
THE SMALL FINDS

The finds recovered from the excavation reflect activity pre-dating the 12th-century foundation of the abbey to its abandonment in the 16th century and the later absorption of its buildings by the town of Jedburgh. Inevitably, many of these objects were in disturbed contexts, due principally to frequent episodes of rebuilding and clearance. Fortunately, a few key sealed deposits were recovered which reflected critical periods of occupation and the structural sequence of the site.

4.1 BONE AND IVORY

David H Caldwell

CATALOGUE OF ILLUSTRATED PIECES

- 1 Stylus of turned bone with iron point, used for writing on a waxed table; Chapter house; Period IV.

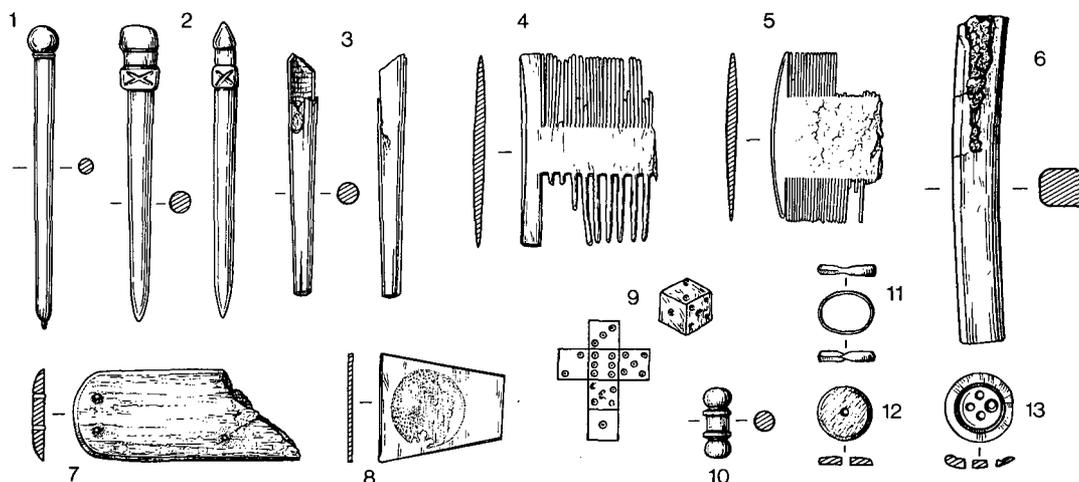
Similar instruments have been recovered from medieval contexts on several British sites. Harman (1979, 45) lists several. They have been identified as parchment prickers although they are more likely to be styli (Ramsay, 1987, 382-3).

- 2 Bone, hand-carved pin; topsoil.
3 Bone handle; Room 4; modern disturbance.
4 Bone, double-sided comb; topsoil.

- 5 Bone, double-sided comb; outside Room 6; modern disturbance.

A bone tooth from another comb was also recovered from the Chapter house area.

- 6 Bone cutlery handle, not well polished, with remains of iron tang; Sewage ditch 918; Period II.
7 Bone plate with bronze rivets. The back is scored longitudinally and stained green from contact with copper-alloy; topsoil.
8 Ivory veneer with circular brown stain (?glue from label); Manse outbuilding and late clearance; modern.



Illus 77
Bone artefacts (scale 1:2).

- 9 Ivory dice; it has two faces with the value five, one altered from four; Room 6 midden; Period III.
- 10 Bone toggle, well polished; topsoil.
- 11 Bone ring or mounting; riverside walkway; Period III.
- 12 Bone button core; area of manse; topsoil.
- Part of a similar button core was recovered from outside the Chapter house (Period V).
- 13 Bone button; Chapter house; modern disturbance.

ADDITIONAL ITEMS OF IVORY AND HORN

THE COMB, PENDANT AND BUCKLE

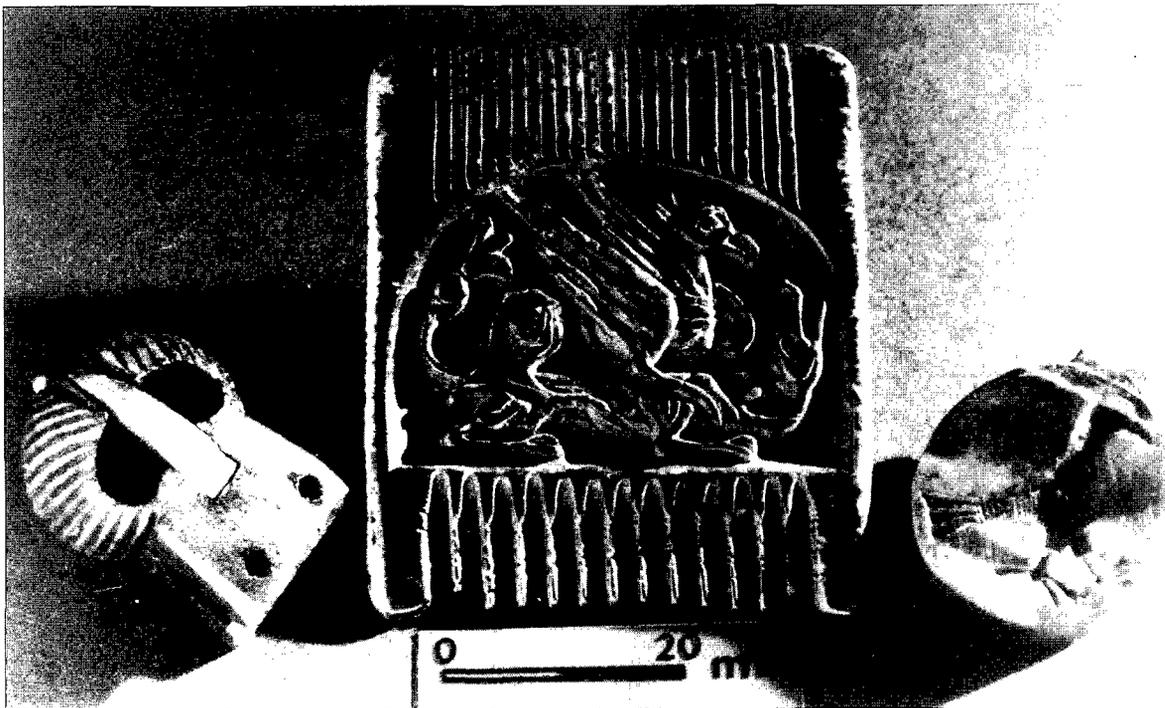
John Higgitt

(illus 78, colour V)

The following report is a summary of a fuller account of the assemblage published elsewhere (Higgitt 1987, 119–27).

THE COMB

Cut from a single piece of walrus ivory and measuring only 50mm high, 43mm across and a maximum 7mm thick, the comb displayed a superb level of medieval workmanship. Its condition was excellent: only one small sliver was missing although its natural cream coloration had been stained black in places, presumably by chemical attack within the ditch. The twelve larger teeth showed signs of moderate wear, indicating the comb to be more than purely decorative, whereas the 24 smaller ones opposite were effectively unused.



Illus 78
The comb, buckle and pendant, retrieved from ditch 928.

The knight fighting with the dragon has a round-topped, kite-shaped shield and clothing typical of the period between the third quarter of the 11th and third quarter of the 12th century – a time when artistic scenes of combat were very popular. The naturalistic treatment is unusual for a Romanesque piece and may indicate a residual style based on late Anglo-Saxon art or, more likely, influence from the Low Countries. The warrior, a secular figure with no halo or wings, may represent Hercules confronting the guardian of the tree bearing the golden apples within the Garden of the Hesperides. The Labours of Hercules were common themes on Byzantine ivory caskets of the 11th and 12th centuries and appear in western art a little later.

The reverse panel, again given naturalistic treatment, depicts a griffin attacking an animal, thought to be a doe. This is a common theme in Romanesque art, the scene on the comb resembling some of those on capitals in the crypt of Canterbury Cathedral, dated to *c* 1100. Furthermore, the figures on both sides of the comb resemble many of those in contemporary manuscripts from Canterbury, the artists probably being skilled in several different media. Paradoxically, the griffin is sometimes represented as the force of good although the intention here is probably otherwise.

The lack of Christian imagery indicates the comb to be a non-liturgical piece and, being one of the smallest known medieval examples, its use perhaps limited to the beard or moustache of its aristocratic owner. A late 11th- or early 12th- century date of manufacture is thought likely but, because of the wear on the teeth, deposition may have been some time later. Flanders, northern France or England (Canterbury?) are possible places of origin but, given the lack of known medieval ivory-working in Scotland, it is not thought to be local.

THE SEAL PENDANT

The seal-pendant was also of walrus ivory and, like the comb, cream-coloured but stained near-black in places. Its dimensions of 26mm high, 22mm across and 7mm thick may not be primary for its rough edges and lack of inscription suggest it had been cut down from a larger seal matrix and a secondary apical tab drilled to allow suspension from a cord or chain. Birds were common motifs on early seals and the subject matter here was expertly carved with fine tools. Its place of manufacture is unknown although it might be British.

THE BUCKLE

Each component of the well-executed and little-worn buckle was of a light ochre-coloured substance, probably horn which was more widely utilised than ivory in 12th-century Scotland. A buckle recovered from Goltho, Lincolnshire was similar in form but was made of bone (MacGregor 1985, 103–5). The Jedburgh piece measured 27mm long by 20mm across the bow with a maximum thickness, including the tongue, of 10mm. The tongue pivoted neatly on a dowel and rested on the bow which was decorated with incised striations.

4.2 COPPER-ALLOY

David H Caldwell

Quantities of scrap copper-alloy, mostly lumps but including some clippings and pieces of sheet metal, were recovered. With the exception of a few pieces illustrated and listed below, these have not been studied in any detail.

CATALOGUE OF ILLUSTRATED PIECES

(illus 79a, b)

PINS

14 Pin with globular head;
outside Chapter house; Period V.

15 Pin with wound wire head;
outside Chapter house; Period V.

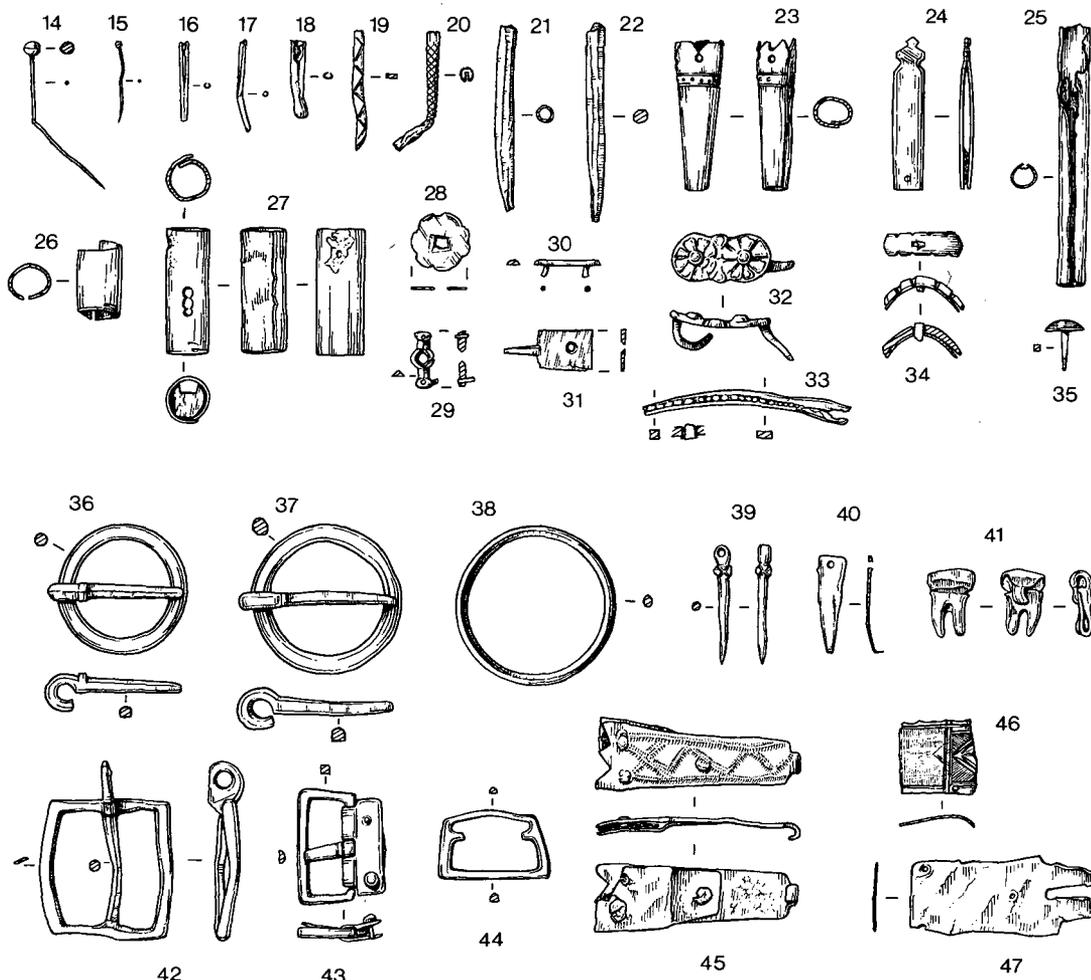
64 copper-alloy pins were recovered, most of them with wound-wire heads and similar dimensions to those of modern dress-making pins (eg no 15). 11 have considerable traces of tinning and one from a Period V context outside the Chapter house had been bent into a hook. Only one pin (no 14) has a globular head.

LACE TAGS

- 16 Lace tag.
- 17 Lace tag.
- 18 Lace tag.
- 19 Strip incised with zigzag pattern; outside Chapter house; Period V.
- 20 Lace tag.
- 21 Lace tag.
- 22 Lace tag.

MISCELLANEOUS, FERRULES AND BELT MOUNTS

- 23 Chape from the sheath of a knife or dagger; debris from Timber Structures 1 & 2; Period II.
- 24 Strap-end, still retaining portion of leather; Chapter house; Period III.
- 25 Ferrule, containing substantial piece of charcoal; Structure 14; Period IV.
- 26 Ferrule (?); outside East range; modern disturbance.
- 27 Ferrule (?) with traces of tinning; Sewage ditch 918; Period II.
- 28 Decorative washer or mounting; Sewage ditch 918; Period II.
- 29 Belt mount; Timber buildings; Period II.



Illus 79
a) Copper-alloy artefacts (scale 1:2).

- 30 Belt mount;
Chapter house, Grave 16; Period IV.
- 31 Mounting – possibly a broken hook;
outside Chapter house; Period V.
- 32 Decorative mount;
surface of The 'Bow'; Period V.
- 33 Strip decorated with band of pellets; it has two rivet holes,
with one copper rivet still in place; outside Room 6; Period
III.
- 34 Mounting, comprising two layers of copper held together by
an iron rivet; outside Chapter house; Period V.
- 35 Tack or stud; the head of a similar tack was found nearby, in
a Period V deposit; outside East range; topsoil.

BROOCHES

- 36 Ring brooch, the pin having a collar;
Chapter house, Grave 15; Period IV.

Silver ring brooches with collared pins can be dated to the late 13th and 14th century on the evidence of those found with Scottish coin hoards (Callander 1924; Metcalf 1977) although the Jedburgh example is from a considerably later (late 15th- or early 16th-century) context. See also no 37.

- 37 Ring brooch;
Chapter house, Grave 15; Period IV.
- 38 Ring brooch, lacking its pin;
outside Chapter house; Period V.
- 39 Brooch pin with collar engraved with saltires;
Chapter house, Grave 6; Period II or III.

STRAP MOUNTS BUCKLES AND ENDS

- 40 Mount;
S end of East range; Period V.
- 41 Buckle plate;
Timber buildings; Period II.
- 42 Strap mount with suspension loop;
riverside road; Period V.
- 43 Rectangular strap-end buckle with traces of gilding. The
buckle plate contains remains of a leather strap; Room 5;
Period ?III.
- 44 Trapezoidal strap mount with spurs;
Room 1; modern disturbance.

At least two other similar mounts are known from Scotland, one from Linlithgow Palace and one from St Anne's Lane, Perth (Thoms 1982, fig 6, no 59).

Others have been reported from sites in England (Allan 1984, fig 191, no 99; Tweddle 1986, no 729) and from France. Two similar strap mounts were found in Southampton; one from a context dated to the 13th/early 14th century, the other from a deposit dated *c* 1300–50 (Platt & Coleman-Smith 1975, fig 240, no 1725; fig 241, no 1736). Another, from Rougiers in southern France, has been dated to the second quarter of the 13th century (D'Archimbaud 1980, fig 465, no 41).

- 45 Hasp, perhaps from a book-binding, decorated with
geometric design. It retains traces of a leather strap; outside
Chapter house; Period V.

- 46 Part of buckle plate (?) with geometric decoration and traces
of silvering;
Room 16; Period V.
- 47 Part of buckle plate;
Sewage ditch 928; Period II.
- 48 Strap end(?), all but the terminal was tinned;
Chapter house; Period IV.
- 49 Buckle;
Manse outbuilding; Period V.

BUTTONS

- 50 Button, tinned on underside, with trace of gilding on top;
machine engraved; topsoil.

Ten other copper-alloy buttons of 19th-/20th-century dates were recovered.

