

# The Medieval Pottery of Paris

By K. J. BARTON

*City Curator, City Museums and Art Gallery, Portsmouth*

THE medieval pottery of Paris is mainly to be found in the museums of Cluny, Carnavalet and Sèvres; small representative collections are in the Louvre and the Musée des Arts Décoratifs, Paris, the Musée des Antiquités, Rouen, and the Victoria and Albert Museum, London. I examined thoroughly all the recognizable material that was labelled as coming from Paris. Most of it was found during major rebuilding within the old city during the last half of the 19th century.<sup>1</sup>

The bulk of the material was in a complete or nearly complete condition, with one notable collection of fragments (see catalogue of painted wares, p. 68). There was a complete absence of the standard type of medieval cooking-pot,<sup>2</sup> although these occur in Rouen,<sup>3</sup> and should be found in Paris.

The pottery can be divided into two main groups, painted wares and lead-glazed earthenwares, which between them probably spread (see the discussion of dating, p. 73), from the 11th to the 15th century.

## I. PAINTED WARES (PL. I, A-C; FIGS. 21-22, NOS. 1-20)

These wares are identifiable by the principal decoration, which takes the form of trailed or brushed stripes of red slip. The majority of the vessels also show some contact with glazing techniques in the form of occasional spots or splashes, but only a few (nos. 4, 9, 12 and 20) show deliberate attempts at glazing as a purposeful decorative medium. The reasons for this minimal glazing are not clear and it may be that glazing was, at this time, in its experimental stage. The infrequent spots of glaze found on the deliberately unglazed examples are more likely to have been derived from contact and glaze-transference in the kiln than from deliberate application. The body in all these types is constant—hard and sandy, generally firing to a buff colour.

### A. HANDLED BOWLS (PL. I, B, C; FIG. 21, NOS. 1-9)

All have a heart-shaped profile, wide round shoulders, tapering to the base, which is narrow and flat, the main difference being in the collars, rims and handle

<sup>1</sup> I am deeply indebted to the Curators of Sèvres Museum and Cluny Museum, and to the departmental heads of the Carnavalet, the Louvre and Musée des Arts Décoratifs, for their considerable help with this project. I am also grateful to the Society for Medieval Archaeology for a generous grant from the Colt Fund, without which this paper could not have been written.

<sup>2</sup> This paper does not include the painted-ware types which are considered to be of a different period than those which should be associated with glazed jugs.

<sup>3</sup> K. J. Barton, 'Two types of medieval pottery from Rouen, France', *Archaeol. J.*, cxxii (1966), 73-85.

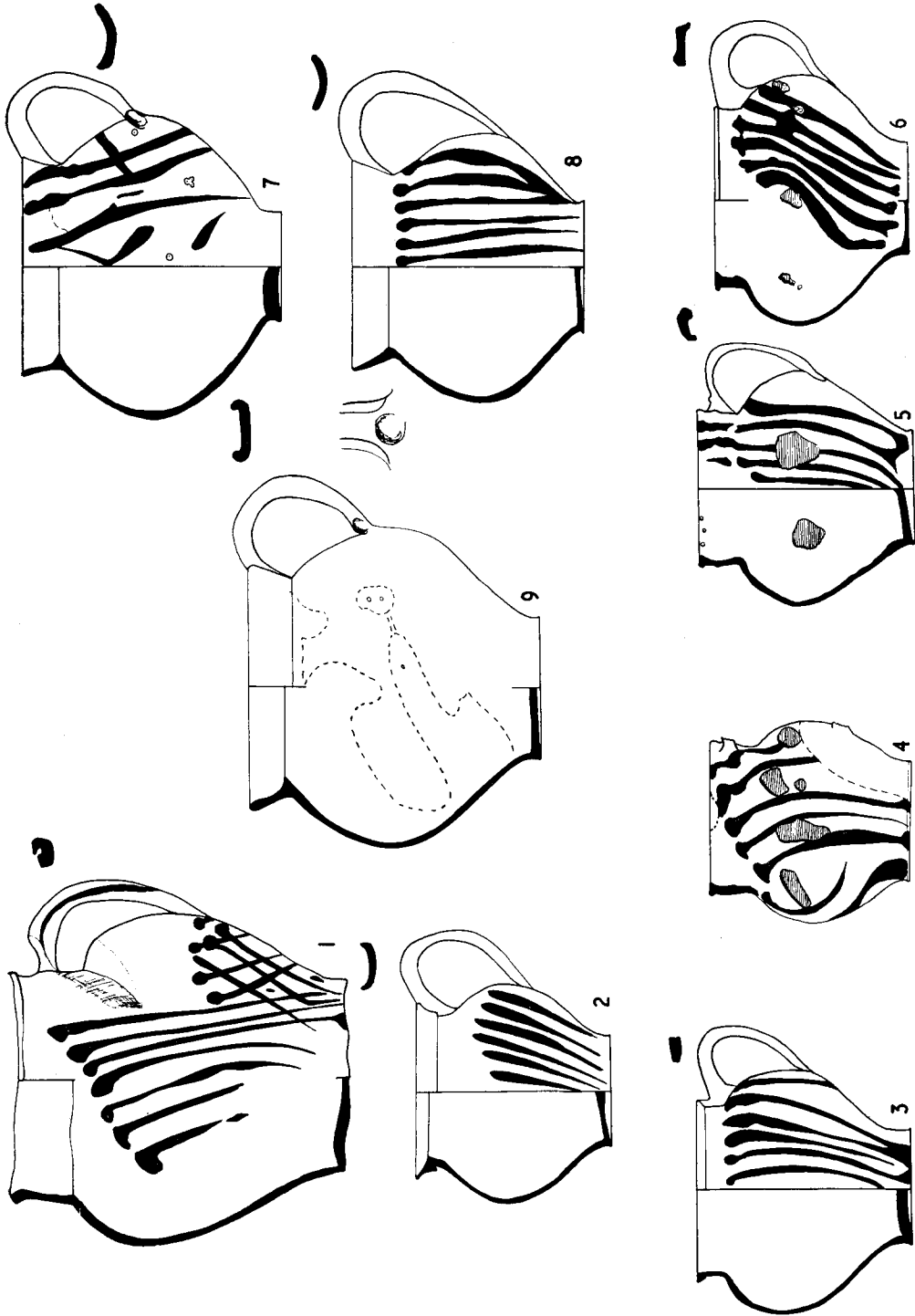


FIG. 21  
RED-PAINTED WARE FROM PARIS (pp. 59, 62, 66, 68). Sc. 1/4  
Handled bowls

