



1. North-east corner of pier, from above, showing butt of 26' timber, ends of two parallel timbers, and crossttimbers



2. Same below, showing overlapped timbers and piles. The stonework shows the amount of material removed

## XVI

### NOTES

#### 1. A SIXTEENTH CENTURY COLOGNE JUG FROM NEWCASTLE

THIS SHERD (no. 95) was found during the excavation of the Carmelite Friary, Newcastle, in 1967. It was recovered from the robber trench of the south wall of the south range in trench 11, and was associated with an early sixteenth-century Low Countries slip dish (no. 96).<sup>1</sup>

Fragment from the side and lower half of a globular jug. Grey stoneware with purple-brown internal shiny glaze and external bronze coloured lustrous glaze, light in patches. Decoration moulded in relief and applied. Horizontal band with running foliage and classical head in a medallion. Above and below alternate acanthus leaves and classical medallions supposedly modelled on Roman coins. No. 84, unstratified, is from a similar jug.<sup>2</sup>

This type of globular drinking-jug, with cylindrical neck and flat footed base, is typical of the Cologne factories in the Rhineland during the first half of the sixteenth century.<sup>3</sup> Most of the drinking-jug imports of the period came from Raeren where the jugs have a similar shape but are undecorated and have a characteristic frilled base.<sup>4</sup> Imports of the decorated drinking-jugs from Cologne are less common and fall into two groups.

1. Jugs decorated with moulded in relief and applied rose stems, leaves and flowers<sup>5</sup> or oak branches, leaves and acorns.<sup>6</sup> These are datable to the first third of the sixteenth century and were made at the *Maximinenstrasse*

<sup>1</sup> R. B. Harbottle, "Excavations at the Carmelite Friary, Newcastle upon Tyne, 1965 and 1967", *AA*<sup>4</sup>, XLVI (1968), 212.

<sup>2</sup> *Ibid.*, p. 211.

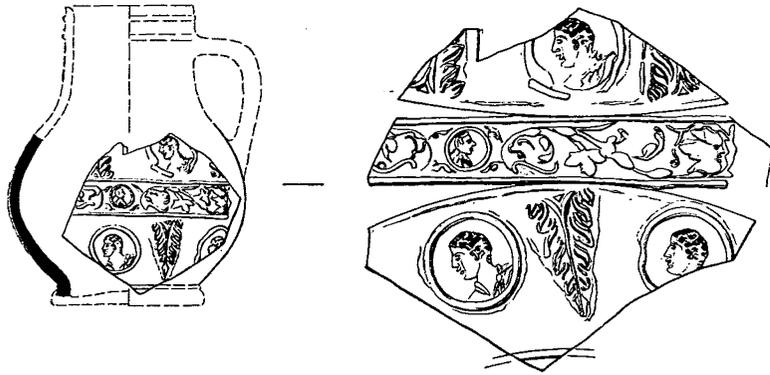
<sup>3</sup> The basic works on German Stoneware are O. von Falke, *Das Rheinische Steinzeug* (Berlin, 1908), which established the sources of most of the basic types, and K. Koetschau, *Rheinisches Steinzeug* (Munich, 1924), a catalogue of the Hetjens collection in Dusseldorf, which is most valuable for its illustrations. There has been little further work in the past 50 years but there is now increased interest in stoneware as evidenced by the recent exhibition at Kommer during 1968 and 1969 the stoneware in the catalogue, titled *Volkskunst im Rheinland*, being by Gisela von Bock. For English readers there is M. L. Solon, *The Ancient Art Stoneware of the Low Countries and Germany* (London, 1892), but the text is out of date and the identifications no longer accurate. The best source is still E. Hannover, *Pottery and Porcelain* (London, 1925). In volume I the section

on Stoneware is in fact a most useful summary in English of Falke.

<sup>4</sup> J. G. Hurst, "Stoneware Jugs" in B. Cunliffe, *Winchester Excavations, 1949-1960*, Vol. I (Winchester, 1964), 142-3, and J. G. Hurst, "The Pottery", in L. Keen, "Excavations at Old Wardour Castle, Wiltshire", *Wilts. Archaeol. Mag.*, LXII (1967), 67.

<sup>5</sup> Falke, *op. cit.* in note 2, Vol. I, p. 54; Koetschau, *op. cit.* in note 2, pl. 35 (left) and B. Rackham, *Catalogue of the Glaisher Collection of Pottery and Porcelain* (Cambridge, 1935), I, p. 259 and II, Pl 148A, No. 2013. For excavated examples see J. G. Hurst, "Excavations at St Benedict's Gates, Norwich, 1951 and 1953", *Norfolk Archaeol.*, XXXI (1955), 74, fig. 17, Nos. 1-2; J. G. Hurst, "The Post-Medieval Pottery" in B. Philp, *Excavations at Faversham, 1965*. Res. Rep. Kent Archaeol. Res. Group Council, I (1968), 58, fig. 18, No. 153.

<sup>6</sup> W. B. Honey, *European Ceramic Art* (London, 1949), Pl. 5D.



Sherd ( $\frac{1}{2}$ ) of jug ( $\frac{1}{4}$ ) from Whitefriars, Newcastle

factory. A date range of 1520-1540 is usually given for this type but there are examples in England stratified to the first decades of the sixteenth century,<sup>7</sup> so production must have started by c. 1500 at the latest.

