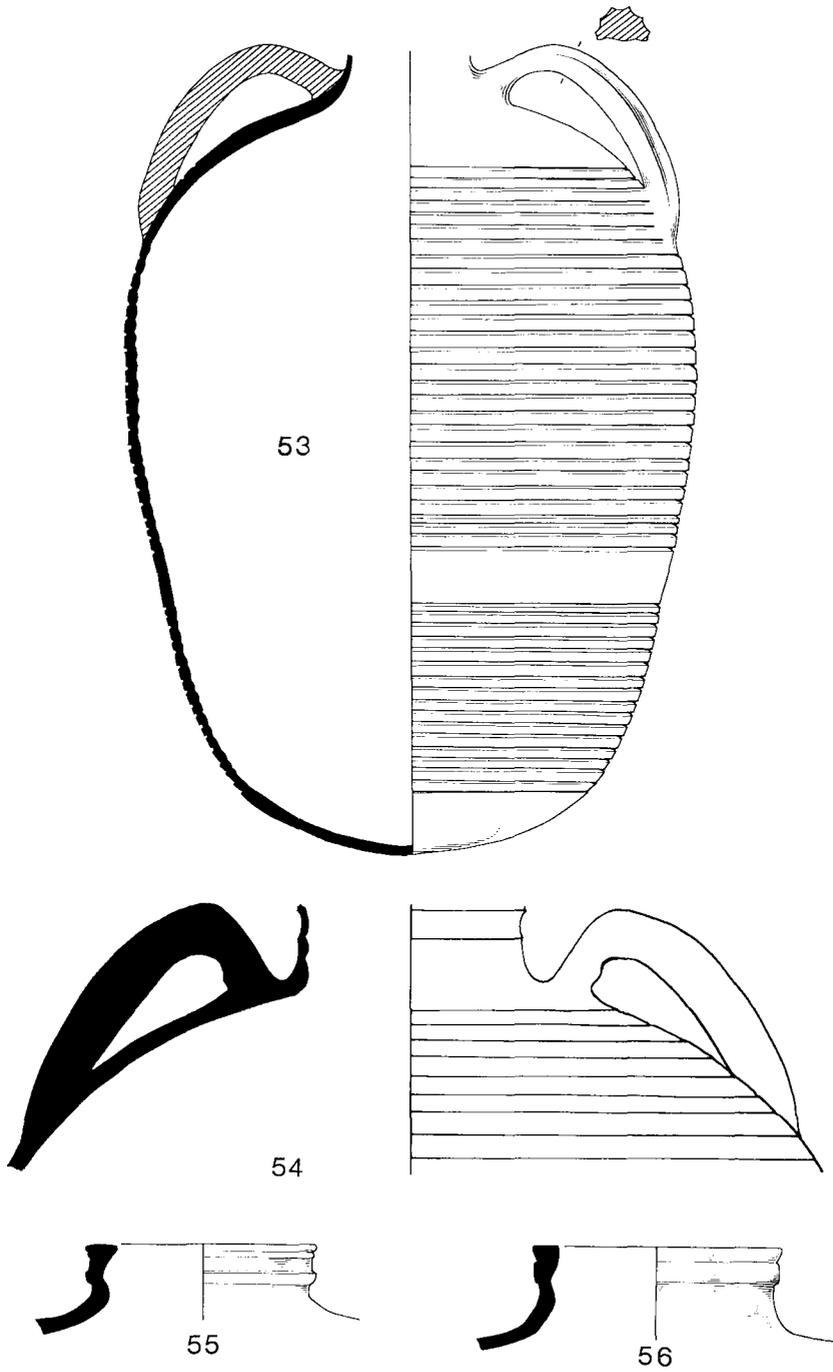


FIG. 33
IMPORTED SPANISH AMPHORAE AND STORAGE JARS
Nos. 53-56 (p. 101). Sc. 1:4

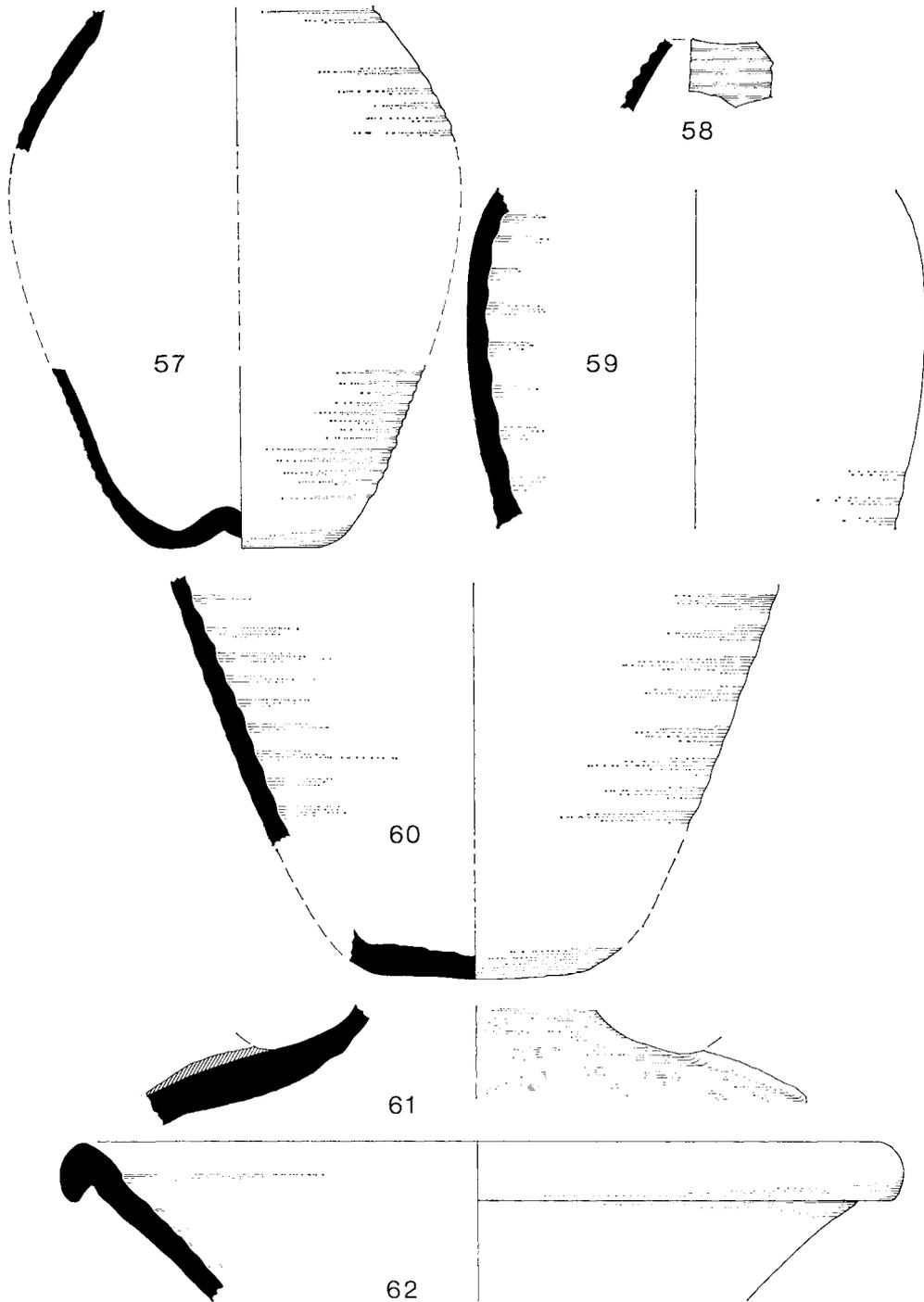


FIG. 34
IMPORTED SPANISH AMPHORAE, STORAGE JARS AND BOWL
Nos. 57-62 (p. 101). Sc. 1:4

Santa Cruz, datable between 1404 and 1414,¹⁹⁹ and from the vaults of the chapter house of the church of Santa Maria del Pino between 1468 and 1486.²⁰⁰

Ó Ríordáin has found fragments of at least six Mediterranean amphorae and storage jars in Winetavern Street, Dublin.²⁰¹ I am greatly indebted to him, and the National Museum of Ireland, for allowing me to examine his material and to publish drawings and details in advance of his own publication. It is hard at present to confirm they were made in Spain, but this is more likely than Italy in view of the other Spanish imports and the almost complete lack of indentifiable Italian pottery in medieval Britain.