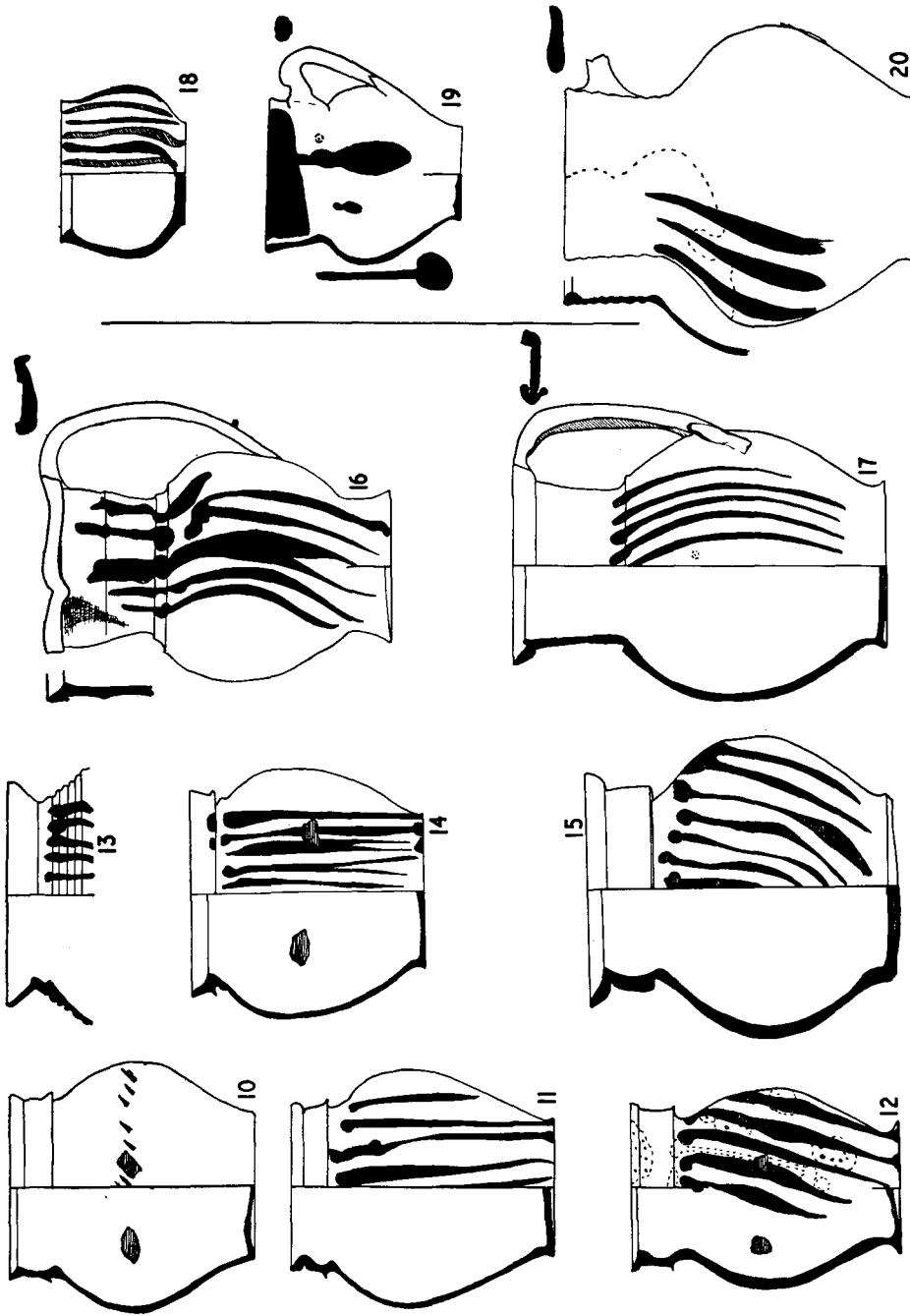


FIG. 22  
 RED-PAINTED WARE FROM PARIS (pp. 62 f., 68 ff.). Sc.  $\frac{1}{4}$   
 Cooking-pots (nos. 10-15), and jugs (nos. 16-20)

sections. Some types have an upright collar (nos. 1, 3, 4, 5 and 6), which is usually topped off with a flat-topped bulbous rim. In other vessels the rim flares outwards from directly above the shoulder (nos. 2, 7, 8 and 9). In one (no. 2) the vessel has a bifid rim; in all the other examples the rim is smooth at the top turning inwards on the inside to form seating for a lid. The handle sections also vary accordingly. Those on collared vessels are thin, roughly rectangular and can be plain or channelled on the upper or lower surface. The types with flaring rim all have wide dished handles, except no. 9, which is a vessel that has not only a slightly modified strap-handle but also bears no painted red-slip stripes, and has been bib-glazed with a dark green glaze. The variety of rim and handle sections coinciding with one another suggests differences of manufacture, either in place or in time.

Thirty-seven complete vessels and numerous fragments of others are listed as found in Paris.

#### B. COOKING-POTS (PL. I, A; FIG. 22, NOS. 10-15)

Most of these vessels have a globular profile with a flat base and slight foot-ring. The principal identifiable feature is the rim and collar treatment, which is entirely different from that of the handled bowls. These collars and rims are very pronounced, springing directly from the body with a flange as in nos. 10, 11, 12 and 13. This flange can be seen surmounted by a plain or moulded collar carrying a slightly everted short rim (nos. 10, 11 and 12), or a larger everted rim can spring directly from it (no. 14), or there may be a thick heavy overhanging collar surmounted by a thick everted rim (no. 15). No. 13 is not of this form, but is included as it had no handle and, therefore, should be a cooking-pot. The rilling on the shoulders is also unusual, but in all other respects it belongs to this group. No. 10 is completely undecorated.