BELL

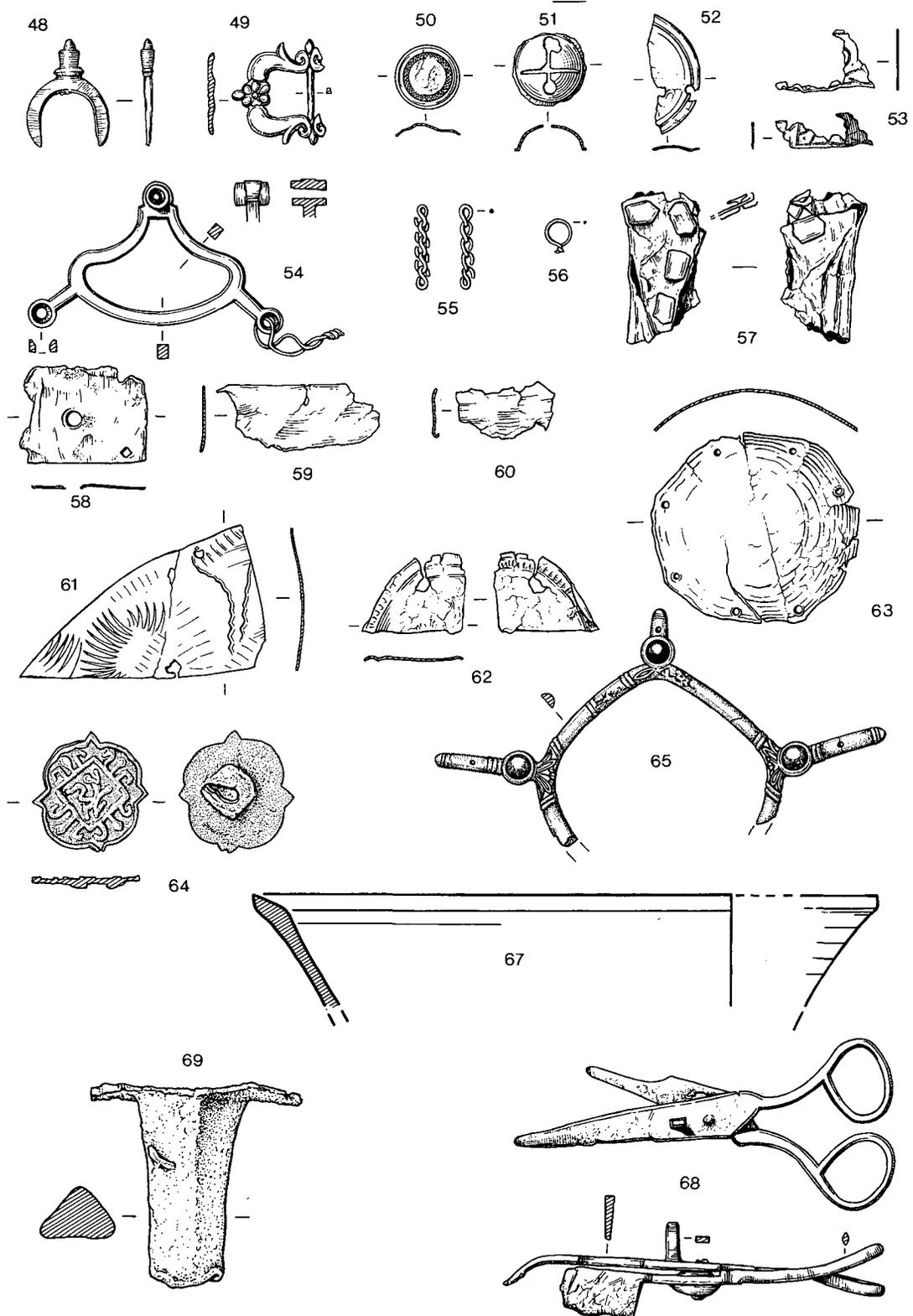
- 51 Bottom half of a rumbler bell;
topsoil.

MOUNTINGS, CHAINS, WIRE AND SHEET

- 52 Part of a mounting;
outside East range; probably modern disturbance.
- 53 Two fragments of copper-alloy sheet metal with incised
decoration and traces of tinning;
Chapter house; Period III.
- 54 Swivel mount with two suspension loops, one threaded with a
length of copper wire;
outside East range; modern disturbance.
- 55 Length of chain with S-shaped links;
re-use of Structure 13; Period V.
- 56 Small wire loop;
outside Chapter house; Period V.
- 57 Piece of folded sheet metal with sheet metal staples;
outside East range; modern disturbance.

The use of sheet metal and staples to repair metal vessels dates back at least to the Iron Age. An example can be seen on a bronze cauldron from Whitehills Moss, Lochmaben, now in the National Museums, Edinburgh (DU 6). However, in this case, the staples may have been intended to stand proud of the surface of the sheet metal and serve as sheaths for a wire or cord.

- 58 Piece of sheet metal;
outside Room 6; modern disturbance.
- 59 Piece of sheet metal;
construction of 'The Bow' wall; Period V.
- 60 Piece of sheet metal;
preparation of SW of site; Period II.
- 61 Sheet metal patch;
Sewage ditch 928; Period II.
- 62 Piece of scrap metal with incised decoration; perhaps a trial
piece;
Sewage ditch 928; Period II.
- 63 Piece of a mounting;
Room 6, midden; Period III.



Illus 79
 b) Copper-alloy artefacts (scale 1:2).

BADGE

- 64 Cast bronze quatrefoil badge with stylized rendering of the Scottish royal arms. Although no trace survived, the badge was probably enamelled originally. On the back is a socket, since ripped open, for mounting it. Outside Chapter house; Period V.

Enamelled badges are often identified as harness mounts. A series of shield-shaped mounts with enamelled decoration has been dated to the 14th century. Several quatrefoil mounts with heraldic decoration are known from England: one example, in the Museum of London and dated to c 975, is decorated with the arms of East Anglia; two have been recovered from Billingsgate, London; and another was found in south Yorkshire. One of the Billingsgate mounts (now in a private collection) is similar to the Jedburgh piece, having a crude representation of a lion (*passant* rather than *rampant*) within a fleur-de-lis border. It retains traces of blue enamel and gilding and has a secondary hook attachment held by a rivet through the centre.

DECORATIVE AND INLAID PIECES

- 65 Mercury-gilded mounting set with two green glass and one blue glass gems and decorated with palmette designs. The

style of decoration suggests a 12th-century date. It may be a mount from a book cover.

Chapter house; Period III.

- 66 Leg and corner mount of a box or casket decorated with strapwork. A reinforcing edge plate, protected by a washer, is riveted to it. The plate was intended to lie horizontally along the base of the object but has been twisted vertically. Chapter house; Period III; not illustrated.

MISCELLANEOUS: VESSELS, SNUFFERS AND THIMBLES

- 67 Part of rim of large cast bronze pot of heavily leaded bronze (Cu 59%, Pb 19%, Sn 8%); Room 6 midden; Period III.
- 68 Pair of candle-snuffers with remains of tinning. The bottom blade is stamped 66 (or 99). 18th- or early 19th-century. Manse garden over cloister; Period V.
- 69 Leg of cast bronze vessel; Timber Structure 2; Period II.
- 70 Thimbles; two from Room 4; both from topsoil; not illustrated.

LACE TAGS • DISCUSSION

Thea Gabra-Sanders

A total of 62 lace tags (or 'chapes') were retrieved from the excavation. All were of copper-alloy sheeting bent into tubes which, with the exception of three incomplete examples, were 11.5–52.0mm in length. Within 15 tubes there were traces of what appeared to be leather.

The typology, based on that of Margeson (1985) and Oakley (1979), is summarised as follows:

Type I tags exhibited a slightly tapered form with the edges overlapping only at the base and with the lace secured by a transverse rivet at the top. There were 42 such examples.

Type II tags were decorated, one of them in a manner similar to that of a post-medieval chape found in Norwich (Margeson 1985, 57–8, no 8, fig 38) and a mid-16th-/17th-century chape from Colchester (Crummy 1988, 13, no 1615, fig 14). Another had a grooved decoration identical to that of a ?17th-century chape from Colchester (Crummy 1988, 13, no 1614, fig 14).

Type III tags were all plain. Three tags could not be categorized.

The earliest known reference to lace tags, which were used for fastening jerkins, hose, jackets and possibly armour (d'Archimbaud 1980, 108), is cited in a London haberdasher's inventory of 1378 (Cunnington & Cunnington 1973, 108). Unfortunately, most of the tags from Jedburgh were found in post-Reformation and disturbed levels although the majority (13) of those recovered from sealed contexts were within the Room 6 midden which is believed to have been in use between the mid-14th and late 15th centuries. Tags from contemporary, or earlier, levels have also been recovered from Northampton (Oakley 1979, 263), Sandal Castle (Goodall 1983, 232) and Crossraguel Abbey (MacDonald 1920, 27).

4.3 LEAD OBJECTS

David H Caldwell

CATALOGUE OF ILLUSTRATED PIECES

(illus 80)

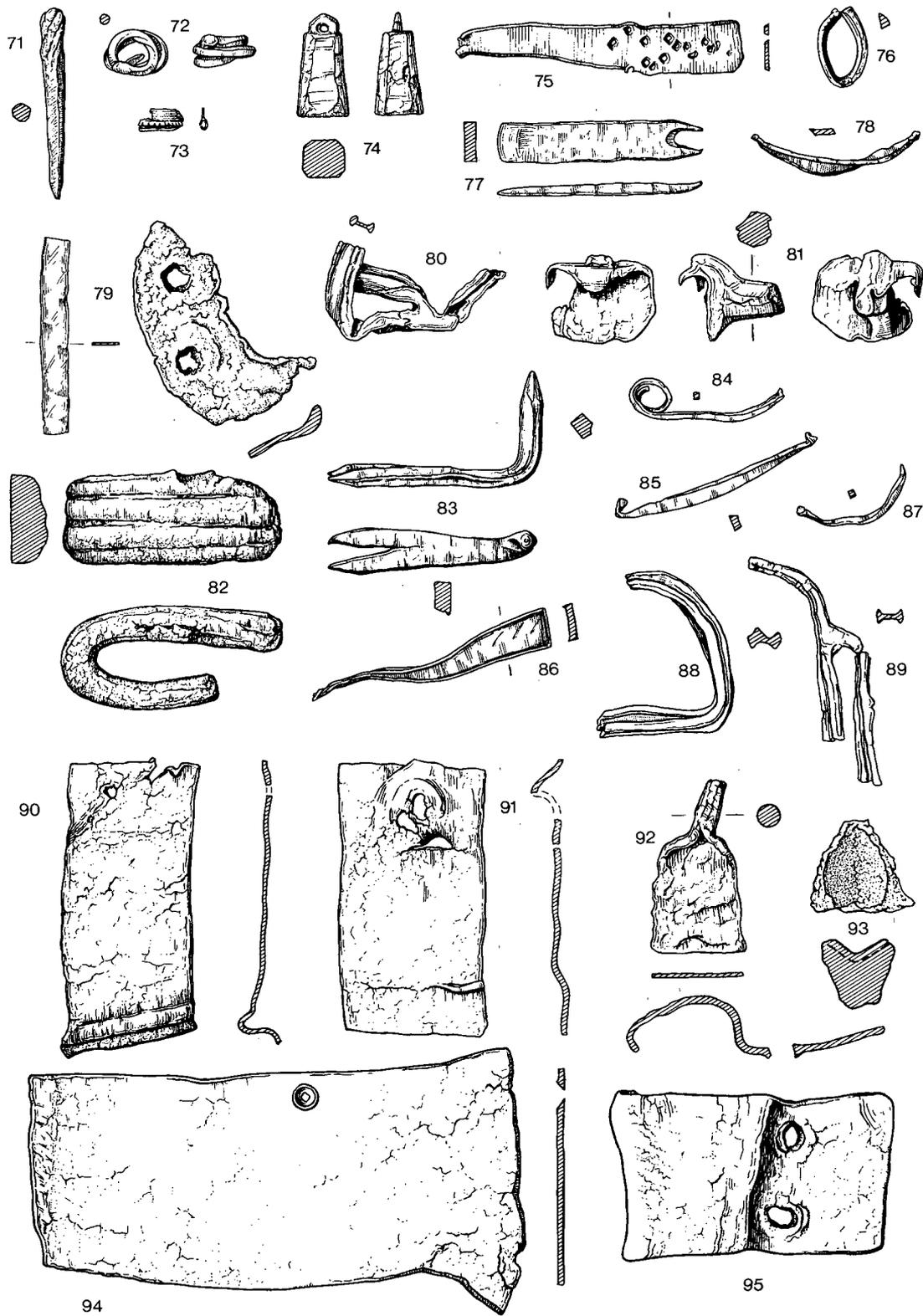
FRAGMENTS AND PIECES

- 71 Twisted and pulled piece of lead with file or plier grip marks – possibly used as an awl; Sewage ditch 928; Period II.
- 72 Strip wound into a ring; Room 16; Period V.
- 73 Fragment of lead with crimped edge; outside Chapter house; Period V.
- 74 Weight, weighing; preparation of SW of site; Period II.
A heavier weight (8oz) of similar form from Kirkstall Abbey (Moorhouse & Wrathmell, 1987, fig 71, no 230) has been identified as (possibly) from a clock.
- 75 Piece of scrap metal with several nail holes punched through it – perhaps used as a cushion or support for other work; Sewage ditch 928; Period II.
- Considerable quantities of scrap lead were recovered. This has not been studied in any detail.
- 76 Strip of metal formed into a ring; topsoil.
- 77 Strip; Cloister area; Period IV.
- 78 Sliver; outside Chapter house; Period V.
- 79 Fragment, crumpled and partially molten, with nail holes; perhaps a piece of roof furniture; topsoil.
- 80 Window comes; preparation of SW of site; Period II.
- 81 Part of a support for a lead pipe? Room 4; Period V.
- 82 Strip, drawn out like a pot handle; outside Chapter house; Period V?.
- 83 L-shaped cramp; Chapter house; Period IV.
- 84 Strip; Room 4; Period IV.
- 85 Strip; Sewage ditch 928; Period II.
- 86 Strip; Sewage ditch 928; Period II.
- 87 Sliver; outside Chapter house; Period V.
- 88 Window came; Sewage ditch 928; Period II.
- 89 Window came; Chapter house; topsoil.

Pieces of scrap lead recognizable as comes were also recovered from many other contexts.

SHEETS

- 90 Rectangular sheet with a nail hole at one end; Room 6 midden; Period III.
- 91 Rectangular sheet with one end folded over; Room 6 midden; Period III.
- These two sheets, together with a similar one from the same context, are comparable to pieces from Kirkstall Abbey. The latter have been described as small rectangular sheets of roughly uniform size, approximately 100 x 50mm with two perforations for nails at one end, the opposite end being folded over (Moorhouse & Wrathmell, 1987 121, fig 72). They appear to be roof fittings. Compare nos 94 and 95.
- 92 Roof or drainage fitting? Outside Chapter house; Period V.
- 93 Piece of lead with copper-alloy adhering to its convex face. Probably part of a cast bronze object with a lead core; Room 16; Period V.
- 94 Sheet with countersunk nail hole. Roof fitting? Compare nos 89–90. Sewage ditch 928; Period II.
- 95 Sheet with nail holes. Roof fitting? Compare nos 89–90. Outside Chapter house; Period III/IV.
- 96 Musket ball; Manse outbuildings, Period V; not illustrated.



Illus 80
Lead artefacts (scale 1:2).

4.4 IRON OBJECTS

David H Caldwell

Drawings and identification were done largely on the basis of X-rays. Most of the ironwork consisted of nails and fragments of nails. With the exception of horse-shoe nails, these are not reported here.

CATALOGUE OF ILLUSTRATED PIECES

(illus 81a, b)

STAPLE, PLATES AND MISCELLANEOUS TOOLS

- 97 Staple;
topsoil.
- 98 Rectangular plate.
Possibly a piece of armour, perhaps for reinforcing plate from a jack.
Chapter house; Period V.
- 99 Plate with four slots. X-rays indicate that they are lined with another metal, perhaps copper or tin, used to braze other pieces in place.
Outside Chapter house; Period V.
- 100 Socket;
Room 5; Period V.
- 101 Tool; this resembles a file in outline although no signs of file markings were discerned on the X-rays;
Chapter house; Period IV.
- 102 Tool;
S end of East range; Period V.
- 103 Bar;
Room 11; Period IV.
- 104 File?
Chapter house; Period IV.

BROOCHES AND BUCKLES

- 105 Ring brooch or buckle, originally tinned, with some threads of replaced textile (wool?) in the corrosion adhering to it.
Chapter house, Grave 17; Period IV.
- 106 Ring brooch or buckle, almost completely covered with replaced, unidentified textile. There was a thick layer of insect remains beneath the textile.
Chapter house, Grave 16; Period IV.
- 107 Buckle, originally tinned, with replaced textile, sometimes of double thickness, on both sides;
Chapter house, Grave 13; Period IV?.
- 108 Buckle, incomplete and lacking its pin. There were replaced textile, bone and insect remains in the corrosion deposits.
Chapter house, Grave 14; Period IV?.
- 109 Ring, probably a buckle, lacking its pin;
Timber buildings; Period II.
- 110 Staple?
Chapter house; Period III.
- 111 Hinge strap with two nail holes, one with a nail head still in place;
Chapter house; Period III.

- 112 Reinforcing band;
Chapter house; Period III.

SPEARHEAD

- 113 Projectile point, with socket and 'wings' at the base of the blade;
Sewage ditch 928; Period II.

This bears comparison with two larger spearheads, one from Oslo (Grieg, 1930, fig 269) and the other from the manor at Goltho, Lincolnshire. The latter can be dated by its archaeological context to before AD 1000 (Beresford, 1987, 186, no 171).

HORSE HARNESS, HORSESHOE NAILS ETC

(illus 81b)

- 114 Horseshoe with four nail holes on each side and no calkins;
Surface of The Bow; Period V.

There were several other fragments of horseshoes from the same area.

- 115 Horse-bit and part of mouth-piece;
Timber buildings; Period II.

- 116 Part of buckle, from horse harness?
Timber buildings; Period II.

- 117 Horse-shoe nail with fiddle-key head;
Room 4; Period II/III; not illustrated.

Shoe nails of this type are dated by Clark (1986) from the mid-/late 11th century to the mid-13th century but have been recovered from early and mid-14th-century levels in Perth (Ford & Walsh, 1987, 137). A similar nail, also with a straight shank, was recovered from the Period II sewage ditch 928.