No. 53 (FIG. 33). Larger part, except for rim, of large amphora (E81.1578), pink-buff micaceous sandy fabric with red inclusions and buff surfaces, oval body with heavy rilling in two broad bands, rounded base, two ribbed angular handles. Dublin, Winetavern Street, from square 2, in 14th-century level.²⁰²

No. 54 (FIG. 33). Upper part of similar amphora rilled higher up shoulder than No. 53, thin cordoned neck and more angular handles. From drawing by Barton.

Not illustrated. 14th-century sherd from rilled jar in buff fabric (E81.2171). Dublin, Winetavern Street, from unlined pit 5/1, D39-10.

Not illustrated. Red-buff sherd with small grooves (E81.3629), late 13th or early 14th-century. Dublin, Winetavern Street, from an area of fired clay and refuse tip, D40.18.

Not illustrated. Three sherds in smooth-surfaced buff sandy fabric (E81.757a-c). Dublin, Winetavern Street, from 14th-century pit 1, square 1, D37.10.

Not illustrated. Three sherds including ridged strap handle from amphora (E81.1968a-c). Dublin, Winetavern Street, from 14th-century timber-lined pit 4/1, D37.14.

No. 55 (FIG. 33). Rim from large storage jar with vertical moulded rim. Sandy buff fabric with pinkish-buff surfaces and red inclusions. From excavations by Platt in Southampton, High Street C, pit 178, in a deposit datable first half of 14th-century.²⁰³

No. 56 (FIG. 33). Wachter found a very similar one with more upright rim, in 15th-century level, E8, pit 32.²⁰⁴

No. 57 (FIG. 34). Five sherds from shoulder and complete base of ovoid jar with kicked up base, sandy brown fabric with blackened outer surfaces and traces of deposit inside base. Rilling on body typical of this class of storage jar which may be compared with Nos. 53-4 from Dublin. From excavations by Macpherson Grant at Stonar, Kent, kitchen area of 14th-century house with No. 60, Siegburg and Langerwehe stoneware, 6B, 1' 8" and 6A, 1' 10".

No. 58 (FIG. 34). Sherd from shoulder of similar jar with more pronounced rilling. From Stonar, Kent, yard outside 14th-century house with Mérida costrel No. 48, 6BS.L2.

No. 59 (FIG. 34). Large sherd from body and shoulder of more barrel-shaped storage jar, brown sandy fabric with white and red inclusions, inside heavily girth-grooved, outside smoothed and burnished. From Stonar, Kent, clay floor, 8CL-2.

No. 60 (FIG. 34). Three body sherds and complete base from similar jar but larger and more splayed at base, thick reddish-brown fabric with white and red inclusions, similar heavy girth grooves inside, outside also smoothed and burnished but still clear evidence of girth grooves as with lower half of No. 59. On base rough cheese-wire marks

¹⁹⁹ Llubiá (1967), 151, fig. 174.

²⁰⁰ *Ibid.*, 154, figs. 169-70.

²⁰¹ B. Ó. Ríordáin, 'Excavations at High Street and Winetavern Street, Dublin', *Medieval Archaeol.*, xv (1971), 73-85.

²⁰² Thanks are due to the excavator Breandán Ó. Ríordáin and the Director, National Museum of Ireland, for the drawing by P. Healy from the High Street excavation staff.

²⁰³ Platt (1975), No. 1291.

²⁰⁴ *Ibid.*, No. 1308.

