Finds from Excavations in the Refectory

at the Dominican Friary, Boston

STEPHEN MOORHOUSE

INTRODUCTION

The formation of the Blackfriars Trust, set up to finance the converting of the remaining buildings of the Dominican Friary into a theatre, gave an opportunity to investigate the undercroft of the refectory building. This was carried out initially by P. Mayes in 1961 and continued by members of the Boston Archaeological Group until the contractors moved onto the site in August, 1963. The excavations produced a sequence of small but important stratified groups from the late 13th to the mid-15th century, including pottery and metal, bronze, glass and bone objects. Unfortunately the records of the excavation are incomplete making it difficult to relate excavated groups to their respective features. This paper is therefore concerned with recording the finds from the excavation.

THE SITE AND ITS SETTING by Miss Pearl Wheatley and Stephen Moorhouse.

The house of the Dominican Friars stood on the east bank of the River Witham behind what is now known as Packhorse Quay. Remnants of the buildings can be seen in the present buildings bordering the Quay. Along the passage at the rear entrance of the Ship Inn there is part of the north wall of the Church. Five pillars from it can be seen in the cellars of Ridlington in South Street and one in the Customs House building. Corbels from the Church have been built into St. Botolph's Club, one depicting the Dominican mascot, the grinning dog.

Little is known about the early history of the Friary. The foundation of the house is not recorded but is likely to have occurred between 1221 when the first house of the Order was established in Oxford, and the death of Robert Grosseteste in 1253, who encouraged the Friars in their work. The first reference occurs in 1288 when the buildings were burnt down, although the extent of the damage is not recorded. The church was replaced before 1309 when the Friars had license from Bishop Dalderby to have their altars dedicated by any catholic Bishop. The House is well documented up to the Dissolution in 1539, but after that
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event its history is sketchy. In 1540 the land was granted to Charles Duke of Suffolk, who later relinquished his holding to the town of Boston. By 1564 the corporation of Boston held 4 cellars, a yard and a storehouse in Spain Lane called 'Castell lands', having been purchased by Leonard Castell; in 1590 the 'Great cellars' in Spain Lane were pulled down. The front of the church was pulled down in 1821 and the houses facing the Quay were destroyed by fire in 1844.

Comparing the plan of the Dominican Friary in Gloucester with the remains of the Boston buildings it is evident that the building fronting Spain Lane represents the Refectory. The original building extended further east across Spain Court but its original length has not been determined. Bomb damage during the last war severely damaged the building and left only the walls standing. Before conversion work started in 1963 the surviving structure represented a medieval building of two storeys. The upper floor facing Spain Lane had seven window openings, four of them containing chamfered two light windows with pointed heads; the mullions were missing. The ground floor had two 14th century archways with chamfered architraves, together with a number of much later openings. There are five projecting stone corbels at first floor level originally holding the roof of the great cloister, into which the Spain Lane frontage faced. The area of the great cloister was still an open space used as a merchant yard; the lesser cloister lay in the open space to the south of the Refectory.

The Excavation

Eleven stratified phases were recovered, each containing a complex pattern of features. There are detailed plans of the various phases but none of the features are either individually described or numbered making it difficult to relate the finds to them. For this reason the archaeological record of the site has not been incorporated within the report as the plans of the various phases would have little meaning on their own. The surviving plans, site note book, and numerous notes on the documentary history of the site together with the finds have been deposited in Boston Museum, The Guildhall, Boston.

It is necessary to record some of the salient points of the excavation as these have a direct bearing on the dating of the finds. The excavation was restricted to the central part of the building, measuring 43 ft. 9 ins. incorporating the full width of 18 ft. (see Fig. 1b); the west end was partitioned off by a brick wall and used as a garage while the eastern end was buried beneath a large pile of rubble retained by a stone wall. The area to be examined was cleared of a large quantity of rubble revealing an asphalt floor. Between this and the lowest level excavated there were eleven superimposed phases; natural was not encountered throughout the excavation. A diagrammatical representation of the section along the length of the building looking north against the inside of the northern wall is given in Fig. 1c.

The earliest groups from the excavation came from phase II which was sealed below the existing Refectory building; it is suggested (below) that this building was erected during the re-building after the extensive fire of 1288. Earlier phases were encountered in a 4 ft. wide trench that traversed the central part of the excavation area from east to west and various small test holes. These were necessitated by the unstable nature of the pre-building deposit which made large open scale excavation dangerous. These earlier phases produced a series of mortar floors with associated post- and stake-hole alignments; it has not been possible to relate any of the surviving material to these levels although there is recorded pottery from them. The nature and extent of these levels could not be determined due to the small areas available. As the groups from phase II date to the late 13th century, it is likely that these earlier deposits represent either primary timber structures associated with the foundation of the monastic establishment in the second quarter of the 13th century, or they belong to a
pre-Friary occupation of the town. This latter suggestion cannot be ruled out especially as early residual material is associated with later groups from the Friary phase, namely Stamford ware from F. 25 and F. 20, Early Medieval Sandy Ware from F. 25 and possibly the Pingsdorf Ware sherd from F. 36.

The later monastic levels are represented by phases 5 and 6. It is evident that phase 6 was abandoned by the 1480's (see below) and that the sterile dark silty deposits of phase 5 were allowed to accumulate while the undercroft was apparently not used. The partition wall (see Fig. 1c) was presumably contemporary with the original stone building, though not bonded into it. It divided the excavation area equally into two parts, and was either demolished or collapsed during phase 5. Although the Blackfriars in Boston were never a prosperous community, the gradual decline in their wealth and numbers during the 15th century is perhaps reflected by the Refectory undercroft going out of use long before the termination of the Friars activities in 1539.

**DATING EVIDENCE**

To save repetition during the discussion of the various phases, the illustrated contents of each group are given in table 1; a catalogue of all the French wares is given in table 3. The site codes and references have been retained throughout this paper; hence the phase or period numbers appear in reverse order; i.e. the earliest period is represented by phase 11. Only groups containing material either illustrated or mentioned in the text are given in table 1; a complete list of the eleven phases with their respective groups is deposited with the excavation records.

**Phase 11.** Two relatively large groups of material were associated with this phase, F. 26 and F. 37. These were the earliest deposits and were stratified beneath the existing Refectory building. Little documentary evidence is available to determine its construction date and the surviving architectural details are of a type that do not lend themselves to a closely tolerated date range. All that can be said is that the surviving structure is likely to belong to the first half and possibly early 14th century.

The archaeological evidence of the material from phase 11 is wholly consistent with a late 13th century date. Polychrome pottery, having a known date range in the late 13th to early 14th century is represented by relatively large pieces in both groups, nos. 5, 7 and 14. A late 13th century pewter jetton came from F. 26. As a relatively large percentage of the sherds from this phase are burnt, demonstrated for example by the French wares in table 3, and little or no burning is evident on the existing building, it is tempting to relate the material from this phase to the clearance of the site after the great fire of 1288 and prior to the construction of the existing building; the church was certainly rebuilt in 1309 (see above). This suggestion is perhaps strengthened by the fact that the initial occupation of the Refectory undercroft, phase 10, contained an English 'sterling' jetton which Mr. Rigold considers to have been lost during the 1310's or 1320's.

**Phase 10.** Only one group was associated with this phase, F. 25. A date towards the end of the first quarter of the 14th century is likely for the group as it contained an English 'sterling' jetton likely to have been lost during the 1310's or 1320's.