Fourteen examples were examined from sites in Paris.

#### C. JUGS

##### 1. *Standard types* (FIG. 22, NOS. 16-17)

The illustrated examples show two forms, although the basic form remains the same, with globular body, flat base and long cylindrical collar, surmounted by a slightly everted rim. The handles are both of the strap type. No. 16 has a pulled spout.

Thirteen examples were examined from sites in Paris.

##### 2. *Non-standard types* (FIG. 22, NOS. 18-20)

These differ from the rest of the group by form, decoration and body. No. 18 has a very smooth body and is decorated, on one half of the front only, with alternate bands of black and red slip. No. 19 has a standard body, the red-slip decoration being carefully applied with a brush. The handle is square-sectioned, cranked in close to the pot, and bears three small spots of glaze. No. 20 has a hard smooth body decorated with six red-slip stripes on the front, partially covered with a bib of speckled green glaze.

Two similar examples of each of the types nos. 18 and 19 were examined from sites in Paris. Only one example of type no. 20 was found.

## II. LEAD-GLAZED EARTHENWARES: ALL JUGS (PL. I, D; FIGS. 23-25, nos. 21-40)

These jugs are of two standard types, A and B. A may be monochrome, bichrome or bib-glazed. B is always rouletted. Each type has distinct characteristics. There are also two non-standard vessels.

### STANDARD TYPE A (PL. I, D; FIGS. 23-24, nos. 21-33)

The principal features of type A are a globular body tending to be oval rather than round in vertical section, set on a variety of base forms. The main base type is of pedestal form which may bear a single raised cordon or groove decoration, but can also be plain. On the more globular forms of vessel the base is usually flat with a slight basal collar. In one instance only a vessel was seen to have tripod feet (no. 24) and its base was slightly rounded out. The neck always rises from the body at a sharply-defined shoulder and the upper part is always rilled up to a Y-sectioned rim. The handles are all of a solid rectangular form with a thumbed groove on the upper surface. The neck fastenings are embellished with two roughly-attached smeared-on lumps, one overlapping the other, which are not finished or dressed in any way.

Three methods of decoration are used:

1. *Monochrome* (FIG. 23, nos. 21-26). Here the applied pieces, all in body-colour clays, are plain applied strips, which may be straight, S-shaped or reverse S-shaped, or rouletted applied strips which are always straight. There are also separate applied pieces, which may be pyramidal, conical or discoid. This appliqué is covered all over with an oxidized lead glaze which sometimes may have copper added, giving a colour range from orange-yellow, through speckled green to dark olive-green. In some vessels the lead glaze has been mixed with a sandy iron-rich colouring medium giving a rough-textured rust-brown finish.
2. *Bichrome* (FIG. 24, nos. 27-32). On this type the plain applied strips are in a red slip and may be straight, S-shaped or reverse S-shaped. Straight body-colour rouletted strips are applied on the collar only. Exceptionally, however, on no. 29 the strips are all in body colour, and on no. 30 a wash of red slip has been roughly applied to the vessel under body-colour decoration. No. 30 is also the only bichrome example to be further embellished with roughly-applied cones in body colour. A similar wash of red slip occurs under the handle of no. 28. Nos. 31 and 32 are modifications of the main theme and are further embellished with red discs on the collar. Sometimes (e.g. nos. 27 and 28) a thin copper wash is applied to the body-colour rouletted strips, giving a green speckle.
3. *Bib-glazed* (PL. I, D; FIG. 24, no. 33). Only one example of this type was seen. It has a brushed bib-glaze, in a bright yellow oxidized lead glaze, spread all over an applied decoration in body colour.

Thirty-three examples of standard type A, from sites in Paris, were examined.