2. Jugs, like the Newcastle example, decorated with moulded in relief and applied horizontal bands of running foliage with alternate acanthus leaves and classical medallions, often containing Roman soldiers, above and below. These are slightly later in date, c. 1525-1575 and were made at the *Komödienstrasse* factory.<sup>8</sup> In the middle of the sixteenth century the Cologne potters moved to Frechen which was henceforth the centre of Bellarmine. This second type of decoration was continued there though the horizontal band usually held an inscription, or a jumble of letters, rather than foliage.<sup>9</sup> It is very difficult to tell the products of these two centres apart in the overlap period and German scholars favour the term Cologne/Frechen for these doubtful pieces. For clarity I suggest that we retain the term Cologne for jugs with foliage bands and Frechen for those with inscribed bands while realising that the attributions are not one hundred per cent certain. Later sixteenth century examples where the acanthus leaves and medallions become debased and are spread over the jug without the horizontal band, were almost certainly made at Frechen.<sup>10</sup>

A date about the middle of the sixteenth century may therefore be suggested for the Newcastle drinking-jug. These jugs have a wide distribution over most of the country but are greatly outnumbered by plain Frechen jugs

<sup>7</sup> For example sherds from Wharram Percy, Yorkshire, which was abandoned c. 1510-15. Excavations by J. G. Hurst publication forthcoming.

<sup>8</sup> M. R. Holmes, "The So-called 'Bellarmine' Mask on Imported Rhenish Stoneware", *Antiq. Journ.*, XXXI (1951), 173, pl. XXI, a and b.

<sup>9</sup> Hannover, *op. cit.* in note 2, p. 201.

Holmes, *op. cit.* in note 8, p. 173, pl. XXI, c and d. For an example from Newcastle see J. E. Parsons, "Post Medieval Pottery" in B. Harbottle, "Excavations at the South Curtain Wall of the Castle, Newcastle upon Tyne, 1960-61", *AA<sup>4</sup>*, XLIV (1964), 136 and 138, No. 223.

<sup>10</sup> B. Rackham, *op. cit.* in note 5, Vol. I p. 259, and Vol. II, Pl. 148D, No. 2014.

which are the main stoneware import of the second half of the sixteenth century<sup>11</sup> until outnumbered in their turn by the Frechen Ballarmines.<sup>12</sup>

Since this note was written in 1970 there have been more important publications on Stoneware, especially Gisela Reineking-Von Bock, *Steinzeug, Kunstgewerbemuseum Cologne*, 1971. Another kiln site has also been found in Cologne which does not immediately affect the Newcastle jug but which demonstrates that the jugs with inscribed bands were made in Cologne before the move to Frechen. Identical stamps in fact showing that the actual potters themselves moved, F. Brill, "Die Töpferei in der Streitzeuggasse zu Köln", *Kölnischer und Rheinischer Geschichte*, (1969), 255-74.

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## 2. MORPETH MEDIEVAL BRIDGE (Plate XXV, 1 and 2)

The old bridge of Morpeth dates back to the thirteenth century. It consisted of two arches each with a span of 52 feet, which were demolished after the construction of the Telford Bridge in 1831. The pier which survived is 15 feet wide with pointed cutwaters extending 9 feet in each direction.

The dismantling of the arches removed pressure on the pier and it has been subjected to erosion. The erection of an iron and concrete footbridge across the pier in 1867 did not provide weight compensation for the lost arches. The removal of the weir exposed the pier to further erosion and more recent constructions of walls along the riverside to prevent flooding, have tended to put pressure on the old pier. Older repairs seem to have been effected by dumping heavy stones and on top of these, sacks of concrete, which consolidated.

This summer these accretions were removed and we were able to investigate. The original construction of the bridge was revealed and a surprising amount of timber was exposed.

A large number of piles had been driven into the blue clay of the river bed. One of these recovered measured a metre in length and six inches in thickness at the top, tapering to a point. Piles were driven to provide supports for other timbers and some piles were used to keep timbers in place. The pier had been constructed on a cradle of timber. This consisted of rough hewn oak. Partly by sight and partly by probing, it could be shown that there were a number of sleepers, lying at right angles to the flow of the river. Above these were placed five parallel beams along the length of the pier. These had been partly chopped and worn upstream, but downstream they were well preserved. They were covered with silt and sand, which could easily

<sup>11</sup> See J. G. Hurst, *op. cit.* in note 4 where the Raeren and plain Frechen forms are described and differentiated.

<sup>12</sup> Holmes, *op. cit.* in note 8, pp. 173-9. A. Thwaite, "The Chronology of the Bellarmine Jug", *Connoisseur*, (April 1973), 255-62.

be moved. Continued immersion in the water over the centuries had prevented decay. One timber was 26 feet long and fifteen inches thick at the butt. The others were not dissimilar in size. Another series of timbers had been placed across these at right angles. The interesting discovery was that, when these were lopped for putting in fresh concrete, half lap joints were revealed. The timber structure had been cunningly contrived providing a secure base for the construction of the stone pier.

The timbers, exposed for only a short time, were perhaps 700 years old and had not been exposed since they were first used. They are now completely covered under a neat stone base. Several pieces of timber were kept for record purposes and photographs were taken.

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