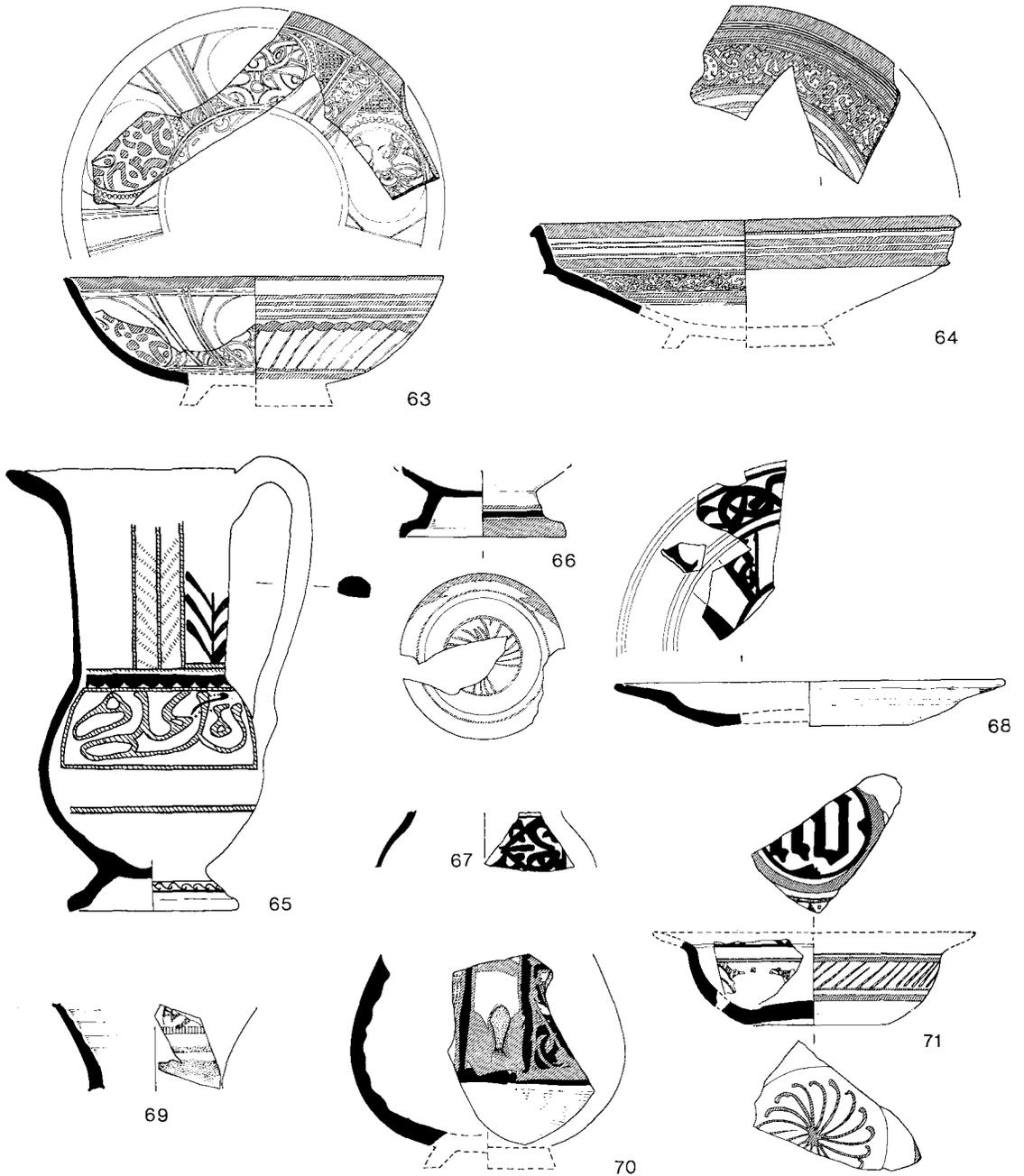


FIG. 35

IMPORTED EARLY ANDALUSIAN LUSTREWARE

Nos. 63-67 (pp. 77, 81, 82)

IMPORTED LATE ANDALUSIAN OR EARLY VALENCIAN LUSTREWARE

Nos. 68-70 (pp. 87, 89)

IMPORTED MATURE VALENCIAN LUSTREWARE

No. 71 (p. 90). Sc. 1:4

of removal from wheel. Traces of deposit inside as No. 57. From Stonar, Kent, kitchen area of 14th-century house with No. 57, 6A, 1' 10".