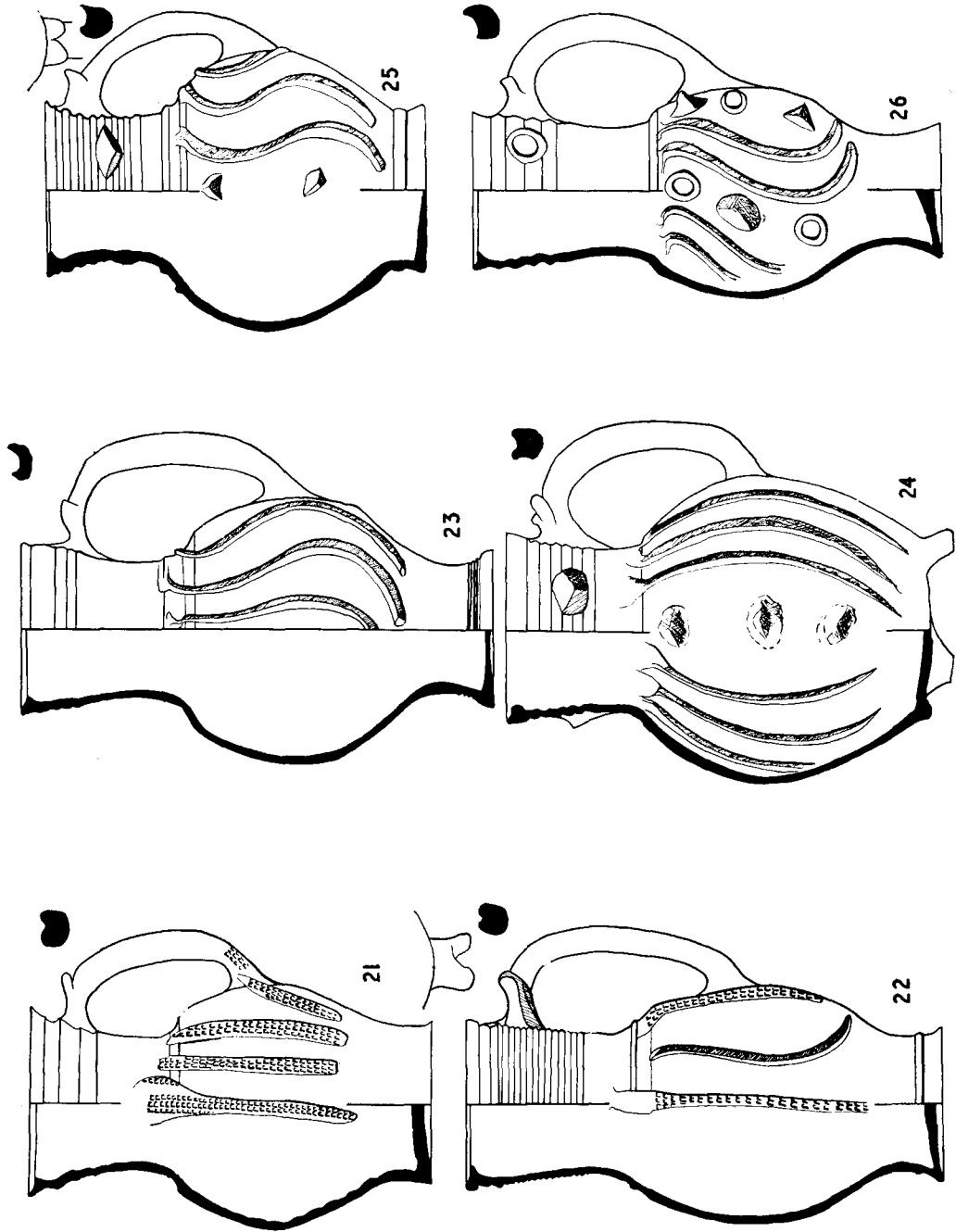


FIG. 23  
LEAD-GLAZED JUGS FROM PARIS (pp. 63, 70). Sc. †  
Standard type A, monochrome

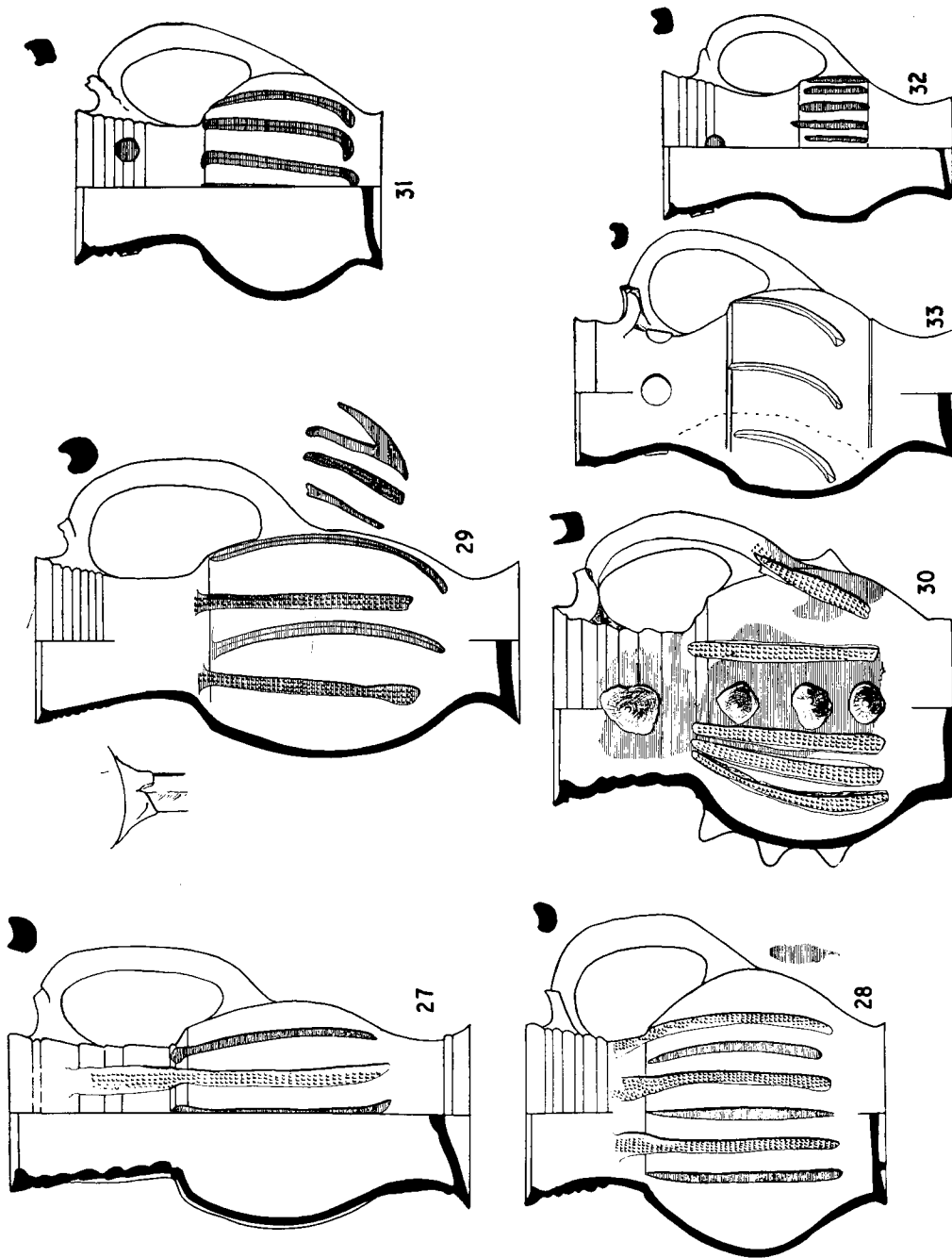


FIG. 24

LEAD-GLAZED JUGS FROM PARIS (pp. 63, 70 f.), Sc. 4  
 Standard type A, bichrome (nos. 27-32), and bib-glazed (no. 33)

## STANDARD TYPE B (FIG. 25, NOS. 34-38)

The jugs of this type, all of which have rouletted decoration, differ from those of type A in having pear-shaped bodies, pedestal bases, Y-shaped rims, and handles of sub-rectangular section with a thumbed groove; the treatment of the top of the handle is similar to those of type A. The rouletting is laid directly on the body, in varying patterns of simple bars, vertical chevrons, barred triangles, and complicated bars, squares and dots. The vessels are covered in whole or in part with a *thin* oxidized yellow lead glaze which is sometimes altered to a spotty green by the addition of copper. On two examples the glaze is applied as a bib only.