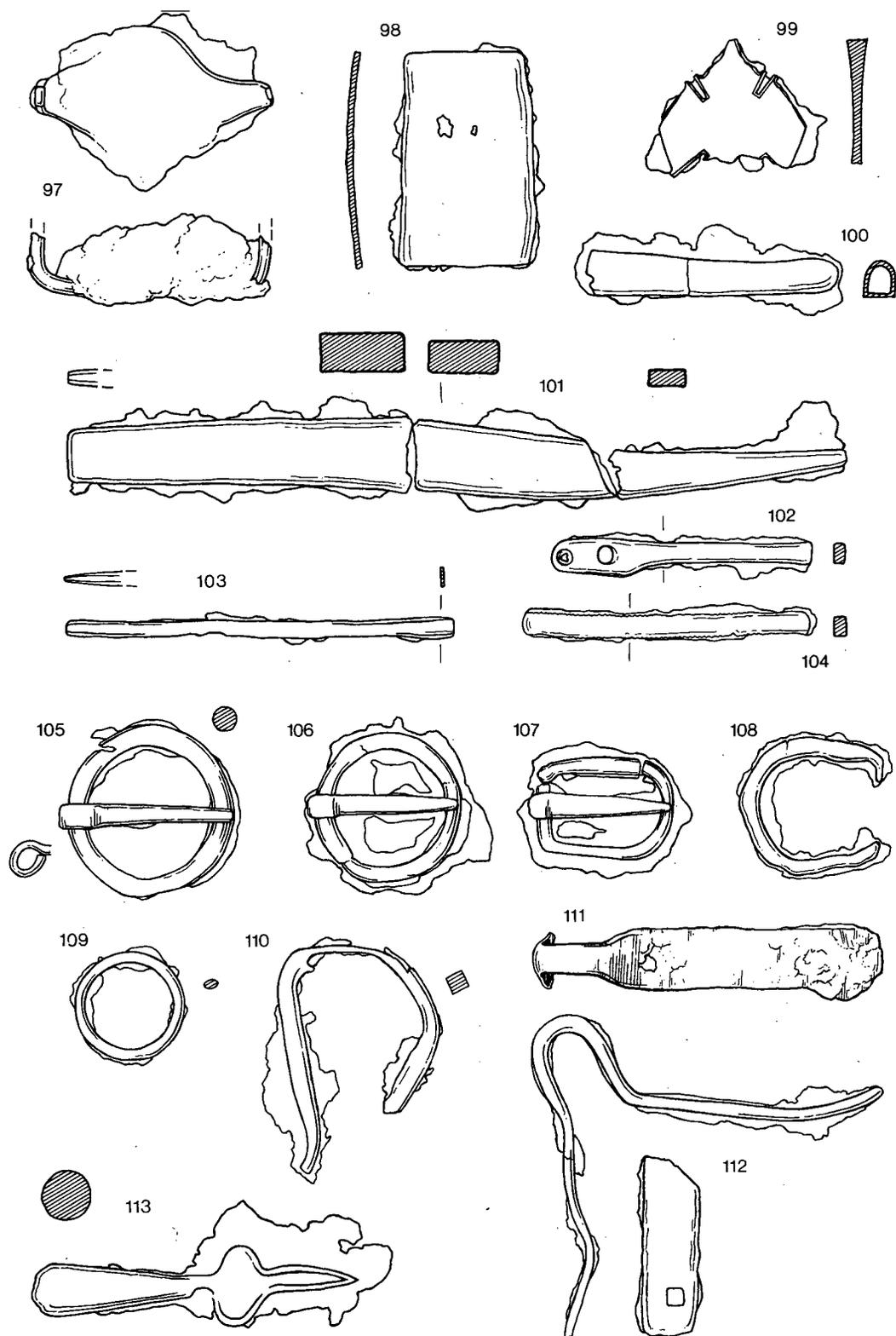
- 118 Horse-shoe nail of 'transitional type' with expanding head with ears;
East cloister alley; Period V; not illustrated.

Clark (1986) dates nails of this type to the second half of the 13th century and the early 14th century. Ford and Walsh (1987, 12) note their occurrence in Perth in the 14th and 15th century. Two more nails of the same type were recovered from the Room 6 midden. One of them had its shank bent back on itself, indicating that the nail had been used.

COFFIN HANDLES

- 119 Coffin-handle, loop-shaped;
outside Chapter house; modern disturbance; not illustrated.

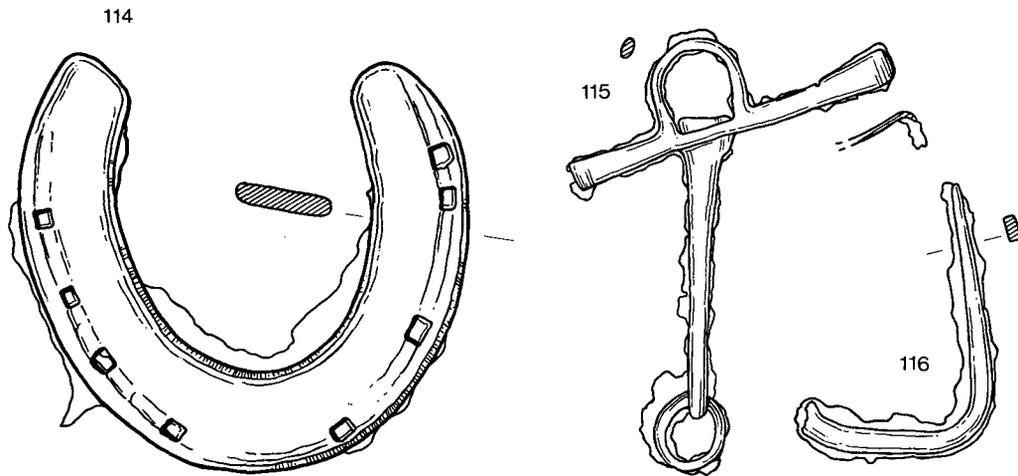
Three more coffin-handles of similar type were recovered from disturbed contexts.



Illus 81
a) Iron artefacts (scale 1:2).

120 Coffin-handles, U-shaped.
A total of six such objects were recovered from modern contexts; not illustrated.

121 Coffin-handle, U-shaped, moulded with knobs;
Room 4; topsoil; not illustrated.
122 Coffin-handle, W-shaped;
outside Structure 13; Period IV; not illustrated.



Illus 81
b) Iron artefacts (scale 1:2).

4.5 COINS, TOKEN AND JETTONS

Nicholas McQ Holmes

The numismatic finds from the excavations consisted of 43 coins, one trade token and six jettons. The majority of these predated the monastic occupation of the site; some of the medieval coins were found in disturbed or redeposited contexts; others offer important evidence for the dating of certain deposits on the site.

DESCRIPTION AND DISCUSSION

COINS

The two earliest coins were both survivals in later contexts although each acts as a reminder of other evidence for the early history of Jedburgh. A very worn Roman *dupondius* (No 1) may represent a comparatively modern loss but it is also possible that it was brought to the site by a Roman soldier in the 3rd century AD. Two inscriptions found many years ago in the abbey ruins and now on display refer to military units based at forts on Dere Street. These have been assumed to indicate that detachments from these units guarded some sort of military installation at the crossing of the River Teviot, perhaps as part of the frontier patrol system established at least as early as the reign of the Emperor Caracalla in the early 3rd century (Hanson & Maxwell 1983, 210).

An Anglo-Saxon penny of Aethelred II (No 2) was found in a context associated with the building of the final phase Chapter house. It had clearly been redeposited although other reports of Anglo-Saxon coins found in the vicinity suggest that such items were in local circulation around the 10th century. Many coins of Eadred, Eadwig and Aethelred (of the period 946–1016), as well as later English issues, were found beside the Jed Water, near to Abbey Bridge 'where rubbish from the Abbey and other parts of the town had been deposited' (NSA 1845, 13). Jeffrey (1864, i, 276–77) states that earth tipped on the river bank and derived from E of the existing abbey yielded copper and silver coins, including a silver penny of Athelstan (924–39). A hoard found in a field to the S of the Bongate in c 1827 comprised 90–100 silver coins, including issues of Egbert of Wessex (803–39), Athelstan and Aethelred II and one coin of Cnut (1016–35) (RCAHMS 1956, 37).

The coin of Aethelred II, retrieved during the 1984 excavation, belongs to his last issue and is dated between 1009 and 1017, the year after the king's death. A small symbol, shaped like an open-topped box, appears on

the reverse, to the left of the cross. This is one of the less common of a whole series of such symbols which occur on Anglo-Saxon pennies, particularly of Aethelred II, and which include pellets, crosses, annulets and letters, singly or in groups. Their function remains unclear although they may have served to identify batches of coins produced by different moneyers.

Six coins dating from the 12th or early 13th century were recovered, of which only two came from stratified contexts. The earliest, a rare cut halfpenny of Henry, Earl of Huntingdon and Northumberland (no 3), was found in the fill of Grave 28 within the East cloister alley. It provides a possible *terminus post quem* of c 1136 for the grave although, in all likelihood, the coin was redeposited. Of greater dating value are the two 'Tealby' pennies of Henry II (nos 4 & 5). Neither of them can be ascribed with certainty to a particular class as both are mis-struck but no 4, which was found in the backfill of an early monastic ditch (928), was certainly struck in the decade 1161–70 and probably towards the end of that period. It showed little sign of wear from prolonged circulation and the 'Tealby' coinage was superseded by the short-cross issues in 1180, indicating that this coin was lost by c 1180 and quite possibly somewhat earlier.

The second 'Tealby' penny (no 5) was found in a deposit believed to have derived from the same ditch fill which yielded no 4. Accurate identification of this coin has proved impossible, owing to its extremely poor striking and apparent degree of wear. Such details as are visible suggest that it belongs to the latest of the 'Tealby' issues, struck between c 1170 and 1180. Poor striking has also complicated an assessment of the coin's period of circulation. Its appearance suggests that it was circulated well beyond the introduction of the short-cross coinage. This is unlikely, however, as the two coinages were easily distinguished and an outdated piece would probably not have survived long in circulation. Hence, the evidence of this coin must be treated with some suspicion because of its provenance, uncertain date of striking and possible misleading appearance. In all probability it was lost either by, or soon after, 1180 but this should not be assumed.

Two cut halfpennies of the short-cross coinage of Henry II (no 6) and John (no 7) and a short-cross penny of John (no 8) are of little archaeological value, the first halfpenny and the two coins of John having been redeposited.

There is a large gap in the coin record after the early 13th century. Neither Edwardian long-cross pennies of the late 13th and early 14th centuries nor 15th-century Scottish billon and copper small denomination coinages were present. Both types are common on sites occupied during these periods; and the negative evidence here is sufficiently striking to suggest that the level of activity at the abbey was considerably reduced during the later medieval period. It is extremely unlikely that the lack of coins of this period is associated with the monastic nature of the occupation because excavations on other Scottish religious sites have produced numerous coins, including types dating from the 15th century. Recent examples include Lesmahagow Priory (Bateson 1982) and Linlithgow Friary (Holmes 1989, fiche 9.5.7).

Of the remaining coins from Jedburgh, 25 are billon or copper issues of the 16th or 17th centuries. Many are from disturbed or unstratified contexts although two concentrations of coins are worthy of consideration. A large deposit of disturbed soils, located to the N of the extended Chapter house, yielded 13 coins, ranging in date from the beginning of the 16th to the end of the 17th century. The earliest was a billon penny of James IV (No 9) which had probably been lost by c 1520; an unidentifiable piece, bent completely double, (no 10) may belong to the same period. The remainder comprised five coins from the reign of Mary (nos 12, 13, 15, 16 & 17), two of James VI (nos 18 & 19), one of Charles I (no 22), two Irish issues of William and Mary (nos 30 & 31) and one unidentifiable item (no 43). On the basis of the two latest coins, this material was deposited in the early 18th century and, if it represents an homogeneous deposit, the other coins were minted between 1555 and 1629 and, hence, it is possible that early 18th-century landscaping caused soil to be removed from an area of fairly substantial late 16th-/early 17th-century activity. The James IV penny, however, must be regarded as a survival even in such a context as this.

Most of the coins from this material are of little or no numismatic interest but two are worthy of further mention. The James IV penny (no 9) is unusual in having, on the reverse, a crown initial mark rather than the cross which is normal for Type III of the second issue. This variety was noted by Burns (1887) but it appears to be uncommon. A forgery of a 1557 billon plack of Mary (no 13) is notable for its blundered legends and crude workmanship as well as for the extremely debased metal. There was little chance of its being mistaken

for a genuine coin even though they too were often poorly struck. Forgeries of these coins were struck in large numbers and they were frequently imported from abroad, especially from Flanders, but most exhibited greater skill on the part of the manufacturer than this example. In 1572 James VI was obliged to recall all the placks and hardheads issued by Mary and to order a countermark of a heart and star to be applied to each genuine coin. It was perhaps after this that the forged coin, which appears fairly worn, was consigned to a decorative function and pierced for attachment to a chain or cord.

One other area producing a concentration of post-medieval coins was the reused abbey pend at the S end of the site. Various post-monastic metallised surfaces and intervening and overlying accumulations yielded small-denomination coins of James VI (No 20), Charles II (nos 24 & 25) and William of Orange (nos 32 & 33), as well as a Dutch doit of 1680 (no 41) and a redeposited short-cross halfpenny (no 7).

Of the remaining coins, two may be selected for brief mention. A billon lion/hardhead of Francis and Mary (1559) (no 14) was recovered from the fill of a grave (Grave 14) within the Chapter house. The coin was fairly worn and a date of loss prior to *c* 1575–80 seems unlikely; the countermark indicates that the coin was certainly still in circulation in 1572. The grave, however, was a monastic coffin burial although its upper fill was evidently derived from later deposits. A billon half-bawbee of James V's third coinage (no 11), although found in topsoil, is of interest because of its rarity. Bawbees of this coinage are common enough but the halves were evidently issued in much smaller numbers.

TRADE TOKEN

An example was recovered of the only variety of trade token struck for an issuer in Jedburgh. This was a farthing of John Reid, described on the obverse and reverse of the token as a candle-maker and a dealer in spirits, teas and groceries. Undated farthing tokens of this type, which usually bear no design other than the name, occupation and sometimes the address of the issuer, were included by Dalton & Hamer (1916) in their catalogue of 18th-century issues. It seems likely though that many of them date from the early part of the 19th century. The issuing of trade tokens became illegal after 1799, when a drastic shortage of small change in circulation was partially remedied by the minting of regal copper halfpennies and farthings. Issuers often circumvented this by omitting any mention of value from the later tokens. These could thus be officially described as advertising checks while in practice being accepted into circulation within localised areas.

JETTONS

The six jettons, or casting counters, provide a cross-section of the types used in Scotland at various periods. No early English jettons, which are uncommon on Scottish sites, were found at Jedburgh. French jettons reached Britain in large numbers during the 14th and 15th centuries; and the two earliest finds from Jedburgh reflect this. No 45 is of a fairly common type, bearing on the obverse the head of a Moor which appears on jettons of French queens from as early as the 13th century. Feuardent attributes these jettons to the Royal Almonry of France with a probable 14th-century date and, in Rouyer's opinion, Moors' heads were originally references to the Crusades (Barnard 1917, 113). Three jettons of this type were recovered from recent excavations in York (Pirie 1986, 67 & Pl XVI, Nos 211–3); and they seem to have had widespread use in Britain. A somewhat later type of French jetton is represented by no 46 which probably dates from the 15th century. It is of somewhat crude manufacture and may be a copy. Both of these jettons were found in a cellar (Room 6) at the lower end of the East range, within midden material which also contained pottery of 15th-century date. Therefore, the latter jetton at least may be contemporary with the associated material.

Two of the Jedburgh jettons are not what they at first appear to be. No 47 has legends in French, refers to the French king and 'ship of state' and has designs suggestive of the arms of Paris but was made at Nuremberg, Germany. Such jettons were made initially for use in France but they spread widely and are very common in England. They were made in great numbers in the 16th century and possibly later, whilst retaining the antique appearance and lettering as a convention. This example was found in association with later artefacts, within a secondary robber trench for the E wall of the extended Chapter house, and a post-Reformation date for the jetton is, therefore, acceptable.

The designs on no 48 are based on a Low Countries jetton of the Dukes of Burgundy of the period c 1487–1507 (Barnard 1917, 188–9, no 7; Barnard 1924, 263–4; Rigold 1981, 120–1, no 15). Barnard (1924, 264–6) identifies pieces similar to this as Nuremberg products of the period c 1492–1540; and Rigold ascribes a similar blundered copy (of larger size than the originals) to Nuremberg during the period 1510–1520+. Unfortunately, the context in which the Jedburgh example was found is of no assistance in dating it.

Two jettons, bearing the name of Hans Schultes (no 49) and Hans Laufer (no 50) represent the kind of stock-jettons, or 'Rechenpfennige' produced by most of the prominent Nuremberg manufacturers in the later 16th and 17th centuries. The 'Reichsapfel' and the alternative arrangement of three crowns and three lys are among the commonest designs and large numbers are found in Britain.

It is doubtful whether these jettons can provide much information about human activity on the site. Such a small group, covering a period of up to three centuries, can not be taken as evidence that jettons were used for accounting purposes at the abbey. Stray jettons, particularly of the later period, are common enough among finds from excavations and they are the sort of objects very easily lost or discarded by people who had no practical use for them.

CATALOGUE

COINS

B = Burns (1887)
N = North (1980)
S = Stewart (1967)

1 Roman copper-alloy dupondius, late 1st or early 2nd century AD, possibly of Vespasian. Extremely worn. Provenance: fill of Period II drain in the East cloister alley.

2 AETHELRED II (978–1016): silver penny of last small cross type (1009–17), of the moneyer Aethelnoth at the Lincoln mint.
obv: +EÐELREDREXANGL
rev: +EÐELNOÐH-OLIN : symbol [insert] below and to left of cross.

As N 777 and apparently from the same obverse and reverse dies as a coin now in Trondheim, Norway (Mossop 1970, Pl XXI, no 12). Very little wear. Provenance: infill of robber trench (888) for S wall of Period III Chapter house. Hence, associated with Period IV building.

3 HENRY, EARL OF HUNTINGDON AND NORTHUMBERLAND (son of David I of Scotland): silver cut halfpenny, type 1 (c 1136–39), of the moneyer Erebald at Corbridge(?).
obv: +hE[.]
rev: EREBA[.]

