

wide eyes — which, however, protrude a little more than those of the Bedford corbel — and the fillet-like treatment of the hair on the brow.

NOTES

1. Cf. D.Hill, 'Late Saxon Bedford', *Beds Arch J* 5 (1970), 96-9.
2. D A Bungey, *The Church of St Mary, Bedford* (1937), *passim*; also, *Victoria County History of Bedfordshire* 3 (1912), 26-7.
3. T.P. Smith, 'The Anglo-Saxon Churches of Bedfordshire', *Beds Arch J* 3, (1966), 9-10.

4. By D H Kennett and T P Smith.
5. The corbel is illustrated in W Austin, *History of Luton and its Hamlets* 1 (1928), opposite p42. Smith (1966), 14 considers it likely that the corbel belongs to the church of 1131, not to an earlier Saxon church, though admits there is some doubt on the matter.
6. Excellent photograph of the Ely doorway as pl.228 of R T Stoll, *Architecture and Sculpture in Early Britain: Celtic, Saxon, Norman* (1966). The doorway is dated to c.1140 by Lawrence Stone, *Sculpture in the Middle Ages* (1955), 71-2; and is considered in a mid-twelfth century context by Arthur Gardner, *English Medieval Sculpture* (1951), 70-1.

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A Medieval Cooking Pot Type at Bedford

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Among the medieval pots in Bedford Museum are two cooking pots, one complete (2) and one a rim sherd (1), which stand out from the general style of early medieval cooking pots at Bedford. Little work at Bedford has been done on cooking pots of the tenth to thirteenth centuries,¹ but it is clear that the most common type is the olla, or jar, found extensively in St Neots ware.² A wide-mouthed open vessel is also found both in St Neots ware³ and in the later, sandy fabrics.⁴

These two vessels (fig 5) are different to both types mentioned as common. The characteristics of the pottery illustrated are a wide body and a very angular shoulder. The rim form is fairly simple, though the sherd (1) does have a slight out-turn. On the complete pot the base is a sagging one with a fairly distinct angle between base and wall. The most noticeable feature, however, is the angular shoulder.

It is difficult to place these vessels in the medieval pottery series. One from Mill Lane Ditch, Cambridge,⁵ is similar, a sherd of an angular-shouldered cooking pot. This vessel has an exactly similar fabric to the pots at Bedford and from its associations is probably thirteenth century, perhaps belonging to the second half of the century.

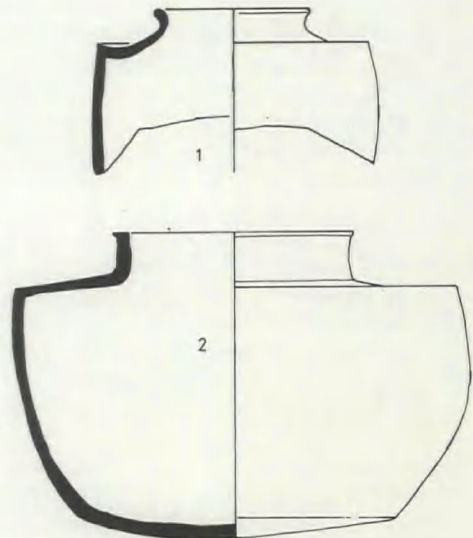


Fig 5 Cooking pots from Bedford.

The angular profile of the complete pot (2) suggests that it has antecedents in metal cooking pots, such as have been found at London⁶ and

elsewhere. More usually these have very angular handles, as examples in Leicester Museum⁸ show. The other feature of metal cooking pots of this type is a tripod foot.⁹ This too is found on pottery skeuomorphs of this style, of which examples may be instanced from London¹⁰ and Leicester.¹¹

Although rather different to the cooking pot in shape another vessel type deserves mention in this context. Among the pottery from Horne Lane, Bedford, found in 1888¹² is a sherd of a handle and foot of a pottery tripod foot skillet.¹³ This vessel, again probably thirteenth century in date, is a pottery version of the better known metal skillets of the period. Clearly there is much work to be done on pottery and its relations with metal vessels in the medieval period. The two Bedford cooking pots are merely one aspect of the complex inter-relationships of the potter's craft and the metal trades.¹⁴

The Pottery

- 1 Cooking pot, rim sherd, hard sandy fabric, shiny surface light grey. Rim diameter 80mm. Bedford, no details known. (Bedford Museum, not catalogued).
- 2 Cooking pot, complete except for small hole in side, dark grey metallic ware with sparse grits, hard surface has flaked badly in places. Rim diameter 128mm, height 165mm. Bedford, no details known. (Bedford Museum, not catalogued).

NOTES

- 1 For the limited work on St Neots ware cooking pots at Bedford see D H Kennett, 'St Neots Ware at Bedford' (unpublished undergraduate thesis, University College, Cardiff, 1966 - copy in Bedford Museum).
- 2 G C Dunning, 'Late Saxon Pottery', *Med Arch* 3, 1959, fig 15.2, from Bedford. This vessel is atypical: most cooking pots have only one neck groove.
- 3 Bedford Museum, accession number 3723, from St Peter's Street Bedford (unpublished).
- 4 Bedford Museum, unpublished material, limited in quantity and quality.
- 5 T McKenny Hughes, *P Camb Ant Soc* 8, 1893, 268, pl 13.1 (no scale given for figure, I owe this reference to Dr G C Dunning).
- 6 *London Museum Medieval Catalogue*, 1967, 202-207.
- 7 An example from Les Loges, Seine Inférieure, France, illustrated *London Museum Medieval Catalogue*, 1967, pl 39, top left, may be instanced.
- 8 Jewry Wall Museum, Leicester.
- 9 *London Museum Medieval Catalogue*, 1967, 205, fig 68, pl 56.
- 10 *Ibid* 224, fig 74.
- 11 G C Dunning, 'The Medieval Pottery' in K M Kenyon *Excavations at Jewry Wall, Leicester*, 1948, 235, fig 67.
- 12 *P S A* 12, 1888, 115-116.
- 13 Bedford Museum, accession number 3953, see S Linger and D H Kennett 'Medieval Jugs from Bedford' above p 72 and fig 2.24 for a discussion of this piece and its parallels, both ceramic and metal.
- 14 This note owes much to the encouragement of Dr G C Dunning who first discussed the pieces with me. I am grateful to Mr F W Kuhlicke for access to the museum's collections.

A Palimpsest Brass at Cople.

F.W. KUHLICKE

In June 1970 Mr B.S.H. Egan, a member of the Council of the Monumental Brass Society, was repairing the sword of the brass of John Launcelyn in Cople church, when he realised that the brass was a palimpsest. He consequently took up the whole brass and made a silicon-rubber impression of it from which he made a cast which is now in Bedford Museum. The original has been replaced in its matrix.

The Launcelyn brass consists of two figures sharing a foot inscription which records (in Latin) that John Launcelyn, Esquire, who died 7 May,

1435, and his wife Margaret are buried beneath it. John is depicted in plate armour and measures 641 by 178mm, and his lady, who wears a horned head-dress and long gown with pendant sleeves, measures 724 by 216mm; the whole brass is 723 by 648mm. The brass is illustrated and described by Saunderson¹ and a description of the Launcelyns, by the present writer, in the *Bedfordshire Magazine* also illustrates the brass,² of which a fine engraving was made by Thomas Fisher in the early nineteenth century.³

The reverse of the brass, when the female figure