No. 61 (FIG. 34). Very thick sherd from shoulder of large amphora, hard grey sandy fabric with small grits and mica inclusions, brown inner and outer surfaces. Scar where the handle broken off. Would have been like No. 54 from Dublin. From Stonar, Kent, possibly associated with 14th-century house, 11B.IS.UN.

There are also a number of sherds of these rilled storage vessels from 14th-century levels at Southampton but none of them large enough to illustrate.

An important recent find is an amphora from a late 13th or early 14th-century context at the Custom House Site, London.²⁰⁵ This is of typical Mediterranean shape with kicked up handles. A Spanish source is possible in view of the buff surfaces over a pink fabric which is characteristic of Spanish jars. There are numerous inclusions so it is hoped that thin-sectioning will help in identifying the source of this and other storage vessels. It is likely that more sherds of these vessels are present in British collections. They are immediately identifiable if the characteristic handles are present, but thick rough body sherds in a mass of others do not immediately suggest imports. The painted decoration is found on later Mérida-type wares.

III. GREEN-GLAZED BOWLS

Large green-glazed Mediterranean bowls are now becoming well known from 16th and 17th-century levels, but green glaze has a long life throughout the Mediterranean from the 12th century.²⁰⁶ Green-glazed pottery called *obra de Barcelona* was exported in the 14th century²⁰⁷ but it is hard to prove the English examples come from Spain, much less Cataluña, without a programme of fabric analysis. The recent discovery of a typical example from Stonar, Kent, excavated by Macpherson Grant, from site clearance but almost certainly derived from the 14th-century house as there is no late medieval material otherwise from the site, means that a number of unstratified examples might be medieval. There have not so far been any examples from 14th or 15th-century levels in either Dublin or Southampton.

No. 62 (FIG. 34). Rim and body sherd of large straight-sided bowl with thick off-white sandy fabric and rounded undercut rim. Thick lustrous dark-green glaze inside and over half rim lustrous discoloration due to burial in soil. Stonar, Kent, possibly associated with 14th-century house, 6D.T.UN20 and UN 6A, 6B.

No. 76 (FIG. 36). Most finds are of small sherds which give an uncertain diameter and especially depth for these green-glazed bowls. There is, however, a large number of fragments, making up into the complete profile of a bowl, from Greencastle, Co. Down. These came from a late level in the ditch, which is likely to be post-medieval, but the bowl is published here to give an idea of size.²⁰⁸

Finds from the medieval town of Genoa include sherds from these same bowls. These have been thin-sectioned by Mannoni and found to come from Andalucía.²⁰⁹ So, although green-glazed wares, especially stamped storage jars, have a wide distribution in the Mediterranean, several sites in Spain, Morocco, Algeria, France, Italy, and Egypt,²¹⁰ it is more likely that the British examples came in from Spain with other Spanish wares, rather than from some alternative source, such as north Africa where there was a kiln at Bougie, Algeria, in the 10th and 11th centuries.²¹¹

²⁰⁵ Thorn (1975), No. 387.

²⁰⁶ D. Whitehouse, 'The medieval glazed pottery of Lazio', *Pap. British School Rome*, xxv (1967), 56; Blake (1972).

²⁰⁷ M. Oliver Daydí, *La Cerámica Trecentista en los Países de la Corona de Aragón* (Barcelona, 1952), 91-2.

²⁰⁸ I am indebted to the Historic Monuments Branch of the Ministry of Finance, and to C. Lynn, for permission to publish this drawing.

²⁰⁹ Mannoni (1972).

²¹⁰ G. Berti and L. Tongiorgi, 'Frammenti di giare con decorazioni impresse a stampo trovati a Pisa', *Faenza*, LVIII (1972), 3-10.

²¹¹ Whitehouse (1972), 232; Johns (1973), 101.