**Phase 9, 8, 7 and 6.** The following three groups although well stratified, contained no readily datable material so their dating must rely on the extreme date ranges for phases 10 and 6. Allowing for a period of occupation associated with phase 10, a date around the middle of the 14th century could be suggested for phase 9. Before a terminal date for phase 7 can be suggested it is necessary to discuss the dating of phase 6.
FINDS FROM EXCAVATIONS IN THE REFECTORY
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It is unlikely that phase 6 was in use at the time of the Dissolution. The archaeological evidence suggests that it was in use for a considerable length of time and then abandoned, the dark silty deposits of phase 5 being allowed to accumulate. The negative evidence of Raeren stoneware mugs from F.20 suggests that the Refectory undercroft fell out of use towards the end of the 15th century. These characteristic drinking mugs, products of the central Rhine-land factories at Raeren, were imported into this country in vast quantities through the major ports on the eastern and southern coasts. References in the port books of King's Lynn and Southampton record the sudden arrival in vast quantities during the 1480's of these 'crusis' from Flemish ports. These mugs are type fossils for any 16th century site in this country. As Boston was a major port on the east coast, although not as important during the 15th and 16th centuries as it was in its hey-day of the 13th century, it is almost certain that if phase 6 was in use during the late 15th century up to the Dissolution, F.20 would have contained quantities of these mugs. Although the evidence is negative, it seems likely that the occupation of phase 6 had ended by the 1480’s and can probably be assigned to the middle or at the latest, to the third quarter of the 15th century. As no Raeren mugs occur in later groups from the site it could be argued that the negative evidence in F.20 is irrelevant. However there are no groups of the period when one would expect to find them i.e. through the 16th and early 17th century; considering their occurrence on other late 15th and early 16th century sites in this country, their absence in the phase 6 deposit is of the greatest significance.

A summary of the dating evidence for the sequence of phases is given below:

<table>
<thead>
<tr>
<th>Phase</th>
<th>F.26, F.37, F.39</th>
<th>late 13th century</th>
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<tbody>
<tr>
<td>Phase 10</td>
<td>F.25</td>
<td>early 14th century</td>
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<td>Phase 9</td>
<td>F.24</td>
<td>mid 14th century</td>
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<td>Phase 8</td>
<td>F.22, F.23, F.38</td>
<td>mid to late 14th century</td>
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<td>Phase 7</td>
<td>F.21, F.28, F.35, F.36, F.41</td>
<td>early to mid 15th century</td>
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<td>Phase 6</td>
<td>F.20</td>
<td>mid 15th century</td>
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<td>Phase 4</td>
<td>F.18</td>
<td>late 16th early 17th century</td>
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<td>Phase 3</td>
<td>F.3, F.5, F.7</td>
<td>early to mid 18th century</td>
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</table>

THE FINDS

Although it is difficult to relate the finds to their respective find spots, each item is individually numbered making it possible to assemble associated groups. Their respective associations within each phase is given above. It is therefore possible to assemble a stratified sequence of groups. A large number of the finds from post-Dissolution levels could not be located, including a number of small finds from the monastic phases. Only material from F.5 remains in any quantity from the later phases and this is a largely mixed group containing 13th to 18th century material.

Original provenances and site numbers have been retained throughout this report, in the event that further details relating to the excavation are located.

THE POTTERY

The excavation has provided the first related sequence of medieval pottery for the Boston area. Although the groups are small in content they have provided important dating evidence not only for the more local wares but established early dates for some of the imported wares.
Table I. Correlation of Illustrated Material from Stratified Deposits

A single jetton, of late 16th early 17th century date is not included in this table; it came from phase 4 F.18 and was the only surviving find from the feature and phase.

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<tr>
<th>Location</th>
<th>Pottery</th>
<th>Iron</th>
<th>Copper Alloy</th>
<th>Lead</th>
<th>Wood</th>
<th>Bone</th>
<th>Hones</th>
<th>Leather</th>
<th>Glass</th>
<th>Coins</th>
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<td>F.26</td>
<td>Fig. 2:1-7</td>
<td>Fig. 7:12</td>
<td>Fig. 8:1-2</td>
<td>Fig. 9:1,2 &amp; 5</td>
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<td>F.37</td>
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<td>F.25</td>
<td>Fig. 2:16-28</td>
<td>Fig. 7:7</td>
<td>Fig. 8:1-2</td>
<td>Fig. 9:1,2 &amp; 5</td>
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<td>F.22</td>
<td>Fig. 3:35-36</td>
<td>Fig. 7:10-11</td>
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<td>Fig. 7:13</td>
<td>Fig. 7:16</td>
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<td>F.28</td>
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<td>F.35</td>
<td>Fig. 6:89</td>
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**Table II. Showing the Distribution of the Imported Pottery**

The number references in the table are to the illustration number; those in italics are considered earlier residual pieces. They are listed alphabetically by their respective country, so the horizontal associations have no relevance.

<table>
<thead>
<tr>
<th>Source</th>
<th>Phase 11 late 13th C.</th>
<th>Phase 10 early 14th C.</th>
<th>Phase 9 mid-14th C.</th>
<th>Phase 8 mid-late 15th C.</th>
<th>Phase 7 early-mid 15th C.</th>
<th>Phase 6 mid 15th C.</th>
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STEPHEN MOORHOUSE

centre; indeed these features are typical of the Aardenberg factories in Zeeland,86 south-west Holland but so little is known about the sources for Dutch pottery that it would be unwise to be too definitive at this stage. The small jug fragment from the same deposit is doubly important for not only are Dutch jugs rare in this country,44 its late 13th century date is also useful, for their dating on the continent is by en-large on typology and relative evidence. It is unfortunate that the sherd was not larger enabling the form to be determined.

The Seigburg stoneware factories are also well represented from the site; although they only number seven sherds in all, their quality in relation to the other imported ceramic groups is large. The most important pieces are those from the pre-building levels, no. 3 from F.26 and no. 11 from F.37, both of late 13th century date. These pieces, together with no. 28 from F.25 of early 14th century date, are amongst the earliest dated pieces of Seigburg stoneware from this country,47 complementing the finds from Stonar in Kent and Southampton; the smoother fine fabric of no. 3 is usually regarded as a later developed type. These finds suggest a much earlier date for the introduction of Seigburg stoneware than the later 14th century, suggested by German scholars.25

Only two fragments from independent vessels of Spanish origin were recovered from the excavations. Both these have important implications, for little Spanish material is found in true medieval contexts in this country.29 The form of no. 26 from the early 14th century deposit of F.25, is uncertain as this particular type of base is not a common feature on any readily identifiable Spanish lustre-ware forms found so far in this country. The most likely form from which it comes is that of a small jug or vase, the bases of these vessels being similar but with a much higher and more clearly defined foot-ring. Its coarse texture would suggest a Malaga rather than Manises source. The rim, no. 54 from F.20 dating to the mid 15th century, is from a bowl with a recessed foot-ring; these are known in a variety of basic shapes, the small size of the present piece making it difficult to suggest a precise reconstruction.

A note on the south-western French wares by Kenneth James Barton

"Three types of vessel can be defined amongst the collection of south-western French pottery from the excavations; three handled pitchers, mortars and jugs of both polychrome and plain type. There are also many body sherds of similar origin which although not conclusive are likely to come from one of the above mentioned forms.

PITCHERS

Three handled pitchers are represented by many fragments; no. 24 from F.25 and no. 56 from F.20 and the sherd distribution table 3. All these belong to a by now easily recognisable type a complete example of which has recently been published from Worcester,25 with others from Cambridge,21 Chester25 and Southampton.23 Both the Worcester and Southampton examples exhibit the applied strip seen here on no. 56. Such vessels are usually given a mid to late 13th century date range, although recent excavations in Southampton have produced similar vessels in 15th and early 16th century contexts. These later vessels are barely discernable from their earlier counterparts in form, fabric and decoration, which can be paralleled amongst the wares of the Saintonge in south-western France.44

MORTARS

Only two fragments from this kind of vessel were found, both of which are illustrated; a rim no. 37 from F.33 and a base no. 55 from F.20. These vessels are known on the kiln site at La Chappel de Pots in the Saintonge. The base fragment is not typical of these vessels as it is not pierced underneath, but its weight, thickness and coarse texture suggest it is from a mortar; the lack of any pierce marks can be explained by the relatively thin base thickness to that usually found on these vessels.
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JUGS

Of these only the more decorative pieces are either illustrated or commented on. One plain fragment alone, not illustrated from F.25, attracts special attention for it comes from a long stemmed jug relatively rarely recognised in this country; the form can be seen in an example from Dover.38

The two polychrome vessels from phase 11 are worthy of comment. The five joining pieces from the central portion of a vessel, no. 5 from F.26, has a painted motif of a design which is difficult to parallel by material already published.36 This motif appears to be a roundal or some similar device but is difficult to reconstruct without knowing the original form. The vessel is of standard polychrome form. The fragment of a shield, no. 14 from F.37, can readily be paralleled as one of the common forms of decoration on this type of jug.37 They are usually associated with other decorative motifs on the same vessel. It is worth noting that this shield has either been outlined or painted over a base colour but it is uncertain which as the decoration is discoloured with staining.