From penny as S 8. Generally slight wear but parts of legend flat, probably through poor striking. Provenance: fill of a pit burial (Grave 28) in the East cloister alley.

4 HENRY II (1154–89): silver penny of Tealby (cross and crosslets) type; bust type C–E but probably E (1161–70, probably c 1168–70), of the moneyer Nicole at the Ipswich mint.
obv: +hE[.]
rev: =NIC[OL]E:[ON]:GIP

Square flan; coin mis-struck to right, resulting in the right part of the bust being missing. Poorly struck in places but apparently little wear. Provenance: upper fill of ditch 928, associated with early Augustinian occupation.

5 HENRY II: silver penny of Tealby type (1158–80); bust type uncertain but surviving features on obverse suggest bust F (c 1170–80); mint and moneyer unknown.
obv: hEN[.]
rev: illegible

Coin struck way off centre on a flan of roughly square shape with three corners cut off; right side of bust missing, reverse legend partly missing and totally illegible. Coin appears fairly well worn. Provenance: midden material washed down slope outside bottom end of East range: possibly came from ditch 928, associated with early occupation of Augustinian abbey.

6 HENRY II: silver cut halfpenny from an English short-cross penny, probably of class 1b and dating from the latter part of the reign (c 1180–89). Type as N 963.
obv: hEN[.]EX
rev: +WILLELM[.]

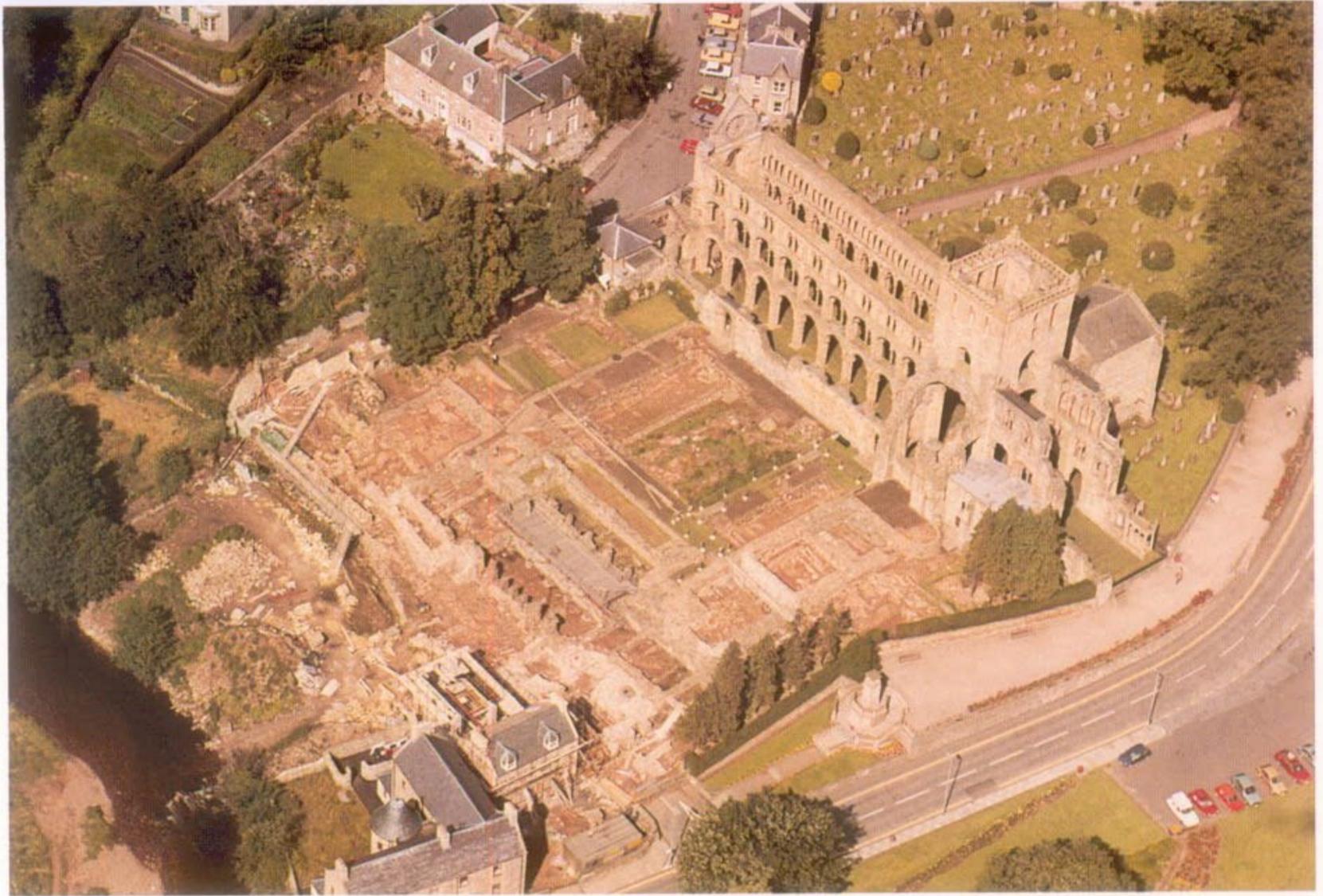
Moneyers by the name of Willelm were working at the mints of Lincoln, London and Norwich at this time and the coin could have been struck at any one of these places. The obverse appears very worn but the reverse less so, possibly as the result of differential cleaning. Provenance: a deposit of clay dumped against a 14th-century wall of Room 12; date of deposit uncertain.

7 JOHN: silver cut halfpenny from an English short-cross penny of class 5b (c 1205–10). Type as N 970, of the moneyer Walter at the mint of Canterbury.
obv: hE[.]EX
rev: +WALTE[.]

Fairly worn and slightly bent. Provenance: redeposited (possibly 17th century) on cobbled surface of latest phase of reused pend in the SW corner of abbey.

8 JOHN: silver short-cross penny of class 5c (c 1205–10). Type as N 971, of the moneyer Walter at the mint of London.
obv: hENRICVS REX
rev: +WALTER.ON.LV

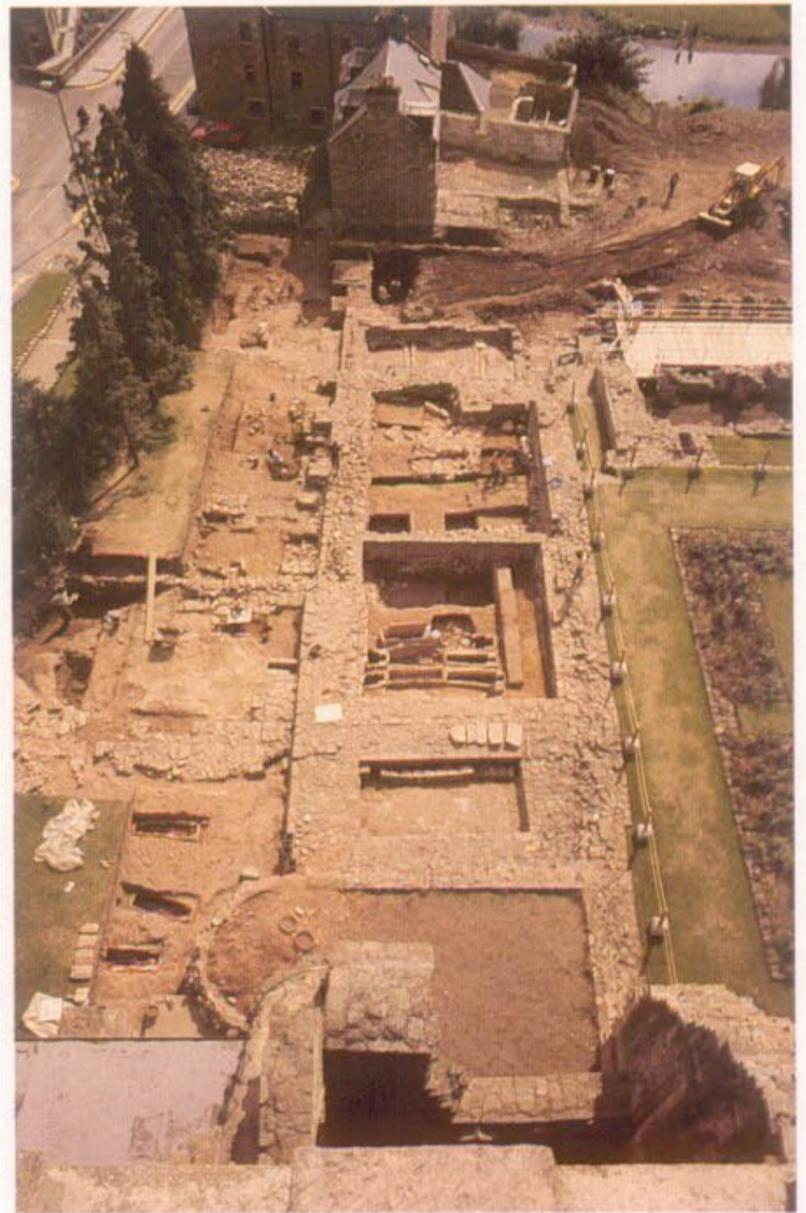
Struck slightly off centre. Slightly worn. Provenance: within residual material within Chapter house.



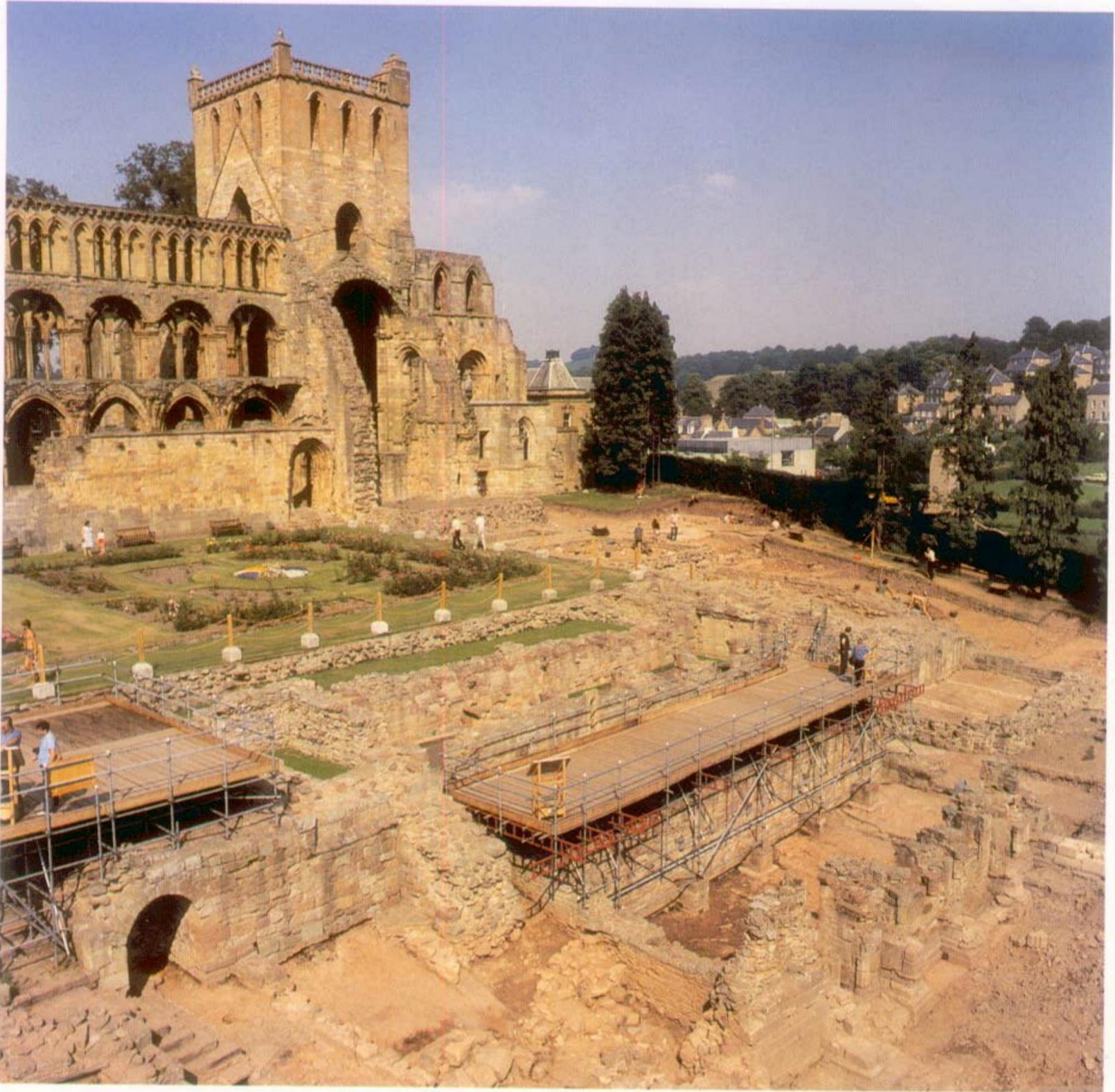
I Aerial view of the excavations in progress in 1984.



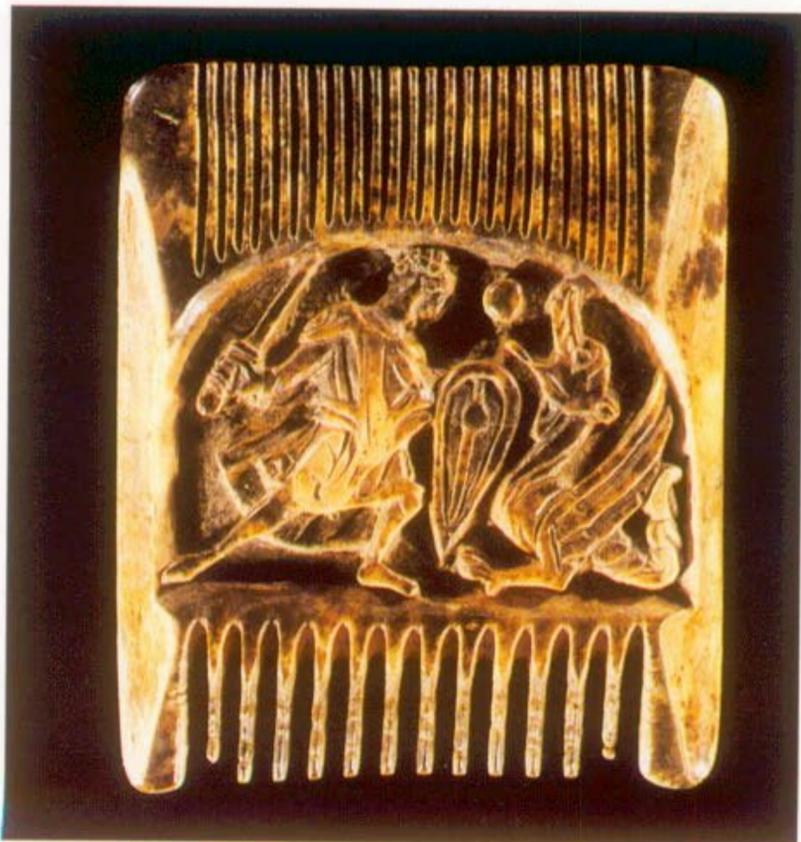
II The SW corner of the site during excavation.



III The East range viewed from the abbey tower.



IV The E and S sides of the site during excavation.



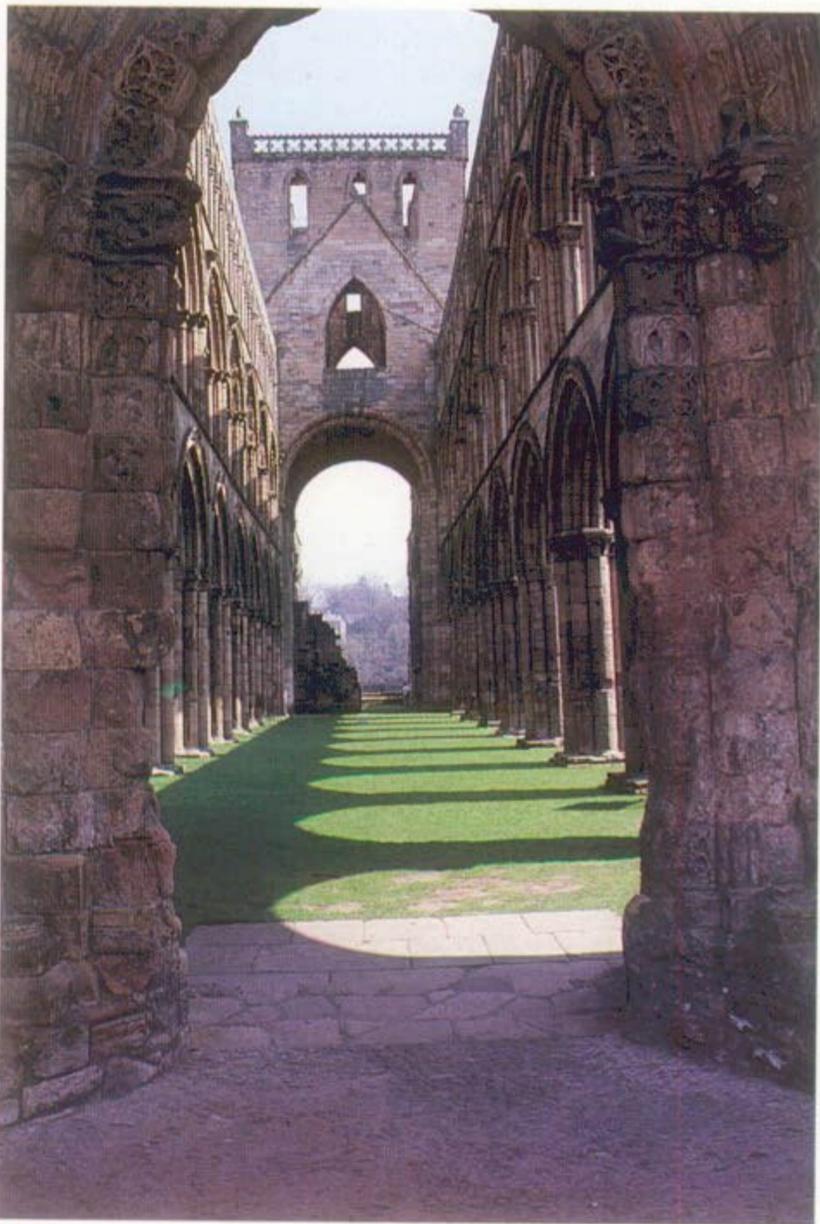
V The two sides of the comb.