These five vessels were the only ones available for study.

## NON-STANDARD JUGS (FIG. 25, NOS. 39-40)

Two vessels differ completely from the two standard types A and B. No. 39 has a smooth red body, and is decorated with applied red and white slip, and an applied face. No. 40 has a different form, and a red-slip wash with an applied white-slip decoration over it.

The source of one of these vessels (no. 40) may be Rouen, as it has many of the characteristics of the pottery of that city. However, the red sandy body is not typical of the products of Rouen, and, as I have suggested in my recent paper on some Rouen wares,<sup>4</sup> may be from another kiln than that which produced the bulk of the Rouen pottery. No. 39 may also be from another source south or west of Paris, but it is not a Rouen type, although all through the decorative techniques are very similar.

## DESCRIPTIONS AND DETAILS OF LOCATION

## PAINTED WARES

## A. HANDLED BOWLS (PL. I, B, C; FIG. 21, NOS. 1-9)

1. Hard sandy body, buff-coloured. Three groups of brush-applied red-slip stripes, seven stripes to each group, with two more groups placed criss-cross under the handle. Splash glazing in one small area. This vessel is a badly misshapen second. Cluny Museum, no. 6910, from Paris.
2. Hard sandy body, reduced grey in fracture but with a chalky finish. Three groups of six red-slip stripes. Cluny Museum, no. 6911, from St. Jean-de-Lateran, Paris.
3. Hard sandy body, buff-coloured. Five groups of five red-slip stripes. Carnavalet Museum, no. AC. 3271, from Blvd. St. Germain, Paris, 1878.
4. Hard sandy body, buff-coloured. Three groups of five red-slip stripes; covered in part with a thick, smooth apple-green glaze. Evidence of kiln-propping in three places. Ritually pierced. Sèvres Museum, no. 5975.
5. Coarse sandy body, oxidized yellow. Groups of five red-slip stripes and five specks of yellow glaze. Ritually pierced. Cluny Museum, no. 2606, from Paris.
6. Thin soft body, pale-buff coloured. Groups of six red-slip stripes, and three specks of yellow glaze. Ritually pierced. Cluny Museum, no. 2506, from Paris.
7. Hard sandy body, orange-buff coloured. Erratic groups of red-slip stripes, and several spots of glaze. This vessel was dried on a dirty board and accumulated fragments of soft clay on its base. Cluny Museum, no. 3383, from Place Maubert, Paris, 1861.

<sup>4</sup> *Op. cit.* in note 3, *s.v.* nos. 5, 11, 16, 18 and 19.



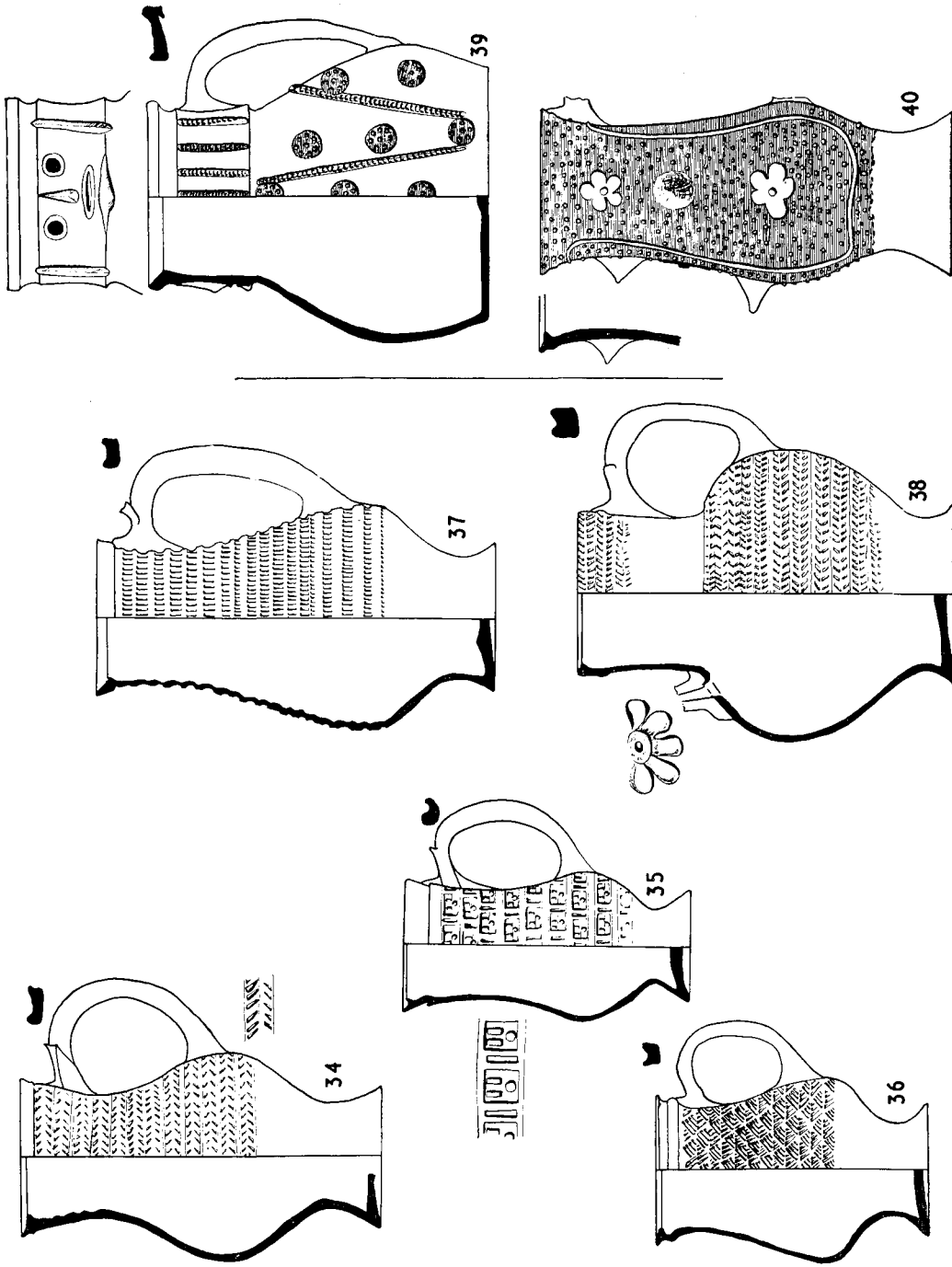


FIG. 25

LEAD-GLAZED JUGS FROM PARIS (pp. 66, 71 f.). Sc.  $\frac{1}{4}$

Standard type B with rouletted decoration (nos. 34-38), and non-standard types (nos. 39-40)