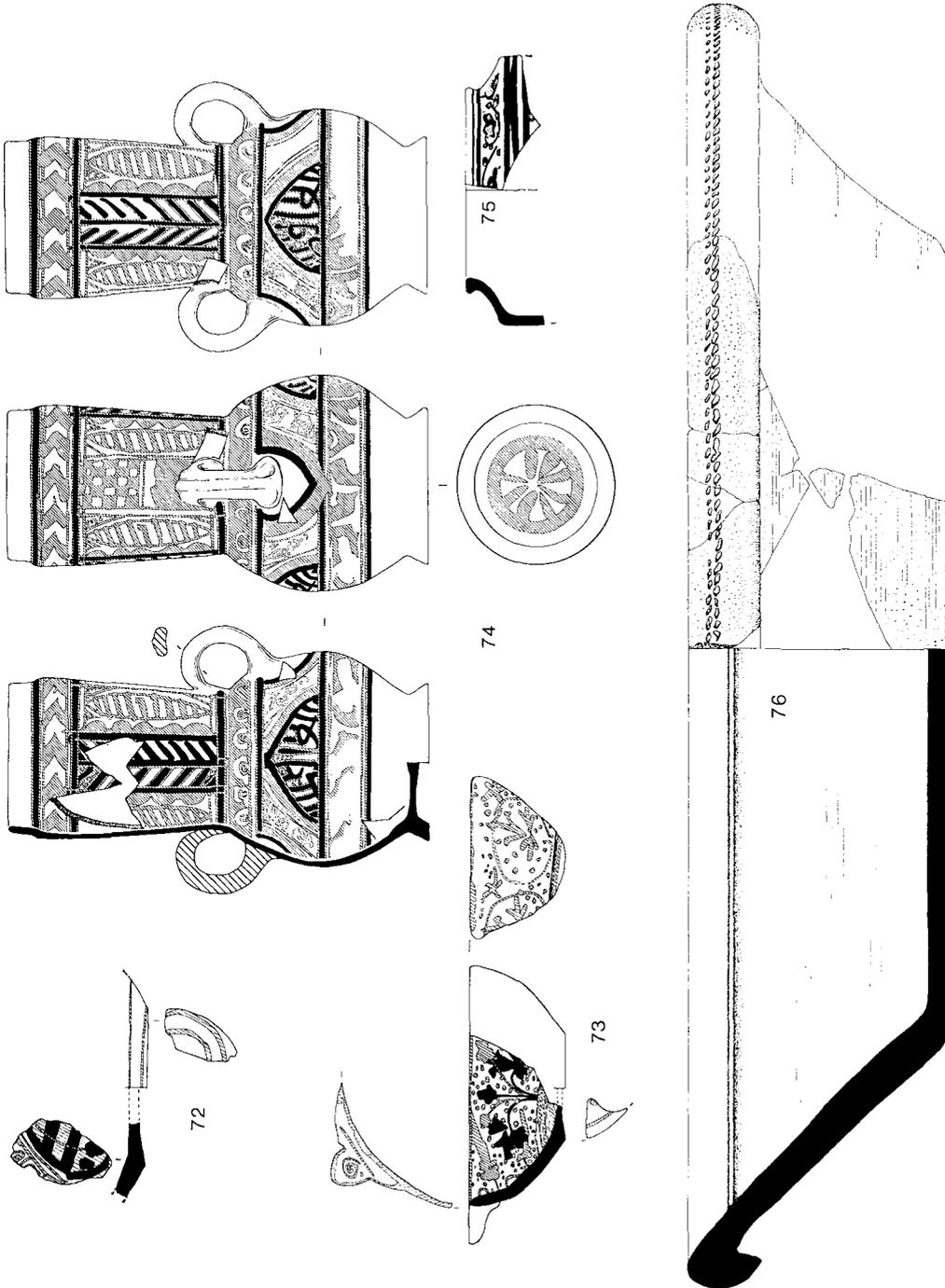


FIG. 36
 IMPORTED MATURE VALENCIAN LUSTREWARE
 Nos. 72-75 (pp. 90, 93, 95, 96).
 IMPORTED SPANISH GREEN-GLAZED BOWL
 No. 76 (p. 103) Sc. 1: 4

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