The relatively large ratio of south-western French wares from the site is not surprising for the sea-borne trade from this area during the middle ages was enormous. This is a factor that should be closely borne in mind by those excavating in and around coastal ports of East Anglia for they are in a much better position to provide substantial stratigraphical evidence for the sequence of these wares and their connections with the local products than most other parts of the country.34

The distribution of the south-western French wares, given in table 3, provides valuable evidence for the chronology and life span of the various types. The characteristic polychrome wares are restricted to the pre-building deposits, dating to the late 13th century; the small sherd from F.21 is doubtless an earlier residual piece possibly derived from later pit digging. This complements the already existing wealth of information for the dating of this type to the late 13th-early 14th century.38 Comparatively little is known about the date range of the monochrome jugs. The Boston evidence shows them to exist later than the polychrome wares, the size and fresh fractures of the pieces in later levels implying they are contemporary with their respective deposits and not the result of regurgitated earlier deposits, being disturbed by pit digging. The virtually complete lack of French wares during phase 8 strengthens this suggestion. Further evidence from larger stratified deposits is required before their true terminal date is known but the Boston evidence suggests they were still current but probably on the decline by c. 1400. The three handled pitchers are well represented from the earliest to the latest groups giving them a range on the site from the late 13th to the mid 15th century. The Southampton evidence shows the vessels to be still current in the early 16th century.39

DISTRIBUTION OF THE IMPORTED WARES

The stratigraphical distribution of all imported wares from the excavations is given in table 2, for both illustrated and non-illustrated pieces. A noticeable absence of imported ceramics is seen in phases dating throughout the 14th century, i.e. phases 8 and 9, there being a wide range of types available in both early 14th and early 15th century deposits. This is particularly evident amongst the distribution of the south-western French wares, table 3, where the overall quantity from the site gives the implications more relevance. The varying ratios in quantity of imported wares has been noted amongst the vast quantity and range of imported ceramics from Southampton excavations. It is evident that the political differences between countries, invariably leading to military conflict, would have a direct bearing on trade relations and seriously disrupt sea-borne commercial connections. A likely cause for the
FINDS FROM EXCAVATIONS IN THE REFECTORY AT THE DOMINICAN FRIARY, BOSTON

**Table III**

**Giving Sherd Density Throughout The Groups For The South-Western French Wares**

All features listed contain material either mentioned or illustrated in this report. Only F.39 solely contains French pottery; this is in italics. The number in the first column for each form type represents the number of sherds present, the second the number of vessels represented by those sherds. It is difficult to relate sherds from different features, making it possible to arrive at a rough estimate for the total number of vessels represented amongst the entire assemblage. There is no significance in the order of the features within each phase; they are arranged numerically.

<table>
<thead>
<tr>
<th>Phase 11 late 13th C.</th>
<th>Poly-chrome</th>
<th>Mono-chrome</th>
<th>Three-handled pitchers</th>
<th>Mortars</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.26</td>
<td>10</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>F.37</td>
<td>2</td>
<td>1</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>F.39</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 10 early 14th C.</th>
<th>Poly-chrome</th>
<th>Mono-chrome</th>
<th>Three-handled pitchers</th>
<th>Mortars</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.25</td>
<td>12</td>
<td>10</td>
<td>9</td>
<td>4</td>
</tr>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 9 mid 14th C.</th>
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<th>Mono-chrome</th>
<th>Three-handled pitchers</th>
<th>Mortars</th>
</tr>
</thead>
<tbody>
<tr>
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<td>1</td>
<td>10</td>
<td>8</td>
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</table>

<table>
<thead>
<tr>
<th>Phase 8 mid-late 14th C.</th>
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<th>Mono-chrome</th>
<th>Three-handled pitchers</th>
<th>Mortars</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.22</td>
<td>F.23</td>
<td>F.38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 7 late 14th-early 15th C.</th>
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<th>Mono-chrome</th>
<th>Three-handled pitchers</th>
<th>Mortars</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.21</td>
<td>F.28</td>
<td>F.35</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>F.36</td>
<td>F.41</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 6 mid 15th C.</th>
<th>Poly-chrome</th>
<th>Mono-chrome</th>
<th>Three-handled pitchers</th>
<th>Mortars</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.20</td>
<td>1</td>
<td>1</td>
<td>7</td>
<td>1</td>
</tr>
</tbody>
</table>
marked decline of imported wares from the Friary excavations during the 14th century, particularly in respect of the French wares, is the Hundred Years War which must have affected trade routes using the English Channel. It is always dangerous to stretch the evidence too far, particularly when the available source is far from small unrepresentative groups as in this case. However the lack of imported wares during the 14th century in contrast to the abundant earlier and later deposits, and the worsening political atmosphere in western Europe during the period, seems too much of a coincidence.83

THE POTTERY

Phase II : late 13th century

F.26 Fig. 2 nos. 1 - 7

1. Rim and large body sherd from a cooking pot in grey shelly fabric, which has lumpy although smooth surfaces.
2. Sherd from a Grimston-type jug in hard, sandy, pimply fabric, totally reduced to a dark grey with external spiral scroll of body-coloured clay covered with a deep, rich, dark green glaze; iron rust adhering to the inner surface and fractures.
3. Sherd from the lower part of a Seigburg jug in very smooth, unglazed, light grey to off-white stoneware with internal diagonal striations caused by some form of cloth during the throwing process.
4. Toynton-type sherd from the central part of a large jug in hard, sandy, fabric with bright salmon surfaces and a dark grey core; external dull off-white slip and dark red applied scrolls above a raised cordon and covered with a watery lime-green glaze, patchy below the cordon.
5. Four joining sherds from the middle part of a polychrome jug in thin, fine, smooth, off-white fabric, badly burnt which has turned the decoration a blistered purple colour.
6. Rim from a jug in hard, sandy, fabric slight pimply with a grey core contrasting with dark salmon margins and a dull creamy inner surface; covered externally with a dull, off-white slip extending over the rim top with patches of dull yellow-ochre glaze on the lower part of the sherd.
7. Pedestal base from a Saintonge polychrome jug in similar fabric to no. 5 above, badly burnt with dark grey, patchy surfaces.

Other sherds from the group include sixteen joining sherds forming the slightly sagging base of a large vessel in a totally reduced, sandy, dark grey fabric, fire blackened underneath with an internal, dull, decayed, lime-green glaze.

F.37 Fig. 2, nos. 8 - 15

8. Near-complete face and beard from a Grimston Ware jug in a smooth, totally reduced, dark grey fabric covered externally with a shiny, dark green glaze with a much darker streak down the left hand side of the nose and beard; the face and beard is formed by pinching out the nose and forming the mouth and beard by horizontal and diagonal incisions respectively, while the eyes are made by a circular hollow implement with a dot for the pupil.
9. Sherd from the shoulder of a jug in a hard, sandy fabric with pimply surfaces, light grey core, and dark, salmon-pink inner margin and surfaces; external body-coloured chevron strip surrounding body-coloured pellets applied with a downward motion of either thumb or finger and covered in a dull green glaze.
10. Body sherd from the shoulder of Grimston-type jug in a hard, sandy, dark grey reduced fabric with external design of chevron style incisions covered with a dull, olive green glaze with a dark purple iron patch (stippled in the drawing) between the lower pair of incisions. This patch has run slightly showing that the pot has been fired in an inverted position in the kiln.

11. Large sherd from the rim of a Seigburg jug in hard-fired, light grey stoneware with dull grey exterior, and speckled, very light brown glaze below the shoulder cordon.


13. Jug rim with attached handle in a very smooth, off-white fabric with mottled, bright, leaf-green glaze externally and down the handle; the sherd has been burnt and sooted a light grey. South-western French.

14. Two joining fragments from the central part of a jug of similar form to no. 5 in a very fine, smooth, white fabric with external decoration in the form of a horizontal barred shield, only the top left hand quarter surviving. Externally the sherd is heavily burnt to a dark blue-grey, the shield now showing a dark blue colour.