8. Hard sandy body, orange-coloured, firing out in parts to a chalky white. Groups of six red-slip stripes. Rouen Museum, 'found in Paris'.
9. Hard sandy body, orange-coloured. Thick, vivid-green, brushed glaze. Some kiln-sticking where glazed. Sèvres Museum, no. 5145<sup>1</sup>, from Paris.

The following further examples were noted:

<i>Museum</i>	<i>Inv. number</i>	<i>Find-spot</i>
Victoria and Albert Museum	c. 189-1909	Paris
	PL. I, C	
"	c. 196-1909	Paris
	PL. I, B	
Sèvres Museum	5975 <sup>5</sup>	Paris
"	5982 <sup>2</sup>	St. Germain-des-Prés, Paris
"	5146 <sup>1</sup>	Paris
"	No number	Paris
"	5212 <sup>2</sup>	Paris
"	5975 <sup>1</sup>	Paris
"	4819 <sup>1</sup>	Paris
"	5422	Caves du vieux Louvre, Paris, 1859
"	5147	Bld. Sébastopol, Paris
"	5649 <sup>1</sup>	Rue St. Martin, Paris, 1861
Cluny Museum	2507	Paris
"	11063	Paris
"	11062	Paris
"	6943	Paris
"	2500	Halles Centrales, Paris, 1894
"	3459	Paris
Carnavalet Museum	AC. 3271	Bld. St. Germain, Paris
"	AC. 614	Rue Louis le Grand, Paris, 1887
"	AC. 612	Bld. St. Germain, Paris
"	AC. 616	Rue Valette, Paris, 1966
"	AC. 615	Bld. St. Marcel, Paris, 1873
"	AC. 3271	Paris
"	AC. 620	From the Seine, Paris
"	AC. 619	Rue Louis le Grand, Paris, 1887
"	AC. 621	Rue Louis le Grand, Paris, 1887
"	AC. 618	Quai de l'Hotel de Ville, Paris, 1921

Also in the Carnavalet Museum are boxes containing many hundreds of fragments of painted ware, most of the forms being of this type. Of the 670 pieces examined, 147 bore traces of glaze and all were decorated with red-slip stripes. These boxes are labelled as coming from:

St. Marcel	Cluny, 'Le Roi Pansoles Sables'
Place Collégiale	Hôtel Dieu
Cordeliers	Rue de Valgrand
Louvre, fosse du donjon	Bld. St. Germain (Métro)
	St. Germain-des-Prés

#### B. COOKING-POTS (PL. I, A; FIG. 22, nos. 10-15)

10. Hard sandy body, buff-coloured. No decoration. Ritually pierced. Cluny Museum, no. 2609, from Paris
11. Hard sandy body, buff-coloured. Groups of five red-slip stripes. Rouen Museum, from St. Jean-de-Lateran, Paris, 1866.
12. Hard sandy body, buff-coloured. Groups of five red-slip stripes and patches of dribbled, lustrous dark-green glaze. Carnavalet Museum, no. AC. 1763, from l'Eglise St. Marcel, 1874.

13. Rim of pot in unusual form, hard sandy body, buff-coloured. Upper part of shoulder rilled. Three groups of five red-slip stripes, and distinct dark-green glazing on the inside of the rim. Sèvres Museum, no. 5174<sup>1</sup>, from Paris.
14. Hard sandy body, orange-coloured. Groups of five red-slip stripes, and several splashes of glaze. Ritually pierced. Cluny Museum, no. 2607, from Paris.
15. Smooth body, creamy-buff coloured. Groups of seven red-slip stripes. Sèvres Museum, no. 4819<sup>3</sup>, from Paris.

The following further examples were noted:

<i>Museum</i>	<i>Inv. number</i>	<i>Find-spot</i>
Victoria and Albert Museum	c. 180-1909	St. Jean-de-Lateran, Paris
„	c. 182-1909	St. Etienne des Gros, Paris
	PL. I, A	
Sèvres Museum	4976	Paris
„	4819 <sup>2</sup>	Rue St. Magliora, Paris
„	5649	Rue des Mathurins, St. Jacques, Paris
Carnavalet Museum	AC. 613	Blvd. St. Germain, Paris, 1878
„	AC. 1751	Eglise St. Marcel, Paris, 1874
Cluny Museum	2608	Paris

### C. JUGS

#### 1. *Standard types* (FIG. 22, nos. 16-17)

16. Hard sandy body, buff-orange coloured. Groups of five red-slip stripes and large blobs of apple-green glaze. Cluny Museum, no. 3382, from the Rue Serpente, Blvd. St. Michel, 1857.
17. Hard sandy body, buff-grey coloured. Groups of five red-slip stripes. Three spots of glaze. Cluny Museum, no. 22.322, from the Eglise des Mathurins, Paris, 1862.