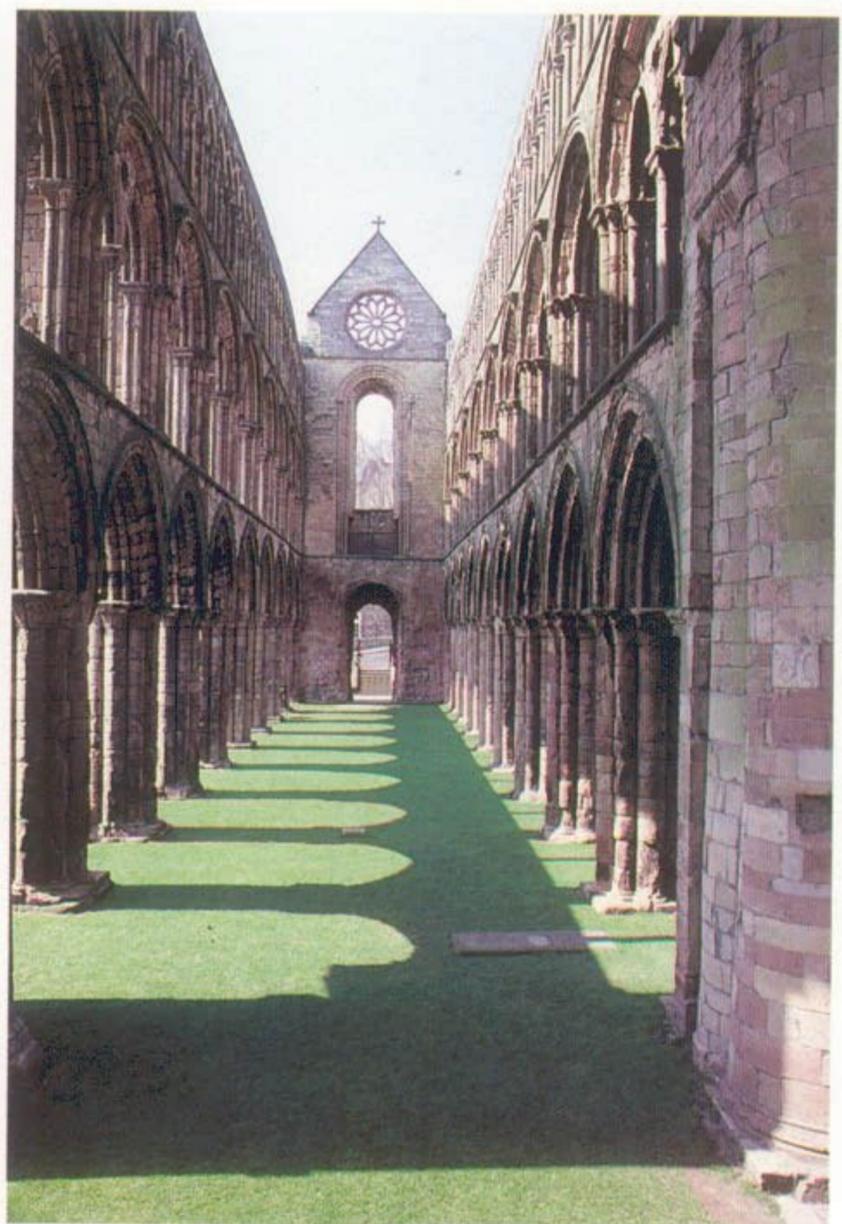
VI The other objects found in the ditch.



VII Group A Graves 2, 3 and 4.



VIII The nave of the church, looking E.



IX The nave of the church, looking W.

- 9 JAMES IV: billon penny, second issue, type III (c 1504/5–10). Type as S 133; reverse has initial mark crown, as B p 221, 6h, but lys in first and third quarters; no stops. Slightly bent; slight to moderate wear. Provenance: a post-Reformation deposit to the N of the extended Chapter house.
- 10 Very thin coin of billon or copper, of diameter 16mm, folded tightly in half. Almost no details are discernible on the exterior surface, apart from what may be the lowest part of a facing bust. The coin may be a billon penny of JAMES IV. Extremely worn. Provenance: as no 9.
- 11 JAMES V: 3rd coinage billon half-bawbee, type 1a (1539–42); type as S 144. Moderate wear. Provenance: disturbed/modern topsoil.
- 12 MARY: 1st period billon lion/hardhead (1555–58); type as S 160. Extremely worn, edge much damaged. Provenance: as no 9.
- 13 MARY: forgery of a 1st period billon plack (1557 issue); type as S 157.
obv: +M[]AD[]REGI[] crowned shield flanked by M and R
rev: nonsensical legend, the only legible parts of which appear to read ie8[]M[]IVOIO: ornate cross with crowns in angles.
Crude workmanship in an apparently very base metal. Very worn, especially on obverse; pierced at point just above right side of crown on obverse. Provenance: as no 9.
- 14 FRANCIS & MARY: billon lion/hardhead (1559); dolphins to left, countermarked with heart and stars. Type as S 161. Fairly worn on irregular or clipped flan. Provenance: from the upper fill of Grave 14, probably disturbed.
- 15 Similar coin to no 14. Provenance: as no 9.
- 16 Similar coin to no 14. Worn. Provenance: as no 9.
- 17 Similar coin to no 14 but with dolphins to right. Apparently moderate wear. Provenance: as no 9.
- 18 JAMES VI: billon plack (1583–90), type 2; S p153. Worn and bent. Provenance: as no 9.
- 19 JAMES VI: billon hardhead, 2nd issue (November 1588); type as S 200. Struck slightly off centre and very lightly on one side. Probably only moderate wear. Provenance: as no 9.
- 20 Coin similar to no 19. Surface much corroded; probably moderate wear. Provenance: riverside walk, Period V.
- 21 JAMES VI: post-Union copper twopence, 2nd issue (1623). Type as S 217. Fairly worn. Provenance: from a post-medieval deposit.
- 22 CHARLES I: copper turner, 1st issue (1629+). Type as S 235. Fairly worn. Provenance: as no 9.
- 23 CHARLES I: copper turner, 2nd issue (1632+). Type as S237. Slight to moderate wear. Provenance: from a post-medieval deposit.
- 24 CHARLES II: copper turner (1663+). Type as S 239 (now reattributed to Charles II). Worn; surfaces partly corroded. Provenance: accumulated material above latest surface of reused pend, Period V.
- 25 Coin similar to no 24. Worn and slightly bent but apparently of heavy weight for this issue. Provenance: lower cobbled surface of reused pend, Period V.
- 26 Coin similar to no 24. Fairly worn. Provenance: from topsoil in cloister.
- 27 Coin similar to no 24. Extremely worn. Provenance: from a post-medieval deposit.
- 28 Coin similar to no 24. Fairly worn. Provenance: from disturbed/modern topsoil.
- 29 CHARLES II: copper bawbee (1678). Type as S 244. Worn. Provenance: manse garden, Period V.
- 30 WILLIAM & MARY: Irish copper halfpenny (1693). Worn. Provenance: as no 9.
- 31 Coin similar to no 30 (1692–94). Extremely worn and pierced twice. Provenance: as no 9.
- 32 WILLIAM II (III of England): copper bodle (1695). Type as S 258. Worn; surfaces much corroded. Provenance: accumulated deposit above latest surface of reused pend, Period V.
- 33 Coin of the same denomination and date as no 32 but type as S 259. Extremely worn. Provenance: riverside walk, Period V.
- 34 GEORGE II: copper halfpenny, young head type (1729–39). Extremely worn, damaged around edge, surfaces corroded. Provenance: from topsoil.
- 35 GEORGE II: copper halfpenny (1752). Worn; reverse corroded. Provenance: from topsoil.
- 36 Copper farthing (1821–60). Highly corroded. Provenance: from 19th-century deposit near edge of river.
- 37 VICTORIA: silver shilling (1861). Very worn. Provenance: from topsoil.
- 38 GEORGE V: bronze penny (1913). Very worn. Provenance: contents of disturbed monastic drain.
- 39 GEORGE V: bronze penny (1916). Very worn. Provenance: as no 38.
- 40 GEORGE V: silver shilling (1934). Worn; reverse corroded. Provenance: from topsoil.
- 41 Dutch copper doit of Zeeland (1680)
obv: female figure seated within wicket enclosure:
LUC[TOR] ET EME[RG]O
rev: ZEE/LAN/DIA/1680 within wreath
Fairly worn. Provenance: accumulated deposit above latest surface of reused pend, Period V.
- 42 Unidentified foreign copper coin, of diameter 20mm. Probably a French provincial issue, late 16th–early 18th century.
obv: ? crowned shield
rev: three symbols in a triangle formation
Very worn; surfaces corroded. Provenance: from a post-medieval deposit.
- 43 Unidentifiable copper disc; very thin, diameter 16–17mm. No details distinguishable on either side. Provenance: as no 9.

TRADE TOKEN

- 44 Copper farthing trade token of John Reid, Jedburgh (late 18th or early 19th century). Type as Dalton & Hamer (1916) Roxburghshire, 1. Slightly bent and pierced near edge; moderate wear. Provenance: from topsoil in cloister.

JETTONS

References are to Barnard (1917)

- 45 French copper jetton of diameter 21mm (Mionnet scale 5); probably 14th century.
obv: +AVEMARIA:GRACIA – A Moor's head to right
rev: +A/VE/M/AR – bowed cross of two strands fleurdelissee, enclosing a lys

Type very similar to Barnard 113 and pl IV, no 12. Moderate wear. Provenance: from Period III midden material in Room 6.

- 46 French copper jetton of diameter 26.5mm (Mionnet scale 7); probably 15th century.
obv: X AVE MARIA.GRACIA – heater shield of France-modern
rev: long cross of three strands fleurdelissee with quatrefoil in centre, enclosed by tressure of four arches; fleuronnee at each angle; annulet between two pellets in each spandrel.

This appears to be a badly worked and slightly mis-struck version of Barnard 118–9 and pl VI, no 47; perhaps a copy. Fairly worn. Provenance: as no 45.

- 47 German copper jetton of Nuremberg, of diameter 24.5mm (Mionnet scale 6–7); 16th century or possibly later.
obv: VOLGUE:LA:GALLEE:DE:FR – single-masted ship at sea with flag and streamer fore and aft above
rev: crown VIVE:LE:BON:ROY:DE:FRAN – a lozenge of France-ancient (shown as four lys) within a granulated inner circle; in each spandrel is a trefoil between two annulets.

Slightly bent; moderate wear, especially near edge. Type similar to Barnard 210 and pl XXIX, no 8 but smaller with slightly abbreviated legends. Provenance: from post-Reformation robber trench in Chapter house area.

- 48 Copper jetton of Nuremberg, of diameter 34mm (Mionnet scale 10); probably from the first half of the 16th century.
obv: nonsensical legend, blundered and partly illegible. Naked woman standing, slightly draped with a veil, holding in right hand a wand or sceptre and in left hand a funnel-shaped watering-pot, known as a 'chantepleure', from which water is falling; various flowers ('marguerites') around.
rev: nonsensical legend *MVNBE *MVNNEMV-VNDE*_DE; round-based shield of the arms of Burgundy, surmounted by a crown; various symbols in field.

Somewhat mis-struck in legends and fairly worn. Type similar to Barnard 188–9 and pl XXIII, no 7, but larger. Barnard (1924, 264–66) attributes these derivative 'Venus-penny' jettons of Nuremberg to the very late 15th or 16th century. The 'chantepleure' disappears from the design c 1540. Provenance: late occupation of Structure 14, Period V.

- 49 German copper jetton of Hans Schulters of Nuremberg; diameter 24mm (Mionnet scale 6–7); c 1550–74.
obv: Reichsapfel: nonsensical legend BOMDIBOAMIA.....BADMIBOAMIA
rev: HANS:SCHVLTES[:N]ORMBER: – three lys and three crowns arranged alternatively around a rose.

Fairly worn with surface corrosion deposits. Provenance: from an area of post-monastic disturbance outside the lower end of the East range.

- 50 German copper jetton of Hans Laufer of Nuremberg; diameter 23mm (Mionnet scale 6); c 1607–45.
obv: +GOTES+SEGEN+MACHT+REICH – three open crowns and three lys arranged alternatively around a rose within an inner circle of rose-pattern.
rev: +HANS*LAVFER*IN*NVRMBER – Reichsapfel within double tressure of three curves and three angles set alternatively, all within an inner circle of rose-pattern.

Similar to Barnard 222 and pl XXXIII, no 82 but slightly smaller and with different legends. Little wear. Provenance: riverside walk, Period V.

4.6 CERAMIC MATERIAL

George Haggarty & Robert Will

The ceramic material comprised more than 1100 sherds, the earliest perhaps dating from the first quarter of the 12th century. The assemblage has been extensively examined by Eoin Cox and the fabrics categorized employing the same criteria used to catalogue the pottery from the 1975/76 excavations at Kelso Abbey (Cox 1984, 381–95). This research has formed the basis of the present report. Of the range of fabrics found at Jedburgh, some bear close comparison with those retrieved from Kelso.

Because of widespread disturbances over much of the site, this report has concentrated on several contexts that are, on the evidence of their stratigraphical locations and on the basis of associated coins and jettons, *chronologically secure*. The two principal contexts that were examined were ditch 928 (illus 11; 12), infilled in the second or third quarter of the 12th century (although some later material was recovered from soils that had slumped into the top of the feature), and layers of midden material deposited in a basement (Room 6) at the S end of the East range, probably between the mid-14th and late 15th centuries.

DESCRIPTION AND DISCUSSION

The pottery can be divided into four main categories: Scottish East coast white gritty ware; coarse redwares; late medieval green glazed wares; and imports.

WHITE GRITTY WARE

Much has been written about the Scottish East coast white gritty ware, particularly about the problems of tracing the location(s) of its manufacture, its distribution and its dating (Brooks 1980; Cox 1984; Haggarty 1984; Crowdy 1986). The white gritty-type wares recovered from Jedburgh Abbey can be tentatively subdivided into two main groups: a general white gritty ware; and an easily identified local variation which accounts for approximately 30% of the total assemblage.

General white gritty wares

Many of the jugs within this group have a slight orange-pink hue, the result of a red slip. The slip is overlain by a clear lead glaze which sometimes includes specks of copper, giving a dappled red and green pattern (illus 84, no 80). Many of these sherds were decorated with a variety of incised designs.

Local white gritty wares

The presence of this local material tends to support the view that a white gritty-type ware was produced in the Tweed valley from the mid-12th century (Haggarty 1984, 397; for a description of these wares see Cox 1984). In general, the vessels produced from this fabric were distinctive, straight-sided pots with flat bases and pronounced rilling on the sides. Extensive fuming on the bases and sides of the vessels has led to their being interpreted as cooking pots.

Geologically similar fabrics have been found at Berwick, Hawick and the Hirsell near Coldstream, while typologically similar vessels have been found at other locations, including Elgin, Inverness, Aberdeen and Edinburgh. Hence, although the fabric may be specific to the area, the vessel forms are not.

The white gritty fabric also occurs in a reduced state and, although it has been termed 'Reduced Gritty' by Crowdy (1986), it is merely the method of firing, deliberate or otherwise, and not the clay source that is different.

COARSE REDWARES

Another important type of pottery was represented by a group of sherds, composed of various coarse, gritty, red fabrics, which pre-dated the white gritty wares (above). Although no complete profiles were recovered, the fuming on the vessels suggests that they too were cooking pots. The geological evidence suggests that some of these fabrics are of local or Northumbrian origin while some are similar to material retrieved from a kiln of possible 12th-century date at Newcastle (E Cox pers comm).

These redwares are uncommon in Scotland although a few sherds from an apparently early, but undated, drain at Kelso Abbey may be of similar origin (Cox 1984, 394) to those recovered from Jedburgh. One of the sherds from Kelso (*ibid*, illus 21, no 51 (fabric 6)) has the same type of cross-hatched design as does no 26 (illus 82) from Jedburgh. The possibility that there was a pre-white ware tradition, linked to production sites south of the border, may be an indication that the site of Jedburgh Abbey was occupied immediately prior to the arrival of the Augustinian canons in c 1138.

LATE MEDIEVAL GREEN GLAZED WARES

Late medieval to post-medieval green glaze, which has been discussed elsewhere (Haggarty 1980), occurs in both oxidised and reduced forms. Caldwell & Dean (1981) have identified at least one production site for this material at Throsk, near Stirling, although there must certainly have been other kilns elsewhere producing this type of ware. The Jedburgh examples appear to have more in common with northern English material, for example bung-hole cisterns, than with Scottish forms such as those retrieved from the 1977-78 excavation at Stirling Castle (Haggarty 1980).

Some of this pottery was found within disturbed contexts, probably as a result of large-scale demolition,

stone quarrying and intermittent post-monastic occupation of the site. A substantial amount of this material was also recovered from a midden within Room 6 which, although stratigraphically secure, represents deposition from the mid-14th to the late-15th century.

IMPORTS

Scarborough-type wares are represented by eleven sherds. All other non-Scottish earthenware comprise a mere six sherds from unidentified sources. German stonewares are represented by three sherds of Seigburg and Langerwehe wares, one sherd of Frechen ware and two conjoining sherds from a Martincamp flask of late 15th-/early 16th-century date. A near complete fragmented, yellow tin-glazed drug jar, of small Albarello-type shape and possibly Anglo-Dutch in origin, was also recovered from the excavation.