15. Rim sherd with two cut-outs in a hard-fired, fine, sandy, bright brick red fabric, covered all over internally and externally above the carination in a white slip and glazed a bright lustrous apple green with darker mottling. The cut-outs were made after the slip had been applied, and together with the external body below the carination, is glazed a glossy deep chocolate brown. This vessel is undoubtedly of Dutch manufacture although its form is somewhat doubtful; possibly an early form of chafing dish could be suggested. The context, associated with French polychrome, makes it the earliest authenticated Dutch product so far found in this country.

This large group contained a number of sherds worth mentioning that are too small to be drawn. These include a fine, smooth, Yorkshire-type jug sherd; four body sherds from a Nottingham/Lincoln-type lightly reduced, thick-bodied jug with light, green-speckled glaze; two sandy-grey, reduced, Grimston-type body sherds with characteristic thick, dark olive green glaze; five sherds from locally made cooking pots, three in the thick, lumpy, shelly ware with a soft texture, one large, relatively finer, fine, sandy, reduced sherd thrown on a very fast wheel as evidenced by the throwing marks; one of the coarser cooking pot sherds exhibits evidence for coil construction. A possible import includes a very fine sherd in a lumpy, off-white fabric with buff overtones, blackened grey on the exterior. An important though unfortunately small sherd from this group comes from a Dutch red earthenware jug (see above) in a relatively fine, bright brick red, sandy fabric with rich, glossy, orange-red glaze and vertical applied body coloured strip painted a bright, glossy, dark purple with well executed horizontal (?) rouletted notches.

Phase 10: early 14th century

F.25 Fig. 3, nos. 16 - 28

16. Large sherd from a bowl in soft, porridge-like fabric, with dark grey laminated core and grey, lumpy and irregular surfaces with patch sooting, both internally and externally. The sherd is tempered with chalk pieces of irregular size and shape, some up to 0.125” across.

17. Cooking pot rim identical fabric to no. 16 above.

18. Small finely made cooking pot rim in a hard-fired, fine, sandy fabric similar to no. 30 below.

19. Mortar rim with crudely moulded face in fine-grained, coarse-textured, sandy fabric with light grey core and surfaces. The face is made up of circular dark grey pads applied to
form the eyes, tip of the nose, and mouth. The mouth has come off. All the pads have badly executed lines of square notched rouletting which have gone into the surface of the face. A similarly coloured strip has been applied to the top of the rim, with horizontal rows of crudely executed notched rouletting, covered all over externally with a dark lime-green glaze.

20. Base from a jug in identical fabric and texture to no. 33 below, unglazed externally but coloured a light purple. The finger pinching has been formed with thumb and first finger as there are corresponding thumb impressions under the base.

21. Body sherd from central part of a jug in a hard-fired, sandy, completely reduced, dark grey fabric with lighter purple, tinged inner surface. Decoration of thin, finely rouletted, notched, body-coloured applied strips, under an all-over, uniform, matt olive-green glaze. The sherd has affinities with the Grimston-type wares.

22. Decorated body sherd from jug in similar reduced fabric to no. 27 above with glossy, dark red-purple coloured decoration under a shiny all-over external, dull, yellow-ochre glaze. Similar to Grimston products.

23. Two large sherds with attached angular handles, pinched flat at the bend, in a smooth dull brick red fabric with external patchy, dull, yellow ochre glaze; both handles have been internally pushed in to secure the lower junction with the body, as indicated in the drawing. This vessel is of characteristic Dutch type. The lower part of the vessel type can be seen in no. 67 from F.5; another foot from a similar type of vessel came from F.23.

24. Large sherd from rim of a large globular three handle vessel, incorporating a single handle in a very fine sandy, smooth, light-blue fabric with extremely smooth white inner surfaces and dull buff exterior. Covered on the body in a bright, speckled green glaze. Large three handle pitchers from south-western France are discussed by Mr. Barton on page 11 above.

25. Base from either a polychrome or monochrome slender jug from the Saintonge in a very fine off-white fabric; unglazed.

26. Thick base fragment in a fine sandy, pink-buff powdery fabric with a marked foot-ring. Externally there is a patch of decayed tin-glace in the form of a white powdery deposit. Internally the base is covered with a watery, heavily burnt and decayed (?) lustre glaze. Although superficially similar to the south-western French vessels from the site, the fabric, form of foot-ring, and the tin and lustre glazes, suggest that this vessel is a product of the Spanish factories. The rather crude character of the pieces suggests a Malaga source.

27. Sherd from the shoulder of a vessel of Blue-grey ware⁴ in fine, sandy fabric with light blue-grey core and dark grey smooth, although slightly pimply surfaces.

28. Rim, body and base sherds from the same Seigburg jug in very smooth, light grey stoneware with internal and external diagonal striations; the rim has a slight, light-bronze tinge to the outer surface.

This feature also contained a number of sherds not capable of being illustrated. These included five sherds, one large thick piece, from shelly cooking pots in soft lumpy thick porridge-like fabrics; an unglazed Stadham sherd, presumably residual; two Yorkshire-type jug sherds; two Lincoln jug-type sherds, one local, coarse, sandy jug rim and a very thin hard-fired fine, sandy, reduced grey rim sherd, not of local manufacture. This latter rim is likely to be residual, belonging to the Early Medieval sandy wares;⁴⁴ the regional types have not yet been identified for Lincolnshire; a general 12th century date could be suggested for the sherd.

Phase 9: mid 14th century
F.24 Fig. 3, nos. 29 - 34

29. Bowl rim in a very soft porridge-like fabric, light fawn surfaces, and dark grey core, with large laminated shell inclusions. The surfaces are uneven though smooth

31. Large single sherd from a small jug-type vessel in a fine sandy yellow-buff fabric with external patches of a clear, watery, light lime-green to yellow glaze; unglazed internally. The form of this vessel is difficult to determine; possibly a small crust could be suggested. There are smoothing marks for both handle junctions in the positions indicated on the drawing.

32. Rim from a jug in a smooth, slightly soapy fabric, with light blue-grey core, and off-white margins, and inner surface covered externally with light to dark green glaze. A vertical darker streak of glaze terminating in a blob, illustrating that the vessel was fired in an inverted position in the kiln.

33. Single sherd from the shoulder of a jug in a hard-fired, fine sandy fabric with a light pink-buff unglazed inner surface, and blue-green core. The sherd has a light blue margin beneath an all-over external, watery leaf-green glaze with darker patchy motting. Decoration is in the form of horizontal rows of 'tear drops', one row as shown, a second indicated on the extreme bottom of the sherd.

34. Rim and bridge spout from a Toynoton-type jug in hard, sandy fabric with pimply surfaces, light grey core and dark salmon-pink inner surface covered externally in a patchy mottled light and dark olive green glaze.

Other sherds from the group include the rim of a bowl of similar form to no. 16 above, a small sherd of Blue-grey ware, a Beauvais stoneware sherd from the neck of a jug in similar fabric to no. 50 below and the body and base fragment from a shelly ware cooking pot in a soft lumpy porridge-like fabric.

Phase 8: mid to late 14th century

F.22. Fig. 3, nos. 35 - 36

35. Large rod handle in fine-grained coarse sandy fabric with grey core and salmon-red surfaces covered with a dirty creamy white slip. There is one other rod handle from the same group in identical fabric, colour and slip finish; both these handles are very similar in fabric to the rim, no. 6 above.

36. Rim from a vessel of unknown form in a sandy dark-grey fabric with smooth light grey outer surface and dark grey heavily sooted inner surface; crude external thumbing on the carination. A possible explanation for the sherd is that it comes from the bowl of an early chafing dish of local manufacture. The vessel would function as interpreted by placing burning embers in the bowl, which would account for the internal burning; its crudeness of construction and the lack of decorative glaze would suggest an industrial rather than a domestic use. This feature also contained two residual 17th-18th century sherds.

F. 23 (not illustrated)

Feature 23 contained three small sherds, all imported; two joining fragments from the thumbed foot-ring of a white Siegburg stoneware jug, and the rounded base with attached foot from a red earthenware Dutch pipkin.
F. 38  Fig. 3, nos. 37 - 38

37. Rim from a south-western French mortar in a harsh sandy fabric, with complete light blue core, and light pinky-buff surfaces, covered with patches of mottled deep glossy creamy-yellow and light grass-green glaze. The rim top has a radiating applied rib. The complete form of these vessels can be seen in an example from Les Ouvrières now in the British Museum.44

38. Base from a balluster jug in smooth, fine, sandy fabric with dark blue-grey core and dull brown margins and surfaces with a large mica content; one external spot of shiny greenish-brown glaze with large patch under the base.