The following further examples were noted:

<i>Museum</i>	<i>Inv. number</i>	<i>Find-spot</i>
Cluny Museum	As no. 16	As no. 16
Sèvres Museum	5521 <sup>3</sup>	Préfecture de Police, Paris, 1860
„	5217	Préfecture de Police, Paris, 1860
„	5521 <sup>2</sup>	Paris
„	5521 <sup>6</sup>	Paris
Carnavalet Museum	AC. 1745	Paris
„	AC. 1758	Louvre, Paris
„	AC. 617	Blvd. St. Michel, Paris
„	AC. 611	Rue le Goff, Paris, 1888
„	AC. 633	Blvd. St. Germain, Paris, 1878
„	AC. 610	Paris

#### 2. *Non-standard types* (FIG. 22, nos. 18-20)

18. Smooth buff body. Alternate bands of red- and black-slip stripes on one half of the vessel only.
- |                   |      |   |
|-------------------|------|---|
| Carnavalet Museum | 2000 | } 'Sud de celle Nuella à Maison<br>coutique', Paris |
| „                 | 2906 |   |
19. Hard sandy body, buff-coloured. Wide band of red slip around the collar, from which descend three red-slip painted blobs. Several spots of glaze.
- |                   |          |       |
|-------------------|----------|-------|
| Carnavalet Museum | AC. 3220 | Paris |
| Cluny Museum      | 6912     | Paris |

20. Smooth hard body, orange-coloured. Group of six red-slip stripes on the front partially covered with a bib of speckled green glaze.  
Sèvres Museum 5976<sup>t</sup> Rue des Mathurins, St. Jacques, Paris,  
1863

## II. LEAD GLAZED EARTHENWARES: ALL JUGS

STANDARD TYPE A (PL. I, D; FIGS. 23-24, NOS. 21-33)

### 1. *Monochrome*

21. Hard sandy body, orange-grey coloured, all-over dark-green glaze. Rouletted applied strips round body. Louvre Museum, no. OA. 9249, from Les Mathurins, Paris.
22. Hard sandy body, buff-coloured, all-over speckled dark- and light-green glaze. Very pronounced applied strips alternately straight and S-shaped. The straight strips are rouletted. Louvre Museum, no. OA. 6927, from Paris.
23. Hard sandy body, orange-grey colour, with all-over pale green to yellow glaze. Reverse S-shaped plain applied strips. Louvre Museum, no. OA. 6925, from Paris.
24. Hard sandy body, buff-coloured, glazed all over with lead and what appears to be an admixture of coarse iron-rich particles, giving an orange-brown colour; where the glaze has run free of this admixture it is a smooth orange-yellow. Applied strips in curved, opposing groups of three each side of a group of three applied lumps. Four lumps applied around a rilled neck. This vessel has tripod feet. Carnavalet Museum, no. AC. 3135, from Fouilles au chantier du Temple, Paris, 1912.
25. Hard sandy body, buff-coloured, glazed all over in a variation of dark and light green. Groups of reverse S-shaped applied strips, alternately with groups of two small applied lumps. Four large lumps applied around a rilled neck. Louvre Museum, no. OA. 9344, from Paris.
26. Hard sandy body, buff-coloured, glazed all over with lead and an admixture of fine iron-rich particles, making the surface coarse and giving a brown-red colour. Groups of S-shaped applied strips alternately with groups of applied cones and rings. The neck is also decorated with applied rings. Sèvres Museum, no. 5780<sup>2</sup>, from Paris.

### 2. *Bichrome*

27. Hard sandy body, yellow-coloured. Applied strips, alternately rouletted and plain, the plain strips being dark red, the rouletted strips green, copper speckled, mixed with glaze. Glazed all over to an oxidized yellow. Carnavalet Museum, no. 1000/186<sup>vo</sup>, from Rue Descartes, Paris, 1897.
28. Hard sandy body, orange-coloured. Applied strips alternately plain and rouletted, the plain strips being red, the rouletted ones speckled green. Splash of red paint under the handle. Glazed all over to a bright yellow. Cluny Museum, no. 6929, from Paris.
29. Hard sandy body, orange-coloured. Applied strips, all red, and alternately plain and rouletted. The whole covered with a brown to green glaze. Cluny Museum, no. 6926, from Paris.
30. Hard sandy body, buff-coloured. Alternate groups of three applied strips, all rouletted, and three cones, on body; applied cones also on neck. All the applied pieces are laid over a roughly-brushed thin iron wash. The whole covered with a green to yellow glaze. Sèvres Museum, no. 5669, from Paris.
31. Hard sandy body, buff-coloured. Row of red applied strips and three red applied discs on neck, all under a fine yellow glaze. Carnavalet Museum, no. 1000/249<sup>vo</sup>, from Rue Dante, Paris, 1901.

32. Hard sandy body, buff-coloured. Central row of red applied strips and three red applied discs on neck, all under a yellow glaze. Sèvres Museum, no. s. 6386, from Rue Guy Lassac, Paris, 1866.

3. *Bib-glazed*

33. Hard sandy body, pale-buff coloured. Applied strips on the middle of the vessel and five discs on the neck. This vessel is bib-glazed in yellow on the front only. Cluny Museum, no. 693, from Paris.

The following further examples of monochrome jugs (cp. nos. 21-26) were noted:

<i>Museum</i>	<i>Inv. number</i>	<i>Find-spot</i>
Cluny Museum	22-323	Paris
"	3460	Paris
"	6930	Paris
"	4790	Paris
Carnavalet Museum	AC. 2479	Paris
Sèvres Museum	5780c	Paris
"	20.720	Paris
"	5522	Paris
"	5426	Paris
"	12.126	Paris
"	5661 <sup>t</sup>	Paris
"	5(6)52	Paris
"	5522.5	Paris
"	5(6)22	Paris
Louvre Museum	OA. 9248	Paris
Musée des Arts Décoratifs	AD. 3526 (115)	Paris
M. Charles Boucaud, Rue du Bac, Paris	—	No exact find-spot

The following two further examples of bichrome jugs (cp. nos. 27 and 32 respectively) were noted:

<i>Museum</i>	<i>Inv. number</i>	<i>Find-spot</i>
Louvre Museum	OA. 9250	Ile de la Cité, Paris
Carnavalet Museum	624v	Paris

Only one further example of a bib-glazed jug (cp. no. 33) was noted:

<i>Museum</i>	<i>Inv. number</i>	<i>Find-spot</i>
Victoria and Albert Museum	c. 188-1909	St. Etienne des Gros, Paris