18TH–20TH CENTURY WARES

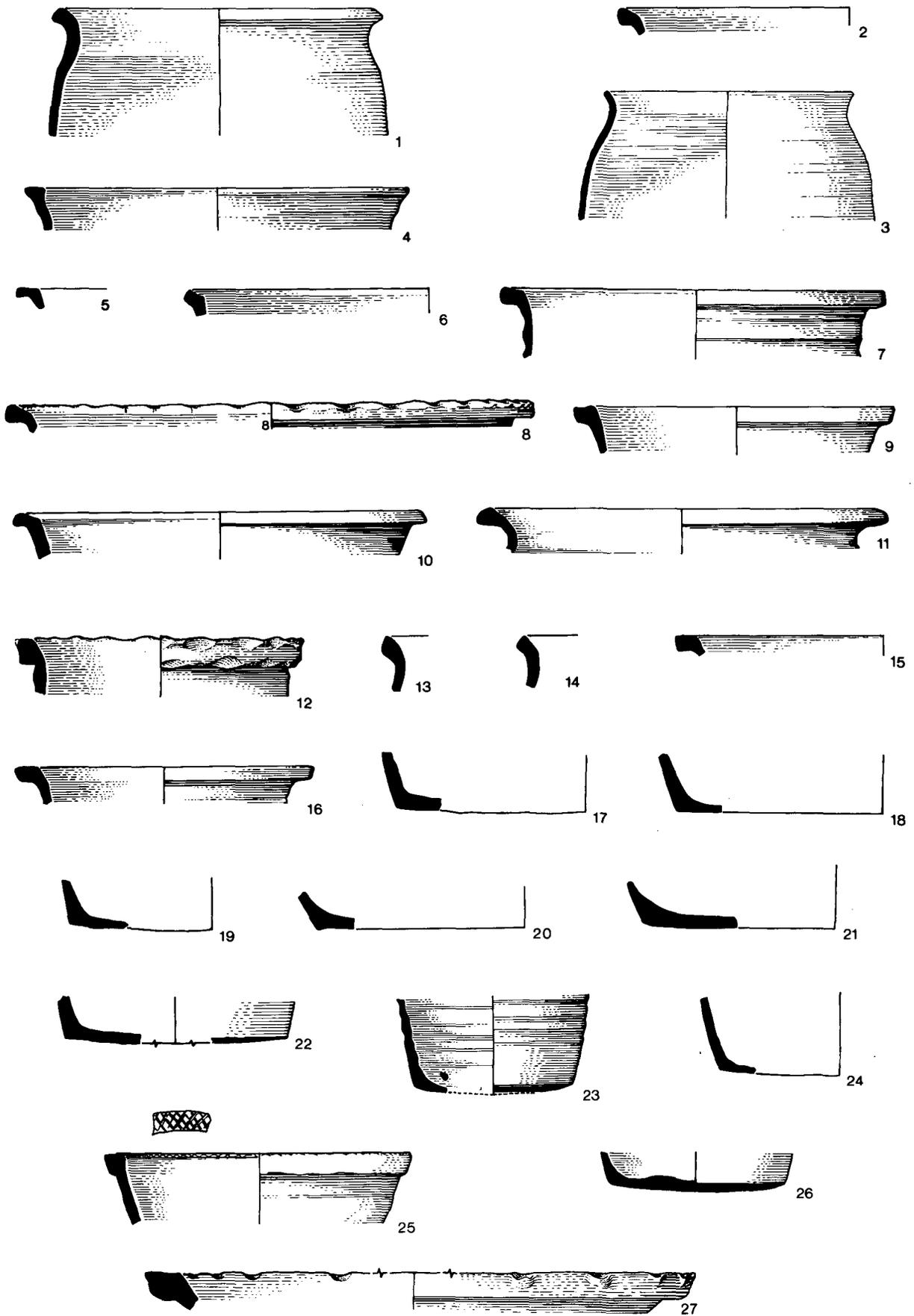
This assemblage represents a wide range of objects from both Scottish and English factories as well as from potteries working on a much smaller scale. The material comprises mainly roof tiles, drainage pipes and domestic wares, the latter represented by plates, dishes, cups, storage jars, bottles, flagons and tea pots. No porcelain or other fine quality 18th-century wares and only a few small fragments of tin-glaze and slip wares were recovered.

Unfortunately, because of the similarities in the produce of many factories and the small size of the sherds retrieved, only a few fragments can be attributed to specific potteries. For example, white earthenware, being common to most 19th-century potteries, is particularly difficult to ascribe to a specific kiln site and, without a maker's mark or a distinctive pattern, they cannot be identified. Similarly, some types of red earthenware vessels, although peculiar to Scotland, may have been produced at a number of different sites.

CATALOGUE OF ILLUSTRATED POTTERY

LOCAL COARSE REDWARES (illus 82)

- | | | | |
|---|---|----|---|
| 1 | Cooking pot: everted rim; reduced grey interior; burning on both surfaces; topsoil. | 9 | Cooking pot: everted square rim; sooting around the interior; as no 2. |
| 2 | Cooking pot: everted rim; heavily burnt around the rim; Period II, occupation of timber structures. | 10 | Cooking pot: everted rim forming a lip on its inside; slight burning; as no 2. |
| 3 | Cooking pot: everted rim; smoke blackened; as no 2. | 11 | Cooking pot: everted rim; reduced grey core; as no 2. |
| 4 | Cooking pot: flattened rim; reduced grey core; pronounced rilling; as no 2. | 12 | Cooking pot: upright square rim; thumbled decoration on the top and bottom of the rim; reduced grey core; Period II, midden from timber structures. |
| 5 | Cooking pot: rectangular rim; Period IV, riverside surfaces. | 13 | Cooking pot: everted rim; heavily burnt to grey/black; Period II, occupation of timber structures. |
| 6 | Cooking pot: everted square rim; smoke blackened around the rim; as no 2. | 14 | Cooking pot: everted square rim; smoke blackened; Period II, midden from timber structures. |
| 7 | Cooking pot: everted rim; reduced grey core; slight smoke blackening; as no 2. | 15 | Cooking pot: rectangular rim; heavily reduced and burnt; Period II, occupation of timber structures. |
| 8 | Cooking pot: everted rim; thumbled pie crust decoration around the rim; slight smoke blackening on the interior; as no 2. | 16 | Cooking pot: everted rim; reduced core; Period IV; Chapter house. |
| | | 17 | Base angle: flat base with pronounced rilling; reduced core; smoke blackened on interior and exterior; as no 15. |

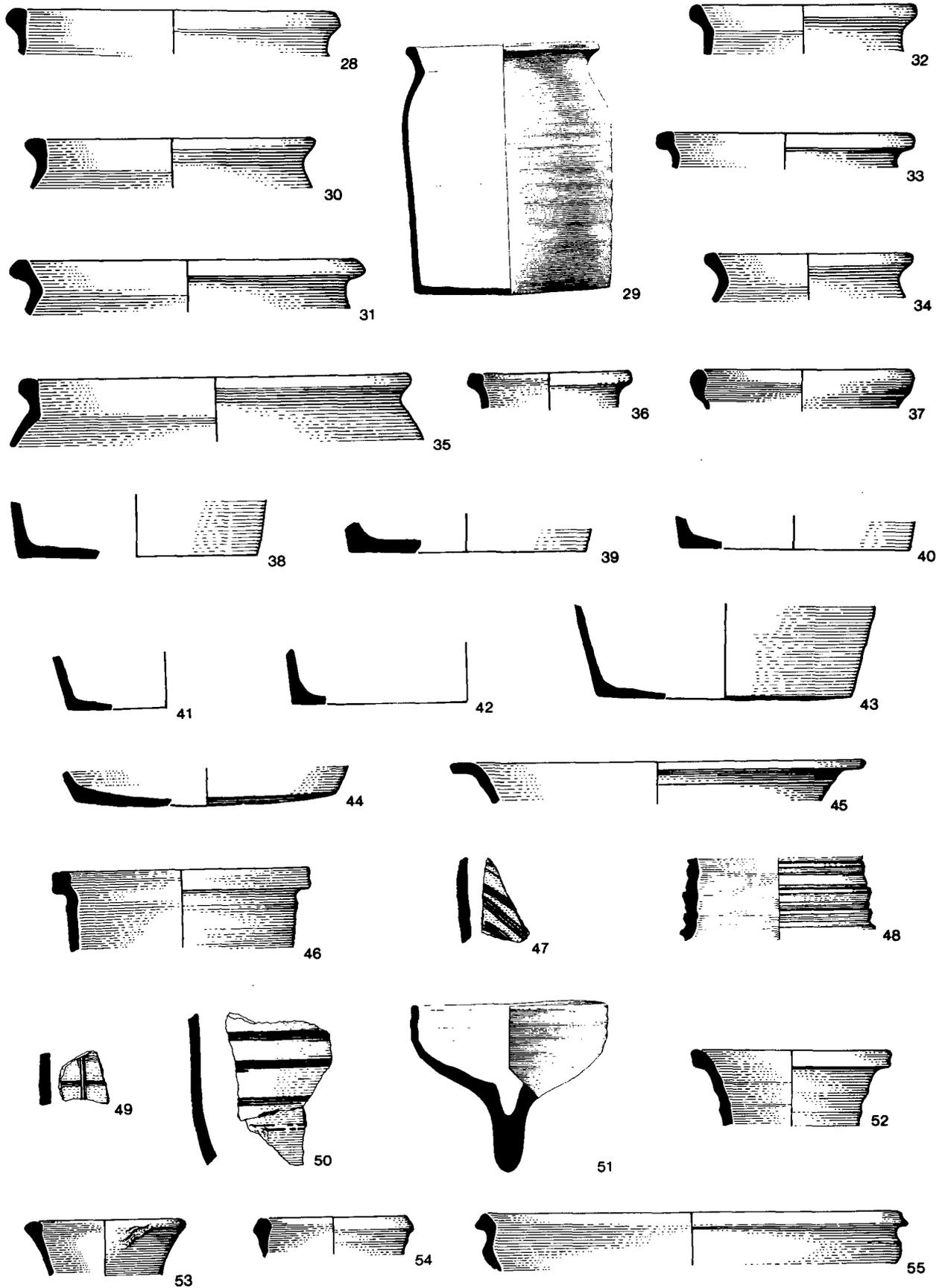


Illus 82
Pottery: local coarse red wares (scale 1:3).

- | | | | |
|----|--|---|---|
| 18 | Base angle: flat base; reduced grey core; splashes of clear glaze on the exterior; Period IV; Room 12. | blackened on exterior; pronounced rilling; Period II; fill of sewage ditch 928. | |
| 19 | Base angle: flat base; reduced grey core; Period IV; Chapter house, fill of Grave 17. | 24 | Base angle: straight sided cooking pot; pronounced rilling; splash of clear glaze on base; Period II; fill of sewage ditch 928. |
| 20 | Base angle: sagging base; score/notch on the underside; smoke blackened; as no 15. | 25 | Cooking pot: square rim; cross-hatched design along the top; reduced core; Period V; Room 17. |
| 21 | Base angle: flat base; reduced core; scored on the interior; as no 13. | 26 | Base angle: sagging base; Period II; fill of sewage ditch 928. |
| 22 | Base angle: flat base; heavily burnt on exterior; Period ?III; outside East range. | 27 | Cooking pot: everted rim with thumb decoration around the rim; heavily reduced core; Period V; Room 6. |
| 23 | Base angle: straight sided cooking pot; sagging base; smoke | | |

LOCAL WHITE GRITTY WARE (illus 83)

- | | | | |
|----|--|----|--|
| 28 | Cooking pot: rounded rim; reduced core; smoke blackened; Period II, midden from timber structures. | 44 | Base angle: slightly sagging base; Period II/III; redeposited midden material outside S end of East range. |
| 29 | Cooking pot: complete profile of straight sided cooking pot; Period II; fill of sewage ditch 928. | 45 | Cooking pot: everted rim; reduced core; yellow/green glaze; Period II; Chapter house. |
| 30 | Cooking pot: everted rim; burnt black; Period II, occupation of timber structures. | 46 | Cooking pot: square rim; Period II, drain fill. |
| 31 | Cooking pot: everted rim; slight burning; as no 30. | 47 | Decorated body sherd: reduced core; dark green/brown glaze; inscribed line decoration; Period ?; upper fill or slump at top of sewage ditch 928. |
| 32 | Cooking pot: rounded rim; smoke blackened; Period ?II/III; outside East range, fill of Grave 18. | 48 | Decorated neck sherd: reduced core; dark green/brown glaze; decorated with three cordons; Period ?; upper fill or slump at top of sewage ditch 928. |
| 33 | Cooking pot: everted rim; reduced core; smoke blackened; Period II, preparation of SW of site. | 49 | Decorated body sherd: reduced core; inscribed cross decoration; Period II/III; redeposited midden material outside S end of East range. |
| 34 | Cooking pot: rounded rim from a globular pot; smoke-blackened; as no 30. | 50 | Decorated body sherd: reduced on interior; incised linear decoration; Period ?II; Room 5. |
| 35 | Cooking pot: flat rim from a globular pot; smoke blackened; as no 30. | 51 | Cresset, or spike, lamp: ceramic lamps are rare in Britain and most of the known examples are of 11th- or 12th-century dates (Jennings 1981, 21). A glazed example from Inverness has been dated tentatively to the mid-14th century (Wordsworth 1982, 367). Period II; fill of 12th-century sewage ditch 928. |
| 36 | Cooking pot: square rim; as no 2. | 52 | Cup/flask: rounded rim; green glaze; heavily burnt; Period II/III; redeposited midden material outside S end of East range. |
| 37 | Cooking pot: club rim; Period II/III; redeposited midden material outside S end of East range. | 53 | Jug: club rim; reduced core; Period ?III; disturbance below Room 12. |
| 38 | Base angle: flat base; smoke blackened; as no 30. | 54 | Everted rim sherd; topsoil. |
| 39 | Base angle: flat base; smoke blackened; as no 30. | 55 | Cooking pot: club rim with cordon; reduced core; splash of clear glaze; Period ?III; disturbance below Room 12. |
| 40 | Base angle: flat base; smoke blackened; as no 30. | | |
| 41 | Base angle: flat base; Period V; outside Chapter house. | | |
| 42 | Base angle: flat base; reduced core; smoke blackened; as no 30. | | |
| 43 | Base angle: reduced to grey; smoke blackened; as no 30. | | |



Illus 83
Pottery: local white gritty wares (scale 1:3).



Illus 84
Pottery: miscellaneous decorated vessels (scale 1:3).

MISCELLANEOUS DECORATED VESSELS (illus 84)

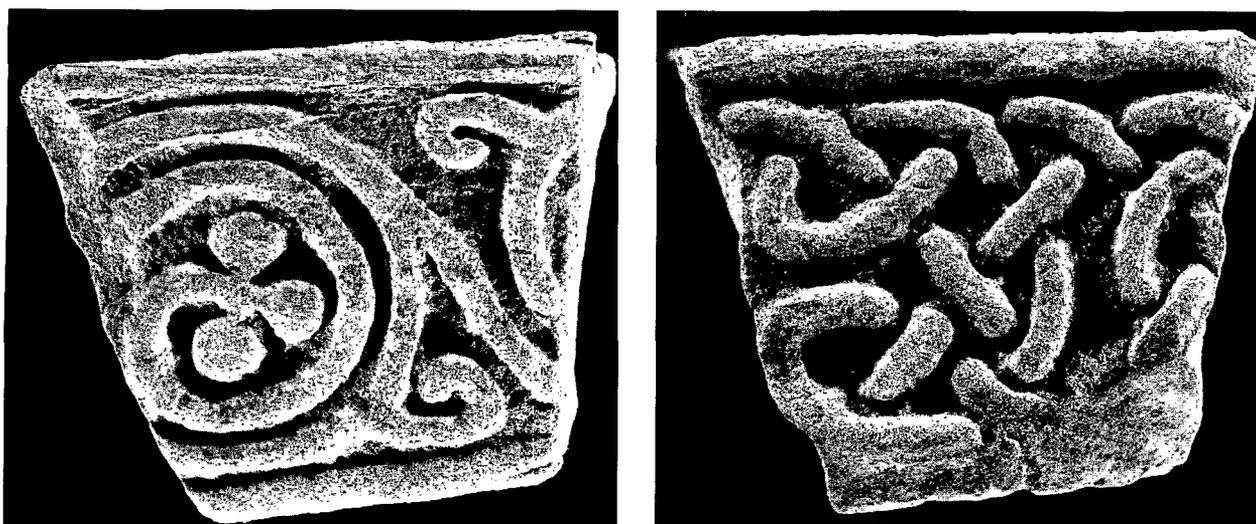
- 56 Jug: club rim with scar for grooved strap handle; sandy fabric with a reduced core; green glaze; Period ?III; disturbance below Room 12.
- 57 Decorated body sherd, possibly from a face mask jug: incised design; white gritty fabric with reduced core; thick green glaze; Period IV; Room 12.
- 58 Sherd from tubular spout: white gritty fabric; yellow/green glaze on exterior; Period IV; Chapter house.
- 59 Sherd from pipkin leg: pointed hole into leg; white gritty fabric with reduced core; light green glaze on exterior; topsoil.
- 60 Jug: square rim with scar for strap handle; green glaze on exterior; Period III; occupation of Structure 8.
- 61 Base angle: redware with reduced core; purple slip with green glaze; Period IV; Chapter house.
- 62 Small jug/flask: rounded rim; redware with reduced core; green/brown glaze on interior; very finely made; Period II; fill of beam slot in Timber Structure 2.
- 63 Body sherd with attached rod handle: redware with reduced core; purple slip with green/brown glaze; Period IV; Chapter house.
- 64 Decorated body sherd: incised parallel line design; redware; orange/brown glaze; Period ?; upper fill or slump at top of sewage ditch 928.
- 65 Decorated body sherd: incised wavy line design; redware with reduced core; green/brown glaze; Period ?; upper fill or slump at top of sewage ditch 928.
- 66 Body sherd with terminal for grooved strap handle; green/brown glaze; Period ?; upper fill or slump at top of sewage ditch 928.
- 67 Jug: club rim with possible lid setting; highly decorated cordon with continuous thumbing and vertical incised line design; green/brown glaze; Period III; Room 6 midden.
- 68 Decorated jug neck with scar for strap handle: (very similar to 67) pronounced cordon with thumbed band and incised vertical design; green glaze on both sides; Period III; Room 6 midden.
- 69 Pipkin leg: a hole has been pushed into the fabric on the interior; orange/green glaze on both surfaces; Period III; Room 6 midden.
- 70 Sherd from a bridge spout with rim: applied decoration survived as scars beneath the spout; green/brown glaze; Period III; Room 6 midden.
- 71 Plain strap handle: incised line decoration; brown/green glaze; Period III; Room 6 midden.
- 72 Plain strap handle: incised line decoration; brown/green glaze; Period III; Room 6 midden.
- 73 Plain strap handle: brown glaze; Period III; Room 6 midden.
- 74 Grooved strap handle: green glaze; Period III; Room 6 midden.
- 75 Plain strap handle: green/brown glaze; Period III; Room 6 midden.
- 76 Base sherd: base 90% complete; splash of clear glaze; Period III; Room 6 midden.
- 77 Upright jug rim: possibly lipped for a lid; green glaze; Period III; Room 6 midden.
- 78 Base angle: heavily reduced; green glaze; Period III; Room 6 midden.
- 79 Base angle: heavily reduced; green glaze; Period III; Room 6 midden.
- 80 Complete profile of jug: flattened rim; decoration of horizontal incised bands; strap handle with incised decoration; orange fabric with reduced areas; brown/green glaze on exterior; Period III; abandonment of Structure 9.