Phase 7  :  early to mid 15th century

F.21  Fig. 4, nos. 39 - 50

39. Large sherd from the rim of a cooking pot in a hard sandy fabric, with slightly pimply surfaces, a grey core with dull brick red margins, and light grey brown surfaces.

40. Five joining sherds forming the top of a jug in a thin hard fine sandy salmon-pink fabric, with smooth surfaces, and external shiny dark yellowy-brown glaze; crude pulled spout.

41. Rim handle from a large jug in a coarse-grained sandy fabric, with dark-grey core, and dull pink-brown surface. The handle has a ‘V’-shaped groove down the back and two large crude thumb impressions securing it to the rim; sparcely covered on the handle top with a dull orange green glaze.

42. Single rim from a jug in a sandy fabric dull reddy-brown surfaces, brick-red margins and a partial blue-grey core; covered all over externally in a watery dull yellow-ochre glaze. The vessel has a characteristic Lincolnshire rim form and is likely to be from one centre in the county.

43. Sherd from the shoulder of a Yorkshire-type jug in a smooth, fine, sandy, light pink fabric, with diagonal applied body coloured strips with notched rouletting, and covered externally in a glossy light leaf-green glaze.

44. Bowl rim in a fine, sandy, smooth, dull red fabric with thick rich bright-orange internal glaze, and fire-blackened all over externally. The fabric and glaze of this vessel is distinct from contemporary Lincolnshire products and is likely to be of Dutch manufacture.

45. Two joining fragments forming the complete profile of a shallow, flat-bottomed bowl, in a very fine sandy bright brick-red fabric, smooth light-pink externally, with all over internal glossy dark orange glaze pitted in places, and speckled with purple iron spots. Again this vessel is unlike contemporary Lincolnshire fabrics and although less highly fired than usual types, is likely to be from a Dutch source.

46. Complete profile from a characteristic Dutch bowl with a deeply sagging base, in a hard-fired, fine sandy, reduced grey fabric with dull glossy red surfaces. All over internal glossy, deep chocolate-brown glaze, with external splashes; the vessel is heavily sooted having been burnt after being broken. The form is characteristic of a number of Dutch vessels; namely simple bowls as drawn, tripod bowls, handled skillets, and frying pans, but no attempt has been made with the present drawing to reconstruct it as the sherd does not possess characteristic features of these vessels.

47. Large shoulder sherd in a hard-fired, fine grained, dull-buff stoneware, covered all over internally with a glossy deep bronze-brown glaze, and externally in a uniform mottled brown-bronze glaze. Decoration of two horizontal rows of rectangular notched rouletting.

48. Small shoulder sherd in a very fine sandy off-white fabric, with smooth though pimply surfaces; thrown on a fast wheel with a very thin section. The source of this vessel is
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difficult; certainly it is not a Lincolnshire product and the only possible English source are amongst the northern Surrey kilns. The sherd is however far too fine for those kilns. A possible source is therefore to be suggested somewhere in northern France where similar fabrics are known.

49. Rim from a Seigburg jug in a very fine smooth buff fabric. It has a light bronze-brown tinge to the outside of the rim, which covers it internally.

50. Rim from a Beauvais jug in a grey fine-grained stoneware with shiny very dark bronze-brown glaze. The glaze has partially flaked off internally and nearly completed externally. This feature also contained a small sherd from a coarse shelly ware cooking pot in a soft lumpy porridge-like fabric.

F.35 see Fig. 6, no. 89 below

F.36 (not illustrated)

This feature is probably of 15th century date; hence the Pingsdorf type sherd*49 (no. 83) is residual. Other sherds in this group include a very fine smooth jug rim in a fine, bright pink smooth fabric with external thick, glossy, red-brown glaze; a local coarse sandy jug rim; and a base in a hard sandy grey reduced fabric.

F.41 see Fig. 6, no. 90 below

Phase 6 : mid 15th century

F.20 Fig. 4, nos. 51 56

51. Large fragment from a jug in hard-fired, slightly coarse sandy fabric, totally reduced to a dark grey, with dark salmon outer margin, and dull greyish-green outer surface which is patchily covered in a lustrous dull olive green glaze. The interior of the handle base has been pushed in to secure the junction and a piece of clay smoothed over.

52. Large body sherd from a jug of Langerwehe type in a hard-fired, dark grey, fine grained, vitrified earthenware with light purple inner surface. It is externally covered in a shiny matt dull purple glaze with darker vertical streaks. Two other similar sherds from an independent vessel.

53. Two joining rim fragments to take an internal lid seating, in a fine, sandy, powdery, bright brick red fabric, covered all over internally in a bright glossy orange-red glaze. The rim is from a vessel of Dutch origin; these rims are typical of the earlier Dutch pipkin form of vessel.

54. Rim from a Spanish lustre ware bowl in fine, sandy, pink-yellow fabric, with decayed decoration in a dull bronze covered in a cracked creamy glaze.

55. Large single sherd from the base of a (?) mortar in a fine, sandy, off-white fabric, with light pink laminated tinges, with all-over glossy, light green glaze with darker vertical mottled streaks; unglazed internally.

56. Three joining fragments, forming a large portion from the rim of a large three-handled vessel from south-western France, in a similar fabric to no. 24 above. The glaze covers the shoulders with spots on the rim, a light watery-green colour and the decoration of diagonal heavily knife incised broad self-coloured strips run down the body. For these vessels see the discussion by Mr. Barton.

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STEPHEN MOORHOUSE

Other material in the group includes two pieces of Stamford ware, one with external spots of creamy glaze while the other larger piece has a light blue-grey inner surface; also a large base, a wall sherd from a jug in similar fabric to no. 38; and a small handle fragment of typical white Seigburg with a bronze ash glaze.

Phase 3: early 18th century, containing much, earlier residual material

F.5 Fig. 5, nos. 57 - 76

57. Rim and base from a bowl in a soft, brick red, sandy fabric with patchy purple surfaces, and grey core, covered internally and over the rim with a shiny, dull khaki-green glaze, turning to a dull orange where the glaze terminates under the rim.

58. Rim in similar fabric colour and glaze to no. 57 but with a partially reduced core.

59. Rim in a hard-fired, coarse grained, sandy fabric with purple surfaces and a dull khaki-green internal glaze.

60. Rim in a fine, sandy, dull, buff low-fired fabric giving the pinky surface a soft texture; internal dull orange glaze with green tinge which has flaked off below the rim.

61. Rim with the same fabric as no. 39 but dark grey core and darker internal glaze.

62. Rim in same fabric colour and glaze as no. 57.

63. Base in fine sandy fabric with dark grey core, dull salmon-pink outer margin and surface, and internal dull olive-green glaze.

64. Unglazed rod handle with identical fabric and colourings as no. 39.

65. Strap handle in completely oxidised, low-fired, fine sandy, pink-salmon fabric with all-over sparse bright orange glaze.

66. Two non-joining sherds from the rim of a jar in a hard, light salmon-pink fabric with partial grey core and light purple surfaces covered all over internally, and sporadically externally, in a thick lustrous khaki-green glaze.

67. Large sherd with a single attached foot from a two handled tripod vessel similar to no. 23 in a soft, friable, bright salmon pink, sandy fabric with dark grey-brown surfaces, with sporadic splashes of shiny dark brown glaze. Likely to be Dutch but could equally be a local product; see no. 23.

68. Rim from a jar in a hard, friable, sandy, dull red fabric with external shiny olive-green glaze.

69. Jug rim with a handle scar in a hard fine sandy fabric, with blue-grey core, and dull pink margin and surfaces, with external splashes of shiny light to dark green glaze.

70. Jar rim in a hard, sandy, coarse-textured fabric with bright pink-red margin, and blue-grey core; darker inner surface with all-over external dark olive-green glaze.