PL. I, D

STANDARD TYPE B (FIG. 25, NOS. 34-38)

*Rouletted*

34. Hard sandy body, orange-red coloured. Plain chevrons in horizontal bands. Thin bib-glaze. Carnavalet Museum, no. AC. 3131, from Paris.
35. Hard sandy body, orange-coloured. Bands of a complex rouletted pattern of boxes enclosing two bars over a dot, each box being flanked by single bars. Covered with a fine yellow glaze with some iron spots. Cluny Museum, no. 6931, from Paris.
36. Hard sandy body, pale-buff coloured. Bands of rouletted triangles filled with bars. Covered with a thin yellow glaze. Carnavalet Museum, no. AC. 3128, from the Clinique de l'Ecole de Médecine, Blvd. St. Germain, Paris.
37. Hard sandy body, buff-orange coloured. Deeply incised rouletting of short vertical bars. Covered with a spotty green glaze mainly applied to the bib. Carnavalet Museum, no. AC. 3129, from no. 2, Rue des Ecoles, Paris, 1895.

38. Hard sandy body, buff-coloured. Rouletted pattern of plain chevrons. Covered with a thin green glaze. This vessel bears traces of a vertically-applied tubular spout held by a heavily-thumbed 'rosette'-pattern fixing. Sèvres Museum, no. 5860, from Paris.

No other examples of this type were noted.

NON-STANDARD JUGS (FIG. 25, nos. 39-40)

39. Smooth body, red-coloured. Rouletted applied strips and raspberry-stamped discs on body and neck. The strips on the neck are alternately red and white, the applied strips on the body are white, the discs are red. The front of the neck bears a face made up of applied pieces (all white except for a black one in the centre of each eye), flanked by two plain applied pieces. The whole is covered with a brown to green glaze. Sèvres Museum, no. 4016, from Paris.
40. Hard sandy body, red-coloured. Applied minute white pellets, with an applied strip bracketing three groups of alternating cones and flowers in lots of three, all laid on a red slip and covered with a yellow glaze. Sèvres Museum, no. 5525, from Rue Grenéta, Paris, 1865.

No other examples of this type were noted.

## DISCUSSION

The material under discussion is seen to fall into two parts, red-painted wares and lead-glazed earthenwares. What is their source of origin, area of distribution, and date? There appears to be no evidence from documents or excavation reports at source to throw light on these questions and one must, therefore, examine the evidence of similar material from other sources. The two main classes must be examined separately.

The red-painted wares have been found throughout north Normandy and described by Dunning.<sup>5</sup> Vessels of a similar type to those described in this paper are in Rouen Museum, where, indeed, several are noted as coming from Paris, whereas only two have Rouen find-spots. A similar ware to this is also found in Beauvais, but it has certain distinct characteristics which set it apart from the Parisian types. An examination of Dunning's types will show the differing regional variations that one should expect from an area as big as north France, and it must be noted that red-painted wares not only occur here but also in the Low Countries, on the Rhine, and, as shown by me,<sup>6</sup> as far south as the Bordeaux region. The wide variety of regional types of this material in the areas in which it is found would suggest that specific variations belong to small geographical areas. The material examined here, comprising 63 complete vessels and 670 fragments of others, would, therefore, suggest that this particular variety is from a local Paris source and could be designated 'Parisian red-painted ware'.

The attribution of a Parisian title to the 'applied-strip' lead-glazed earthenwares has also been discussed in my paper on the medieval wares of Rouen,<sup>7</sup> where it was shown that the wares of Paris, Rouen and Caen belong to one

<sup>5</sup> G. C. Dunning in 'Anglo-Saxon pottery: a symposium. iv. Pottery of the late Anglo-Saxon period in England', *Med. Archaeol.*, III (1959), 62 ff.

<sup>6</sup> K. J. Barton, 'The medieval pottery of the Saintonge', *Archaeol. J.*, cxx (1963), 201 ff.

<sup>7</sup> *Op. cit.* in note 3, p. 75.

family with regional variations, the Paris variety being distinct from the rest by modifications in form, technique and decoration.

The source and distribution, and therefore the nomenclature, of the rouletted wares is more difficult, as the examples described here were the only ones seen. They do, however, provide some clues in the handle section and the upper part of the handle fastening, to indicate that they are in some way related to the other local wares. Furthermore these vessels are oxidized and the colour variation of the glaze from lead-yellow to copper-green is also similar to that on the other group of vessels.

In dating these two main groups one has to seek evidence from English sources. Dunning has said of the *red-painted wares* that they 'form a well-defined group in the 11th and 12th centuries'.<sup>8</sup> Although there is no evidence that 'Parisian red-painted ware' has been found in Britain, parallel examples from the wide field of similar wares have been recognized there, and they have been ascribed in both Britain and other countries to the 10th–12th centuries.<sup>9</sup> Dunning does not however mention the sparse glazing of the Parisian examples that he discusses. Granted that this is insignificant in many cases, it does point to the introduction of this additional decorative motif during the development of these types. If one considers that the north-western French ceramics industry was as well developed in the 11th and 12th centuries as was that of the Low Countries and East Anglia, this date range for these wares would be acceptable.

The *lead-glazed jugs with applied strips* (type A), shown to be associated with similar types from Rouen and Caen, can be dated to some extent by finds of the latter types in England, where they have been dated middle to late 13th century, by association, during excavations in London, Pevensey, Southampton and Carisbrooke Castle. This date could probably be extended into the early 14th century.

The *lead-glazed jugs with rouletting* (type B) present a different problem, as their association with the Parisian applied-strip types is only tenuous and parallels have not yet been found in England. The form of these vessels would be considered to be later in England, where they are attributed to the late 14th and 15th century, although such a theory applied to another country under a different ceramic influence is one that must not be too readily accepted. Indeed all this dating evidence is offered as a framework and the dating of these vessels must be considered as a malleable part of that frame to be adjusted as new evidence comes to light.

<sup>8</sup> *Op. cit.* in note 5, p. 62 (group 14).

<sup>9</sup> *Op. cit.* in note 5, 55 ff. (group 11) and 62 ff. (group 14).