4.7 STONE SCULPTURE

Dennis Gallagher

DESCRIPTION AND DISCUSSION
THE CROSS-SHAFT FRAGMENT

The fragment of a cross-shaft (illus 85a, b), with its deep confident carving and firm moulding, is an example of late Bernician work of the 9th or early 10th century. The form of the spiral vine scroll on Face A is derived, in its general form, from the earlier work of the Hexham school (Cramp 1974, 135) and may be compared with another fragment of vine scroll ornament, also from Jedburgh, which has been described by Cramp (1983, 270). However, Face A is unlike that fragment in its details: it lacks



Illus 85

Stone sculpture 1: cross-shaft fragment: a) Face A; b) Face B.

the distinctive fruit clusters typical of Hexham and is a product of a more generalised Northumbrian school. The trilobed berries, the lack of leaves and the tendency towards overlapping foliage elements are derived from the deep, tangled foliage seen on work from Jarrow and Rothbury. A cross-shaft from Norham, dated by Cramp to the second quarter of the 9th century, has the same stylistic treatment of the vine scroll and would seem to provide a closer link, geographically and historically, with Jedburgh (Cramp 1978, 12 and pl 1.7; Cramp 1984, 208–9 and pl 203, 1157–9). However, the Norham shaft has a complex design: a form closer to that of Jedburgh is found on a simpler cross-shaft fragment from Hulne Priory, dated by Cramp to the first half of the 9th century (Cramp 1984, 193–4 and pl 188.1033–7).

The simple, two-strand plait interlace on Faces B and D is found on other pieces from Jedburgh. It is used on two fragments of probable 10th-century date, originally perhaps part of a cross-shaft but now reconstructed as the sides of a tomb cover (RCAHMS 1956, 208–9 and pl 260; Cramp 1983, 283–4; Sharratt & Sharratt 1985, pl 99). A similar form of simple plait occurs on the sides of another Jedburgh fragment, of late 9th- or early 10th-century date, which is illustrated by Cramp (1983, fig 118 a–b). This same piece has one wide face which, although at present facing a wall and not easily viewed, is very similar to the interlace of Face C.

THE DOUBLE-SIDED CRUCIFIXION SLAB

The slab (illus 86) had been reused within a late medieval rubble infill to the SE of Room 11 which, together with its incomplete state, makes its original function difficult to ascertain. Furthermore, the top of the slab is missing and its original form remains unknown. Although use as an item of furniture or similar fitting cannot be ruled out, it was more likely a grave marker. The figures on Face B were probably meant to be viewed upright, which would make the slab an erect, rather than recumbent, monument.

Only a few such grave markers have been found *in situ*, some of which were recovered from the 1920s excavations at Whitby Abbey (Cramp 1984, pl 247, 1370). The Jedburgh slab is similar in size and cross form to that from a recently-excavated, round-headed grave marker of 11th-century date from Newcastle (Cramp 1984, pl 249, 1376). Crosses with narrow V-shaped arm pits were common in Northumbria during the 11th century (Cramp 1984, 8), the concentric ring decoration being a common motif of the period and found on a similar form of cross from Corbridge (Cramp 1984, pl 238, 1349–51). The stone may, however, belong to the general Celtic tradition of crosses seen on Pictish monuments and continuing in southern Scotland on slabs such as that from Kinneil (Hunter 1967, fig 9).



Illus 86
Stone sculpture 2 (face A): probable
10th-century grave slab, depicting
Christ in majesty.

The iconography of the slab may best be interpreted as that of the Last Judgement. If the pyramidal forms on the lower panel represent flames then the right of the scene could show the saved and the left the damned. The figure on the extreme right raises his arms in adoration, a comparable pose to that of King Edgar on f.2b of the New Minster Charter (BL Cotton MS Vespasian A. viii) who gazes upwards towards Christ in Majesty. The upper panel apparently shows Christ on the cross with arms outstretched in the manner of contemporary, triumphal crucifixions. Alternatively, the scene may be of Domesday with Christ being revealed simultaneously with the cross – a frequent theme in early medieval Christian thought and one which is described in Cynewulf's *Domesday*, where '... The lofty cross, set upright as a sign of sovereignty, will summon the crowd of men into His presence ...'

The occurrence of this image in literature has been discussed by Bailey (1980, 162–70), with particular reference to the Viking sculpture of northern England. A slab from Addingham, Yorkshire (Bailey 1980, fig 40) has a simpler form of the Jedburgh scheme of iconography, with two figures under the cross. A closer parallel may be found on a grave-marker of late 9th-century date from Lindisfarne which can also be

interpreted as depicting Domesday (Bailey 1980, pl 48; Cramp 1984, pl 21, 1132–4). A cross-shaft fragment from Lindisfarne, of late 9th- or early 10th-century date, has also been interpreted by Cramp as depicting the Day of Judgement (Cramp 1984, 195–6 and pl 1050–51). This fragment, like that from Jedburgh, has a basic composition of Christ in Majesty accompanied by the Cross and with secondary figures. Cramp has noted the 'rather lumpy figure style' with 'wedge-shaped heads' and has compared the Lindisfarne fragment with sculpture from sites in south-west Scotland, such as Barochan (Allen & Anderson 1903, 3, 454–7) and Cambusnethan (Allen & Anderson 1903, 3, 461–2). The Jedburgh slab is cruder in execution than that from Lindisfarne and, whilst in the same sculptural tradition, is likely to be a little later in date. Its grooved technique may be loosely connected with the Viking-period sculpture of the Solway basin (Bailey 1980, 223–9).

The upper figure of Face B appears to be standing on the head of the lower figure. The latter has a leg held at an angle that bears some resemblance to squatting, bound figures found in Viking-period sculpture from northern England, eg from Gainford (Cramp 1984, pl 63, 297). The panel may represent Christ crushing evil.

FRAGMENT OF INTERLACE

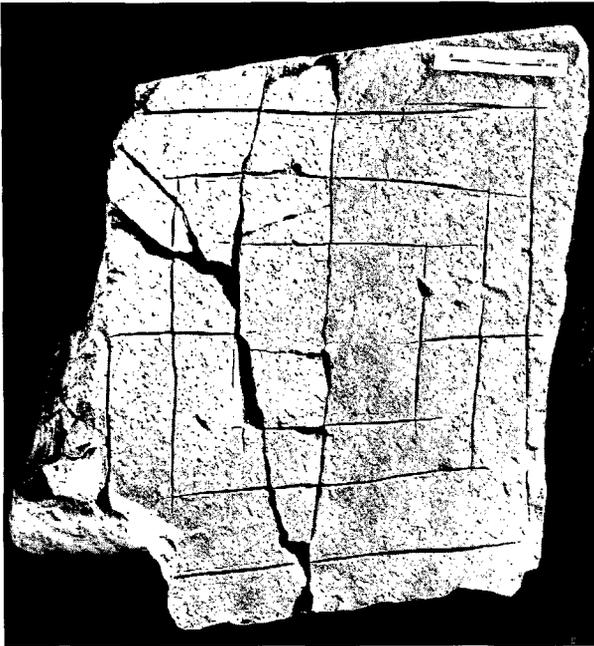
This fragment (which is not illustrated) could belong to a monument with a face of several planes, as is found on late Pictish slabs such as that from Cossins (Allen & Anderson 1903, 3, 216). Two of the faces bear fragmentary decoration, one consisting of two rings with diagonal strands crossing what may be a spiral, bordered on one side by flat-band moulding the other decorated with a three strand plait and bordered on one side by flat-band moulding. However, the rebated surface suggests an architectural fragment, perhaps part of a door jamb or a fragment of furnishing, such as a screen or bench end. The probable closed circuit interlace of Face A can be compared to similar examples of Bernician work, such as the cross-shaft fragments from Lindisfarne (Cramp 1984, pl 189, 1044; pl 190, 1050), and are likely to date from the late 9th or early 10th century.

THE MERELLES BOARD

The merelles board (illus 87) was recovered from Room 6, the construction of which may be dated by its architectural details to the mid-13th century. The discovery of merelles boards incised on stones which were reused in medieval walling has led to the suggestion that the game was popular among medieval masons (Robertson, 1966, 322), although there is no particular reason why the occupants of a building could not have used such stones, which would be freely available during the building campaign, for this purpose.

Merelles is a game for two players in which each player attempts to place three of his own counters in a line, thus gaining one of his opponent's counters. The game of merelles, or nine-men's morris as it was also known, is of ancient origin (Shirreff 1953, 111–15): a similar board game has been found on Viking sites in Scotland, eg Buckquoy, Orkney (Ritchie 1977, 198–9). The name, merelles, derives from the Old French, merel, or counter; the word morris being a further corruption of that word. It is thought that the game was introduced to Britain from France in the 11th century and boards have been found in a late 12th-century context at Castle Acre Castle (Hinton 1982, 260). A number survive on the stonework of monasteries; there is an undated example on a step at Furness Abbey (Kelly 1926, 227); and others on the cloister benches at Gloucester and Salisbury Cathedrals (Micklethwaite 1892, 325).

Two other merelles boards have been recorded in Scotland, both from monastic sites. One was incised on a foundation stone in the N wall of the 13th-century nave at Dryburgh Abbey (Robertson 1966, 321–2; Richardson & Tabraham 1987, 8–9), a context similar in date to the Jedburgh board. The other example was found reused in post medieval walling at Arbroath Abbey (Robertson 1966, 322–3).



Illus 87
Merelles board carved in stone; found within the core of the W wall of the East range.

CATALOGUE

1 Part of a cross-shaft (illus 85a, b)

Dimensions: max height 270mm × max width 210mm × max depth 95mm

Stone type: creamy medium-grained sandstone, probably Carboniferous. Stained reddish purple.

Condition: broken, but unworn.

Provenance: unstratified within the South cloister alley

Description: a tapering shaft, edged by a single roll moulding.

Face A: One volute, and part of another, of a spiral scroll with short curling tendrils and trilobed berries.

Face B: Simple two-strand plait.

Face C: A turned pattern of interlace with breaks and diagonal strands (cf Cramp 1984, xxxiv; fig 16C).

Face D: Two-strand plait, as Face B.

2 Slab (illus 86)

Dimensions: max height 725mm × max width 465mm × max depth 170mm

Stone type: cream-coloured sandstone, probably Carboniferous.

Condition: broken and worn.

Provenance: reused within a dry-stone wall between Rooms 8 and 11

Description: Two faces with carving survive, although they are incomplete. The carving is partly in a grooved technique, with incised details, and

partly humped, the latter being confined to the figural details.

Face A: In the centre is a crucifixion within a square panel. A frontal Christ has arms rigidly outstretched and a wedge-shaped head with incised features. The feet rest on the lower frame of the panel. Details on hands, feet and loincloth are indicated with incised lines, similar lines appearing on the sides of the torso and head. These may represent ribs and beard; they also serve to emphasise relief. The groove behind the head has been widened to form a halo which is decorated with radiating incised lines.

The cross on which the figure of Christ is superimposed has V-shaped arms terminating on the edge of the panel. Incised, double concentric circles decorate the field between each cross arm; each is compass-drawn and has a prominent centre point. Six single incised circles form a horizontal row above the panel.

Below the panel there is a figural scene. On the extreme left is a head, with incised features, which is apparently detached although it may be connected with the limb outstretched above it. Below the head is a circular form, possibly another head, and, to the right, a standing figure with outstretched arms. The sides of the torso have incised lines, similar to those on the figure of Christ, and two lines demarcate the legs from the torso.

To the right of this figure are three tall pyramidal shapes decorated with inscribed lines. Under the two right-most pyramidal shapes, and extending towards a damaged area further to the lower right, is a limb, the details of the hand indicated by incised lines. Two figures occupy the right side of this panel. Both have facial features and hands indicated by incised lines. One of the figures, of which the lower part is missing, leans diagonally to the left with an arm outstretched. Of the figure on the extreme right, only the head and arms survive. Its head, which has incised features, is uplifted and gazes towards the figure of Christ. The arms are raised and the details of the hands are drawn with incised lines.

Face B: Two figures survive on this face, one apparently standing on the head of the other. Both have facial features drawn with incised lines. The upper figure, which is frontal with arms outstretched and downturned, has a halo decorated with radiating incised lines and may represent Christ. The lower figure has a frontal head which is slightly inclined to the right. The body appears to be in profile with bent arm and upturned leg, both perhaps bound behind the back, although damage to the figure and adjoining fields makes interpretation difficult. The area surrounding the figure has been dressed smooth and has no border.

3 Fragment, possibly architectural (not illustrated)

Dimensions: max height 145mm × max width 170mm ×

max depth 140mm

Stone type: creamy coloured, probably Carboniferous sandstone.

Condition: broken and worn

Description: The fragment consists of a main face of two panels, one of which is rebated, a smoothly dressed face and another bearing slight remains of decoration.

Face A i: A fragmentary interlace design, consisting of two rings with diagonal strands crossing what may be a spiral, bordered on one side by flat-band moulding.

Face A ii: A panel rebated 30mm from Face A i, decorated with a three strand plait and bordered on one side by flat-band moulding.

Face B: Smoothly dressed with no decoration.

Face C: Badly damaged, but with a narrow rectangular field of ornament, possibly interlace, bordered by flat-band moulding.

4 The Merelles board (illus 87)

Dimensions: 24mm × 23mm

Stone type: fine-grained red sandstone.

Provenance: core of the W wall of Room 6

Description: one face crudely incised with three concentric squares linked by a line on each side.

4.8 WINDOW GLASS

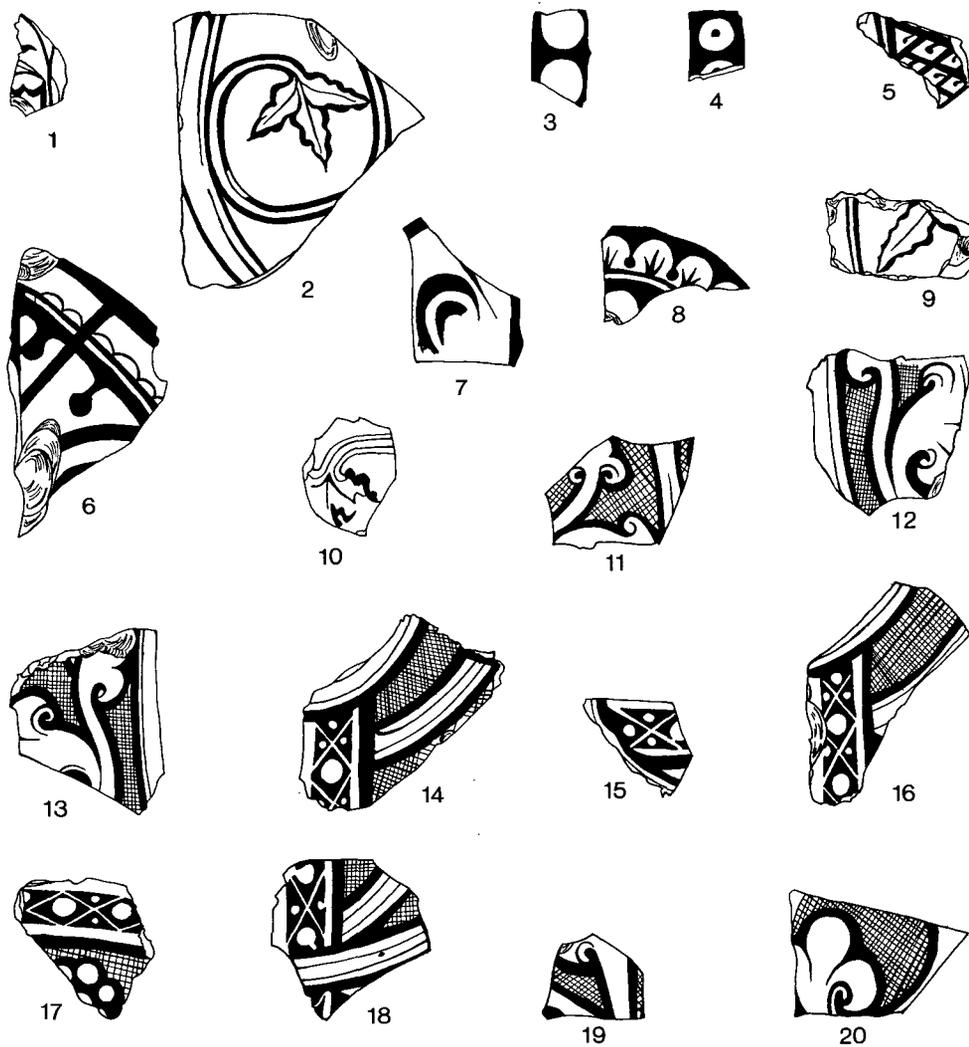
C Pamela Graves

(illus 88)

The excavation yielded a substantial amount of window glass (about 270 fragments) – one of the largest collections from a Scottish monastic or ecclesiastical site. Most other Scottish material was deposited in museums during the last century although it is still available for comparison (Graves 1985).