71. Rim from a drip-tray in a hard-fired, totally reduced, grey, sandy fabric with internal heavily blistered and cracked deep olive green glaze; external indication of both a foot and handle in the positions as shown on the drawing.

72. Rim with attached handle in a hard-fired, friable, sandy fabric with blue-grey core to the rim, bright-red margins and purple tinged inner surface. The handle has a deep groove down the back slightly thumbed over at the edges, and the neck has deeply thumbed horizontal applied strip. The pot is covered externally in a thick rich dark olive-green glaze turning to deep orange where the glaze fades into the body.

73. Rim in a fine, smooth, sandy, light-red fabric with internal, shiny, deep olive-green glaze, with purple spots.

74. Rim in the same fabric as no. 69 with internal glaze only and specks on the exterior.

75. Base in the same fabric as no. 57 with internal glaze only; unglazed externally. The glaze and surfaces are slightly darker than no. 57.
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76. Two joining sherds from the rim of a vessel with a constricted neck in a hard, fine sandy fabric, with dark grey core, and dull red-brown outer margin and surface only; glazed internally and extending over the edges of the diametrically cut ‘back’, in a deep olive-green which has become blistered and blackened with heat. The inner lip of the rim has patches of a light mauve powdery substance adhering to the blistered surface. The purpose of the pot is far from clear. The general shape would suggest some form of bottle or urinal neck but the diametrically cut ‘back’ makes these suggestions unlikely, while the internal burning which has been incurred while the pot was in use, as there is no sign of burning on the fractures, makes these two identifications even less certain. Indeed the internal burning and mauve powdery substance suggest some form of vessel or holder for use with chemical apparatus but no other pot of this shape is known and its function in a chemical operation such as distilling is far from clear. Doubtless many more ceramic chemical vessels will eventually be recognised and until a more comprehensive repertoire has been gathered, the form and use of this pot must remain uncertain.

Miscellaneous Fig. 6, nos. 77 - 82

77. Bowl rim in very fine almost soapy, light creamy pink fabric, with light blue-grey core.
78. Three non-joining sherds from a jar in a hard pink-buff, fine, sandy fabric, with external light and dark leaf-green mottled glaze, with internal dull speckled yellow-ochre glaze.
79. Jug rim in very hard, purple-red, sandy fabric with grey core, and patchy orange-brown glaze with an overall dark orange sheen. The handle has two deep thumb impressions one on either side near the rim.
80. Jar rim in fine-grained, hard, totally reduced, dark-grey fabric with a purple surface when seen through the thick deep bronze-brown to deep olive-green glaze which totally covers both sides.
82. Lid rim in a fine sandy pink fabric, with darker inner surface, and covered externally in a deep brown to deep olive green glaze.

Miscellaneous imports Fig. 6, nos. 83 - 90

This group includes miscellaneous imported pieces mostly from residual contexts. Nos. 83 to 87 are all residual in their finds context; no. 83 coming from F.36 and nos. 84 to 87 all from F.5. The two cruets, no. 89 from F.35 and no. 90 from F.41, were single finds from their respective features. Both were found in stratified contexts from phase 7 dating to the mid 15th century, but were located too late to be included within the stratified groups.

84. Two sherds from the shoulder of the same bowl in fine smooth pink fabric, with internal decoration of brown (black) and cream (stippled), covered with a clear lead glaze giving the unshaded areas on the drawing a deep shiny orange colour and the surface a glossy finish; unglazed externally. F.5.
85. Handle from a skillet (?) in a fine, sandy, dull pink fabric with smooth surfaces; the upper central part of the handle is covered in a thick shiny orange glaze with a spot on the under-
side mixed with dark green; underside blackened towards the body of the vessel. This handle has all the features consistent with similar handles of Dutch origin, namey the fabric, smooth surfaces, pinched in flattened handle sides and characteristic bright orange glaze. F.5.

86. Sherd from a Raeren jug in a dark blue-grey stoneware with semi matt-brown internal glaze and covered externally with a dark shiny brown glaze. F.5.

87. Rim, neck and handle from a Frechen* jug in dark grey stoneware with internal light glossy brown sheen, and an external speckled brown glaze. F.5.

88. Upper part from a Siegburg beaker in a very smooth off-white fabric with partial bronze ash glaze. This characteristic form,* with tall flared neck, round globular body, ring handle and frilled foot-ring is not a particularly common find in this country in comparison to the more vertically sided jugs or tankards, few examples having yet been published. The context of the sherd is not known as it could not be located, but generally these vessels are attributed to the later 15th-early 16th century.

89. Two ceramic cruets with identical form and fabric, presumably intended as a pair.

90. They both came from phase 7 dating to the early mid 15th century, no. 89 from F.35 and no. 90 from F.41. The fabric has a very hard fine grained sandy body, possibly of stoneware consistency or a highly fired vitrified earthenware. Both sides are covered in a uniform deep matt turquoise-green glaze, more dense in the internal base angle where the glaze has gathered. It is unusual that two identical vessels of such unusual form, obviously from the same place of manufacture, should be found together, or at least within the same general occupation phase. The faceted form closely resembles the pewter cruets of the earlier middle ages;* no reconstruction of the vessels has been attempted for although the general metal cruets form can be suggested, the precise form of these ceramic counterparts is unknown, the present pair being the only ones so far identified in this distinct fabric and glaze. It was a common practice in pre-Reformation times for every church to have a pair of cruets for use at the altar, one each for wine and water.* Their place of manufacture is far from clear. Certainly an English origin can be ruled out and they are unlike any European import so far identified in this country. The combination of the fabric and glaze suggests a southern European source and more particularly in the central or western Mediterranean. However, recent work on so called 'green-glazed stonewares' has shown that the characteristic Siegburg types were imported into Holland and then re-fired with the addition of a copper glaze. This suggestion could be applied to the present pieces; without the glaze, the fabric would be virtually indistinguishable from the very fine sandy Siegburg pieces.

SMALL FINDS

The technical comments are by Mr. Leo Bick of the Ancient Monuments Laboratory, London, preceded by (L.B.), unless otherwise stated.

IRON Fig. 7, nos. 1-2

1. Mr. Ian H. Goodall of the R.C.H.M., York has contributed a note on the barrel padlock.

"Incomplete iron barrel padlock and bolt assembled by brazing with copper alloy (? spelter). The free arm of the U-shaped bolt is broken, but the spring arm comprises a central spine to which four leaf-springs and a rod are attached. Two of the springs are formed from a single piece of iron bent round and held onto the base of the spine; the other two individual springs are attached to this. The cylindrical case is decorated and strengthened by a series of longitudinal and transverse straps, and down one side
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there is strapped the near-complete fin to which was attached the tapering tube in which the free arm of the bolt was located during use. A T-shaped key slot runs along the underside of the case. Both end-plates are complete: one is solid and the other perforated to allow the insertion of the bolt's springs and rod. The rod served as an additional barrier which had to be passed by the bit of the key. The barrel padlock with a side fin holding a tube is perhaps the most common of the four main types of medieval barrel padlock known in the British Isles. Early post-Conquest barrel padlocks generally have either plain or ribbed cases. A barrel padlock with a plain case, side fin and T-shaped key slot is known from Rayleigh Castle, Essex, occupied c. 1070 - 1350, and one with a ribbed case from the East Suburb of Old Sarum, Wiltshire. Later barrel padlocks of this type often have their cases decorated and strengthened by a series of transverse or longitudinal straps. An elaborate padlock is known from a late thirteenth century, early fourteenth century context at Staple Gardens, Winchester, and a similar one, with its bolt, was found in a thirteenth century context at King's Lynn, Norfolk.

(L.B.) Here, as often elsewhere, the brazing has been effected so as to leave - 'with careless care' - a coating of it wiped all over the surface. This is both decorative (looks like a plating) and protective, and has the additional virtue of fixing the salient features for the present study. The object has corroded completely. All the spring leaves and the rod have been hollowed out, yet the casing, sandwiched between brazing films, has remained virtually unchanged in shape - although neither iron nor copper alloy are now metallic. The copper-base residues outline the constructional details very clearly in the X-radiograph (Pl. 1), from which the object has been drawn. Intimate association with mortar residue in the corrosion products suggests burial with building rubble, or even in setting mortar. F.21 mid to late 15th century.

2. Iron rowel spur, the sides deepened at the root of the neck and curving down under the ankle bones. The raised, flat moulding on top of the neck may indicate a lost crest; the rowel is missing. F.20 mid 15th century.

3. These fragments of armour were submitted to Mr. C. Blair, Department of Metalwork, Victoria and Albert Museum, who has provided the following note: "Seven independent pieces, of which four are illustrated, of plate for a type of armour known as brigandine, which consisted of small iron plates, often tinned, overlapping and riveted to the interior of a canvas doublet. The heads of the rivets were often ornamented and gilt, and the doublet itself was frequently covered with velvet. Examples of brigandine with similar plates occur inter alia in the Tower of London Armoury, (see pl. 2 for the pieces in situ on the doublet), the British Museum and at Warwick Castle. The most famous example is probably the one in the Royal Armoury, Madrid (no. C11) which belonged to Emperor Maximilian I and is signed by the armourer Bernadino Cantoni of Milan. Somewhat similar decorative heads occur on some of the pieces of Italian armour of brigandine type found at Chalcis in Euboea and now in the Metropolitan Museum, New York and it seems likely therefore that the Boston pieces are Italian also. The dating of these particular pieces is difficult; stylistically a date in the late 15th-early 16th century would be acceptable. It is therefore extremely useful to have them associated with a context dating to around the middle years of the 15th century." F.20 mid 15th century.

The fragments were X-radiographed and microscopically examined at the Ancient Monuments Laboratory by G. C. Morgan and L. Biek, and selected analyses were carried out in part with the electron microprobe at the Royal Armaments Research and Development
Establishment, Fort Halstead, Kent, by courtesy of Mr. W. J. Stanley. The results of all these investigations may be briefly summarised as follows: There is a wealth of material information on these fragments. What seems more significant, archaeologically, is mentioned individually; the rest is here merely listed without comment. In view of its importance and rarity, this group is the subject of a separate investigation which will be reported elsewhere.  

No tin residues could be detected analytically or visually in any of the areas that were accessible to such examination. The X-radiographic evidence, however, seems to indicate that there may well be residues of thinning lining the rivet holes, and at present completely obscured by corrosion products. Similarly, although no gold was detected, there is an indication on the X-radiograph, in some places, that tiny traces of gold may remain on some of the decorated heads of the copper alloy rivets. Most of these rivets are now missing, and in some of the empty holes traces of fibrous residue remain. Although these appear thread-like at first sight, they also occur in places away from holes but always on the outside; no weave or other patterns can be confidently indentified, but in the circumstances it is probable, nevertheless, that this material represents the coarser ‘canvas’ type backing which was riveted on to the plates and held them, itself being covered by a more refined material such as velvet. The fibrous residues actually present occur in various states, from the ‘natural’ (evidently protected by the presence of copper) to the ‘pseudomorphs’ in copper or iron salts. In one place, at least, the coarseness and colour of the minute fragments suggests wool rather than a cellulosic fibre, though in another the reverse is true.

Various aspects of the micro-environment are reflected in the presence of small vegetable debris including wood and ‘grass’-like material as well as seeds, several examples of varied microfauna, specific corrosion products of both iron and copper indicating contact with organic material, and in places (rather surprisingly) copious deposits of small fragments of coal.

COPPER ALLOY Fig. 7, nos. 3 - 8

5. Complete bell, contains badly corroded remains of iron clapper; the suspension loop is broken.45 (L.B.) Traces of solder remain round the middle. F.20 mid 15th century.
6. Complete buckle with moulded bars; the pin is missing. (L.B.) Seemingly in good condition but badly pitted, and broken in places (? aggressive fen mud). A near identical buckle can be seen from London.46 F. 20 mid 15th century.
8. Broken terminal from a strap end. Originally the end would have been semi-circular with a rivet hole at its centre. F.20 mid 15th century.

LEAD Fig. 7, no. 9

9. Complete cast plumb-bob, or net weight, of octagonal section with a domed top. A hole 4.5 mm dia. has a cast recess under the base. The object weighs 155.3 g (5.48 oz.). From F.7, general phase 3 level, the latest material from which is early 18th century; it does, however, contain a quantity of re-deposited earlier material.

WOOD Fig. 17, nos. 10 - 11

10. Short, but complete, ‘awl’. F.22 mid to late 14th century.
11. Long slender spike of oval section with both ends roughly pointed. F.22 mid to late 14th century.
(L.B.) The condition of these two objects is quite extraordinary in view of their unrestricted drying out from waterlogged preservation in sandy silt, since there does not
appears to have been any of the usual warping. This may be due to their thinness; they have been identified by Dr. D. F. Cutler, Royal Botanic Gardens, Kew, as made of the wood of Yew (Taxus baccata L.). Microscopic vivianite flecking was seen on no. 11.

**Bone**  Fig. 7, nos. 12 - 15

12. The right radius of a goose (Anser sp.). The working end has been cut obliquely and is stained black. F.26 late 13th century. Similar pieces are known from Coventry and Norwich also made from the same goose bone. Their appearance suggests they are pens, but analysis of the residues on examples from Coventry and Norwich have found no trace of their pointed ends being used with ink in antiquity. A number of possible uses were suggested by Biek from the Coventry and Norwich examples, but further work on the Boston piece has suggested a number of other possibilities.

The following note on the possible uses of this piece has been contributed by Mr. W. J. R. Howell, H.M.S.O. Laboratory:

"The black staining here appears to have penetrated into the body of the 'pen' far more than in the other examples (i.e. from Coventry and Norwich) and there is practically no incrustation inside the bone. Both the outside and the inside of the 'pen' give strong reactions for iron but there are no traces of added dyestuff. These stains might be due to use in very much older ink.

Personally I am very doubtful if these goose-leg 'pens' were ever used or intended for normal writing purposes. There is a complete lack of flexibility in them and if charged with sufficient ink to give other than a few strokes, serious 'blobbing' occurs. Other possible uses which come to mind are:

a. a child's toy;
b. a primitive stylus, possibly for children to use on soft materials such as moist clay;
c. a quill pen 'economiser' to insert in the broken end of a quill to lengthen it;
d. a primitive pipette for charging quill ends;
e. a somewhat crude device for pinning rolled up or bunned hair in position.

M. L. C. Hector of the Public Records Office made some further comments:

"I have been able to find no parallels but feel that c. above is a most attractive suggestion. Quills would develop a weak hinge at the bending point (rather than snap off), and the bone would serve as an 'internal splint'. This would account for its crude pointing and the creeping of ink along it."

13. Complete knife handle 7 cm. long with plain bone side plates riveted in three places on either side of the metal tang. F.21 late 14th - early 15th century. Knives with riveted bone side plates are now well known in medieval contexts. (L.B.) The copper from the rivets has stained the bone green in those areas but there is also evidence of additional copper alloy that it is impossible to interpret with certainty, without destructive analysis. These residues could be due to ? spelter encasing the iron tang which would thus have been held to the scales by brazing before being riveted. (See no. 1 above, and cf. Post-Med. Archaeol. 6 (1972), p. 92, Fig. 41, No. 24.)


15. Handle of circular section, empty; tapering body, wider end moulded with recessed
STONE Fig. 7, nos. 16 - 17

Only two hones were recovered; both are illustrated.

16. Tapering hone of square section and rounded narrow end; the broad end is broken. Dr. F. W. Anderson, Institute of Geological Sciences, confirms that this is a medium grained sandstone and suggests it is probably from the Drift.

17. Long thin whetstone of mica-schist broken at both ends and with dished rectangular profile. These hones have recently been studied by E. S. Ellis.¹⁶

LEATHER Fig 8, nos. 1 - 3

A number of miscellaneous leather pieces are recorded as coming from pre-Dissolution deposits, particularly from the Humic deposits of phase 11. These mainly include leather off-cuts and small insignificant pieces but a number of soles and heels from shoes are mentioned. The surviving pieces are illustrated here.

1. Complete leather sheath from a dagger or possibly a small sword. Examples of similar sheaths are in the British Museum and the Herbert Museum and Art Gallery, Coventry;¹⁷ these are however thought to be late medieval in date. The present example was securely stratified below the present structure of the Refectory. F.26 late 13th century.