Examples have been identified of both standard manufacturing processes: the cylinder process which produced broad, sheet glass; and the spun process which produced discs. However, it has not been possible to equate either method, by context or decoration, with any particular date-range. No evidence has been found of a production site for medieval Scottish glass. White glass may have been brought in from England where there is both archaeological and documentary evidence for production; coloured glass was probably imported from continental Europe. Coloured glass from the Rhineland was imported to Hull and Newcastle via the Hanseatic ports (Knowles 1936, 47, n2). The Exchequer Rolls for Scotland record imported window glass from the 14th century onwards at Blackness, Dundee and Leith; customs accounts imply that the cargoes were supplied by Flemish, Gascon and Lombard merchants (eg Burnett 1880a, 222; Burnett 1880b, 621). There can be little doubt that window glass was imported in this way during the 13th and possibly the 12th centuries.

At Jedburgh, there are very few examples of coloured glass: three pieces of green and turquoise-blue pot



Illus 88
Painted window glass (scale 1:2).

metal; and only one fragment of flashed ruby. The majority of fragments are now opaque through weathering and prolonged burial in the soil although much of the original paintwork can still be discerned. This is mostly grisaille glass: predominantly white, painted with a paste of metal (iron and lead) oxides mixed with gum arabic and sometimes ground glass. When fired, the enamel turns red-brown although against the light it appears black.

LOCATION, DISTRIBUTION AND DESCRIPTION OF GLASS

THE CHAPTER HOUSE AREA

The variation in design reflects the residual nature of many of the deposits in this area. Only three pieces had cross-hatching which was widely spaced and very crude in execution. The majority of fragments were found within the backfilled robber trench of the E wall of the Period III Chapter house. These included a portion of naturalistic ivy leaf on a curling stem (no 1), dated to between the

late 13th century and c 1330. The same design is found on fragment no 2 from Room 6 and on nos 9 and 10 which were retrieved from disturbed levels. This sort of grisaille might have filled the background to geometric shapes enhanced with colour, as at Chartham parish church, Kent. The panels of grisaille might alternate with heraldic, figural or narrative glass in band windows, as at Merton College Chapel, Oxford (c 1289–1328), York Minster Chapter house (c 1285) or the nave aisles at York Minster

(early 14th century). There were beaded borders of ubiquitous 13th- to 14th-century design (eg nos 3 and 4), which may have acted as decorated fillets to geometric patterns set on the grisaille. A small piece painted with lozenges in reserve (no 5) may be from a border; although similar designs have been used as detail on architecture or furniture in figural and narrative glass, eg pegged tiles on roofs. Both nos 6 and 9 (the latter from a disturbed level) may have been details from an architectural canopy, perhaps the cusped underside. The paint on no 7 has chipped off; originally the curves would have extended as lines representing the folds in hanging drapery of the 13th or 14th century. Nos 6, 7 and 8 are all consistent with a banded glazing scheme.

ROOM 6

Of the painted fragments, several had cross-hatching and one very large piece (no 2), coloured yellow-brown by corrosion but originally white, had a complete ivy leaf on curling stem. This piece is dated to between the late 13th century and c 1330 and can be compared to nos 6, 7 and 8 above (Westlake 1881, pl LXXXV).

THE W AND SW AREA

The deposits in this area represent the demolition of Structure 9, possibly in advance of the erection of Structure 14. This, the largest assemblage (91 fragments) of glass from the site was retrieved from a complex series of tipped deposits infilling the area around the Period IV S wall of Structure 14.

The earliest of these tips contained several examples of fleshy foliage and trefoils of varying size (nos 11, 12 and 13). There were also a number of pieces sharing the same fine cross-hatching and portions of curving line, suggesting the stalks of trefoils, in conjunction with a linear stickwork pattern of lozenges, triangles and circles (nos 14, 15 and 16). Fragment no 17 has a cluster of berries on a cross-hatched ground beside the stickwork border pattern. This kind of grisaille is earlier than the naturalistic ivy forms found in the Chapter house, and would have formed lancets in patterns similar to those still visible at Salisbury Cathedral (c 1220–58) or York Minster (c 1250).

Fragments of the same type of trefoil, with thin lines or spurs at the junction of head and stem, were found in tipped deposits both pre-dating (no 20) and post-dating (nos 18 and 19) the main building phase of Period II.

DISCUSSION

The largest assemblage, from the SW part of the site, had the greatest proportion of plain or opaque glass to painted fragments. The cohesion of the stylistic evidence suggests that all the fragments from this area came from the same window or from a range of similar, contemporary windows. The carefully executed painting, with very fine details in the cross-hatching and stickwork, suggests high quality workmanship. Indeed, the quality surpasses that of any other grisaille known in Scotland, with the exception of material excavated from Elgin Cathedral and Spynie Palace, Moray (Lewis forthcoming). It is not known if there were indigenous Scottish glass-painters in the 13th century. However, there are stylistic parallels between a lot of Scottish grisaille, such as material from Cambuskenneth Abbey (Augustinian) and the Border houses of Melrose Abbey (Cistercian) and Coldingham Priory (Benedictine) and glass found in the north of England at the Abbey of Newminster (Cistercian) and the Priors of Brinkburn (Augustinian), Durham Cathedral (Benedictine) and Tynemouth (Benedictine). The precise, controlled paintwork on the Jedburgh pieces is similar to some of the material from Rievaulx Abbey (Cistercian).

There are two significant features of the Jedburgh grisaille: the fleshy foliage (eg nos 12 and 13); and the foliage stems crossing over the stickwork border on at least five fragments (eg nos 14, 15, 16 and 18). Rather than uniformly tight trefoils, the broad leaves are reminiscent of the curling acanthus leaves found in richly coloured borders at York Minster (late 12th century) (O'Connor & Haselock 1977, 324) and at Beverly Minster (1230s) (O'Connor 1989, 66–8, pl XIVb–g). This hybrid acanthus/trefoil form is seen in grisaille reset in the Chapter house vestibule at York Minster and in material excavated from Hickleton parish church, South Yorkshire (Graves forthcoming). There are also parallels in French grisaille, particularly glass from Saint Jean-aux-Bois (Day 1909, 142–45, fig 119). The second significant feature is the interlace of stem and stickwork fillet. At Salisbury, bands of coloured glass have scrolled foliage growing through them and crossing over in a similar manner (*ibid*, 142, fig 115). In French windows the fillets interlace although the foliage appears to grow beneath the fillets, seldom crossing over them.

There may have been a limited use of colour integral with the overall geometric design in these windows; perhaps with discrete panels of historiated coloured glass.

Stylistically, this glass appears to date from the period between the late 12th century and c 1260; excavation suggests that this material is derived from the destruction of Structure 9. The earliest date for the installation of the glass might be taken from the single fragment (no 20) retrieved from a tipped deposit pre-dating the main building phase of Period II. Structure 9 was built during Period II (1138–1297) and it is likely that this glass was installed during the middle of that period and that no 20 is an intrusive stray from the building's construction.

The glass from the East range contrasts with that from the W area of the site. One or two stylistically

indeterminate fragments may have been contemporary with the glass from the W area although the varied designs imply band windows of the late 13th or early 14th centuries, with a far greater use of colour and figures. This would be in keeping with the importance of the Chapter house as the hub of the monastic community, where activities of central importance to the religious life took place. It is perhaps significant that the Chapter house of York Minster, perhaps the most renowned Augustinian church in the north of England, was glazed in this way. How far such considerations would influence a Scottish house in the midst of the Wars of Independence is uncertain. Furthermore, a survey of excavated and intact window glass does not seem to indicate a distinctive Augustinian form of glazing.

It is certainly not unusual to find evidence for glazing of different types and dates in different buildings within a monastic precinct, for each room had a specific purpose and relative importance. Finally, the nature of the bias in the excavated material from Jedburgh may be explained by post-destruction activity: the best glass might be sold and the poorest stripped of precious lead, as at Rievaulx (Knowles 1936, 46). A limited amount of coloured glass debris might be taken away for re-melting as cullet or for enamel.

4.9 VESSEL GLASS

Robin Murdoch

The great majority of the fragments recovered from the excavation were from liquor bottles (the term 'liquor' is preferred as a generic term as such vessels did not always hold wine). An examination of fragments showed that deposition differed markedly between the E and W sides of the site. A comparison of date distribution is outlined in Table 4 below.

There was some activity in both areas around 1700. The West range had considerable material from throughout the 18th century but almost nothing later than 1850; whereas very little of the East range assemblage dates from before the last quarter of the 18th century and over half of it post-dates 1850.

Small percentages from around 1700 do not necessarily represent modest activity, for very few bottles *per capita* were in use. Where there is a wide date range within a particular context this might suggest redeposition, perhaps resulting from the clearance of a wine cellar. Early wine cellars frequently had earth, sand or clay floors which would make the clearing of breakages difficult. It was also common to partake of a libation in the wine cellar, no doubt with an occasional inebriated catastrophe ensuing. The concentration of material, dated *c* 1775–*c* 1850, around the East range reflects the reuse of that area for housing in the 18th century.

The Vicinity of the East Range

(65 Datable Items)

Period	Percentage
Around 1700	6
1775-1825	38
Around 1850	18
Late 19th/20th century	38

The Vicinity of the Abbot's Hall

(95 Datable Items)

Period	Percentage
Around 1700	13
Solid 18th century	77
Around 1850	8
Around 1900	2

Table 4
Date distribution of vessel glass in the vicinity of the East range and the Abbot's Hall.

Very little amber or black glass was represented in the Jedburgh material although this is not unusual in a Scottish context, the latter probably reflecting the loyalty to claret north of the Border when England had turned to port in the early 1700s.

The early material was almost certainly manufactured in Leith. If, as seems likely, the Scottish industry suffered a recession in the early 18th century, bottles may have been imported thereafter from Newcastle although the hazardous journey over the Cheviots may have allowed Leith to retain its position as a distribution point.

4.10 LEATHER

Clare Thomas

Of the 180 pieces of leather retrieved, the majority were scraps with neither stitched nor cut edges although a few were identified as shoe fragments.

SHOES

Shoes form a small but important part of the assemblage. One almost complete sole survived, as did two foreparts and two seats. Uppers include the quarters of an ankle-boot, the front of the vamps of two other shoes and three heel-stiffeners.

All of the fragments are of turnshoe construction, where a single piece acts as outer sole and insole. The sole is joined to the grain-to-flesh stitching channel of the lasting margin of the upper by an edge-flesh channel, stitch length 4–8mm. The sole is stitched with the flesh side out, then turned inside out.

There is no evidence to suggest that rands (thin strips of leather) were enclosed between sole and upper to strengthen the seam. Fragments of uppers were stitched to each other with butted edge-flesh seams. Top edges and vertical edges of latches were oversewn. Heel-stiffeners were attached by tunnel-stitching which could also be used to attach a lining. Three sole fragments have traces of tunnel-stitch holes for the attachment of clump repair soles.

SOLE STYLES

One sole (from Grave 10) is almost complete, with a long seat and a gently curved forepart ending in an oval top which is inclined inwards slightly. This was a very common medieval shape of sole, of 12th- to 14th-century date. It corresponds to Perth High Street Type 3, which came predominantly from contexts dating to the second half of the 13th century (Thomas 1987). Other parallels include material from Weoley Castle,

Birmingham (13th century) and the Custom House site, London (early to mid-14th century) (Oswald 1963, 132; Tatton-Brown 1975, 154–58).

UPPER STYLES

Within Grave 10 was part of a probable upper of one-piece design with a large fragment comprising vamp and quarters. This was the most common medieval way of cutting uppers, and dates from the 12th to the 14th century, as is exemplified at Perth High Street (Thomas 1987, Types A and B). No other evidence survived to suggest styles or methods of fastening.

MISCELLANEA

Miscellaneous items included two semi-circular fragments, one of which was probably part of a fastening. Two strips which had been folded once, and stitched where their edges met, were almost certainly bindings, perhaps for the top edge of a shoe or for the edge of a piece of clothing.

A large proportion of the leather consists of torn scraps with neither cut nor stitched edges. These 'scraps' might have been part of recognizable objects before deterioration and should not be regarded simply as waste from leather-working. The only definite suggestion of leather-working is a thick triangular offcut. This was characteristic waste from cutting-out of soles. As such, it could indicate the manufacture of new shoes from new leather or cobbling – the repair of old shoes and the manufacture of new shoes from reused leather.

4.11 TEXTILES

Thea Gabra-Sanders

Fragments of textile and cord were retrieved from the outer surface of the coffin uncovered in the choir of the abbey in 1990. The textile had been nailed to the coffin and decorative metalwork placed over it.

DESCRIPTION AND CATALOGUE

The textile had not been conserved before inspection and was still covered with clayey soils and sand and had fragments of wood and metal adhering to it.

At first sight the textile appeared to be a simple woollen one although a closer inspection revealed evidence of a yarn of cellulosic fibre which was once part of the material but which had since degraded. Microscopic examination showed that the remaining fibres were of wool, mostly red-brown in colour with a few coloured blue-green. Staining was so extensive, however, that the dyes cannot be identified without chemical analysis.

One basic weave – tabby (plain) weave – was represented and the fragment was woven from Z-spun woollen yarn in a single system. There was no evidence of a selvedge so it is uncertain whether the woollen yarn was warp or weft. The material was very matted on both sides.

The fragment of cord, retrieved from beneath a handle plate, was also degraded and very brittle. It comprised three loose strands which retained their original grey-brown coloration but which were no longer plied. Microscopic examination showed the fibres to be of cotton which, being a vegetable fibre, rarely

survives on archaeological sites except under unusual conditions.

The cabled cord was plied from three Z-twisted strands, each strand consisting of approximately five S-plyed yarns.

CATALOGUE

The systems are termed 1 and 2 as neither warp nor weft could be identified. In general the higher the thread count the finer the fabric.

1 Fragment of red-brown wool cloth, measuring 100 × 55mm and of tabby (plain) weave. System 1: Z-spun woollen yarn; 14 threads per 10mm. System 2: neither spin nor weave identified; approximately 15 threads per 10mm.

2 Fragment of cabled cotton cord, 30mm long and retaining its natural shade of grey-brown although it was degraded and very brittle. Originally twisted from three Z-twisted strands, each strand of 2mm width and consisting of approximately five S-plyed yarns (?3Z?5S2Z).

DISCUSSION

Covering the lids of coffins was common until the 19th century, various materials such as cambric, baize, cotton velvet, Geneva and Utrecht velvet being used (J Litton pers comm). Thereafter French polishing became more fashionable.

The outer coverings of coffins recovered from the burial vaults of Christ Church, Spitalfields, London and dating between 1729 and 1859 were mostly of plain woven wool with a raised nap (Janaway 1990, 38) and, in all probability, originally dyed black.

4.12 CLAY TOBACCO PIPES

Dennis Gallagher

The Jedburgh assemblage can be divided chronologically into two groups. The first, and largest, group consists of pipes dated 1630–1730, the second predominantly from the period 1850–1950. There was a small amount of material from the early 19th century.

DISCUSSION

1630–1730

Scottish pipe-making during the first half of the 17th century was dominated by the monopoly of William Banks of Edinburgh, whose pipes were common throughout southern Scotland, many being found during excavations at Smailholm Tower, near Kelso (Gallagher 1988, 257–8). The number of pipes from Jedburgh predating 1660 is small but there was at least one bowl made by Banks. Holland was another major source during this early period and Dutch material has been found at Berwick (Davey 1982, 95) and further inland at Kelso (Gallagher 1987c, 281), although none has been identified from Jedburgh. There was a small amount of material from Newcastle/Gateshead, the main area of production in north-east England, and similar numbers have been retrieved from other Border sites.

After 1660 the main suppliers continued to be from the Edinburgh area although the new Glasgow industry was slowly establishing a foothold in the Borders. Several of the Jedburgh pipes are the work of Patrick

Crawford who was recorded as a pipe-maker in 1671, when he was working in Pleasance, Edinburgh. He was dead by 1696 although his widow continued to make pipes marked P/C until at least 1698 (Gallagher 1987a, 10). The Jedburgh bowls include three examples of the various stamps used by Crawford. One of these is a stamp of the highest quality and may reflect Crawford's close ties with various Edinburgh pewterers, whose hallmarks it resembles.

There was, however, a lack of care in the finishing of his pipes and, although all the Crawford bowls were burnished to give them a superficial appearance of high quality, the use of worn moulds, worn basal stamps and careless milling indicate that they were second-grade products.

The Crawford pipes are replaced chronologically by those marked D/M, which may be the products of David Montgomery of Tranent. Like Crawford, he supplied pipes to the Company of Scotland in 1696–7 although his produce was uncommon in the Edinburgh area. A bowl, marked D/B, typologically similar to Montgomery's, may be a product of David Banks of Leith who was recorded as active in 1705–06 (Gallagher 1987a, 11). Glasgow pipes are represented by a bowl of James Colquhoun and perhaps by one of John Aitken (Gallagher 1987b, 51–2).

The Jedburgh assemblage demonstrates the development of Scottish bowl forms. The typical mid-17th-century biconical shape of the William Banks bowl was superseded *c* 1660–70 by a taller bowl with narrow neck and S-shaped front profile. After *c* 1690 larger capacity bowls with straighter sides became popular. The precise mechanism of the trade in pipes to the Borders is unknown although they were probably bought by consumers through the local burghs rather than direct from Edinburgh.

POST 1800

During the first half of the 19th century the Borders were supplied mainly by makers in Edinburgh and Leith. The Jedburgh assemblage contains examples of the work of Thomas White, the most prominent of Edinburgh makers of this period. White's business finally closed in 1870 (Gallagher 1987d, 27) and the market was shared by smaller Edinburgh/Leith manufacturers and by the Berwick factory of Charles Tennant. After 1900 the main pipe manufacturers represented in the Border area are Charles Tennant and William Christie of Leith.