2. The leather shoe was submitted to Mr. J. H. Thornton, Head of the Department of Boot and Shoe Manufacture, Northampton College of Technology:

“This left turnshoe comprises a single sole and upper complete, except for the inside quarter.

**Upper.** This is of typical ‘court shoe’ type with vamps and outside quarter in one piece and the inside quarter, now missing, joined at the front and back by a ‘butted’ seam of 3.0 mm stitches. A row of stitch holes round the top of the quarter c. 5.0 mm apart and 4.0 mm from the edge, mark where a ‘top band’ may have been attached.

**Sole.** This is the usual turnshoe type with edge/flesh stitch holes 7.0 mm apart. It shows the normal wearing away at the back of the heel seat (more on the outside edge) and the inside toe edge.

The shoe is made by the normal turnshoe method. The butted seams of the two upper sections, one now missing, are typical shoemaking ones; they do not show on the outside. A butted seam at the extreme back is unusual; most shoes had the upper passing round the back in one piece but had butted side seams. Back seams became common after c.1600. The present shoe was securely sealed by the existing structure, and is therefore of late 13th century date. I was interested to see this; I don’t dispute it but it gives me a new early date. I haven’t yet noted any special features of these pointed turnshoes which might give me more than very broad dates. The form of this shoe can be compared with a group from Lich Street, Worcester,¹⁸ where the type was dated to the mid 14th century. F. 26 late 13th century.

NUMISMATICA by S. E. Rigold (Fig. 8, no. 4)

**F.26** Pewter token dia. 16 mm, late 13th century. **Obs.** Ape in hood, seated, 1./reversed sixfoil compass design, cross hatched. This is an unequivocal example of the series found in London from the City Ditch¹⁹ and from Winetavern Street, Dublin,²⁰ the latter with a slightly variant design. See fig. 8, no. 4.
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F.25 English 'sterling series' jetton, dia. 21 mm. Obv. indistinct, perhaps 'sterling' king's head, border of I's and pellets or rosettes/rev. cross moline, single pellets in angles, border of pellets. The rev. border and the cross moline do not occur until the jettons alluded to penceys of Fox group XI, or X at the earliest, down to group XV, i.e. 1310's and 1320's. 85

F.20 Similar to that from F.25 above but only 18 mm. dia., Obv. likewise indistinct, rev. apparently as above; similar date. The context of the find spot, dating to the mid 15th century makes this coin a residual piece.

F.18 Late Nuremberg jetton, dia. 22 mm. 'Normal' (Reichsaltfel, etc.) types, Hans Krauwinkel, Gotes Segen macht reich. c. 1600, one of the latest, and commonest. Nuremberg pieces usually found in England.

GLASS by R. J. Charleston, Keeper, Department of Ceramics, Victoria and Albert Museum, London. (Fig. 9, nos 1 - 6).

F.37 late 13th century.

1. Fragmentary bowl of virtually colourless glass with a faint tinge of green, having decoration in the form of self-coloured and blue threading and applied blobs (fig. 9, No.1 & pl. 3). The applied foot-rim has been tooled into a series of notches to give a cylindrical toothed ring overlying the drawn-out radiating threads of blue glass which decorate the base of the bowl. These threads appear to have been applied below the lowest row of colourless blobs and then pulled out towards the centre of the base, now missing.

DISCUSSION

This bowl belongs to a lengthening series of almost colourless glasses with decoration in the form of blue threading and prunings, discovered in Italy, Central Europe, England and elsewhere, with a general chronological horizon of the 12th - 14th centuries. They appear to have their ultimate origin in the Greek glasshouses of the Byzantine Empire, of which Corinth is the known example and the only hitherto excavated. 86 Glasses with an obvious affinity to those made in Corinth, but of a slightly later date, have been found on a number of sites in southern Italy, 79 and complementary finds have been made on the territory of modern Yugoslavia. 71 These in turn are probably to be related to the glasses of colourless metal decorated with blue threading and prunings, but of a differing range of forms, found in Czechoslovakia. 72

Probably the closest parallel to the Boston bowl in shape is a bowl of almost colourless glass found at Novo Brdo, in Serbia (pl. 4), and dated by coins to the second half of the 14th or the early 15th century. 73 This piece, however, in place of the inturned lip of the Boston bowl has a slightly outward turning rim, below which is laid a thick horizontal thread of dark blue glass. 74 Below this a series of twelve raised self-coloured ribs run down vertically to the notched foot, which is less regularly and evenly worked than that of the Boston bowl.

The neatly notched foot of the Boston bowl finds a number of parallels in nearly colourless glasses with coloured thread-decoration, often blue, found in a variety of places. A series of fragmentary bowls with this type of foot, found at Southampton in a context suggesting a date in the first half of the 14th century, 75 is decorated with a dark manganese-brown threading, which corresponds in character to the dark blue threading found on bowls of identical form excavated at Faenza in company with 14th century pottery and Mantua-coined money of
Lodovico Gonzaga (1369-82). The fragments of a bowl or bowls of the same type have recently been excavated at Nottingham in a context suggesting a date in the first half of the 14th century. They show the same type of angular threading and the neat notched foot-rim. Analogous notching combined with blue threading, although in this instance round the base of the bowls of stemmed glasses, is found on two pieces in the Guildhall Museum, London.

A date for such glasses not later than the 14th century seems fully justifiable on the evidence already adduced. But where were they made? The glass found at Southampton was in all probability imported from Italy (possibly by way of the Low Countries), since there is ample documentary evidence, albeit of a somewhat later date, to support the assumption.

We do not, however, know from what Italian centre or centres these glasses came. Although some of the ships bringing glass were Venetian, and may therefore reasonably be assumed to be carrying glasses of their own much-protected home-industry, some may have come from other Italian ports. The earliest reference to Italian vessels vending glass in English ports dates from 1399 and admittedly refers to two Venetian galleys. Venice, however, was at this period by no means the only centre in Italy where glass was made. Mention is made as early as 1295 of furnaces at Treviso, Vicenza, Padua, Mantua, Ravenna, Ancona, Bologna and Ferrara. Ferrara is mentioned again in 1310, and Padua in 1409, in which year a long-lived glasshouse was also started in Verona. In 1402 a glassmaker of Pavia was allowed to take pebbles for glass-making from the Ticino river, the normal source of silicate at a later date for the making of colourless glass at Venice. In 1454 permission was granted for the starting of a glasshouse at Como, and in 1455 efforts were made to set up a glasshouse in the Venetian style at Milan. All these were in northern Italy, and those within the Venetian sphere of political influence were severely handicapped by the Republic's inexorable insistence on the priority of the industry at Murano. Two further centres, however, were probably of greater importance. These were Florence, where there was a glass-industry by at latest the second half of the 13th century, and L'Altare, near Genoa, where a glass-maker is mentioned as early as 1282. The furthest south of the centres listed are Florence and Ravenna, and these are still to a far cry from the regions of southern Italy where it has been surmised that the almost colourless glasses with blue thread - or prism - decoration, of the 12th-14th century, were made. It should be stressed, however, that no glass-making centres in this area seem yet to have been identified.

It would be taking the discussion too far afield to consider at length here the question of the evolution of colourless glass in Italy, and the apparent anomaly that this appears to have occurred in Venice only during the first half of the 15th century. Suffice it to say here that the Boston fragment is almost certainly of Italian, perhaps south Italian, origin, and of a date not much later than 1400 and possibly considerably earlier.

After the preceding remarks were written it was brought to the writer's notice not only that the Boston bowl (fig. 9, no. 1) came from a context, F.37, suggesting a late 13th century date, but also that two other glass fragments had derived from the same find (fig. 9, nos. 2 and 5). With the exception of nos. 3 and 6 all the illustrated glass falls within the same general category as the bowl (no. 1), having decoration of blue threading, and the same remarks apply to them as to the bowl, mutatis mutandis.

The following observations, however, may be made on individual fragments. Only drawings and descriptions of nos. 2 and 3 were available to the writer.

4. Too small to permit an identification of the shape of the vessel. F.38 mid to late 14th century.
5. Not available for inspection. F.37 late 13th century. Beakers of this general form have
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been found in south Italy, but usually decorated with a horizontal thread below the lip, and prunts on the body where this has been preserved. A beaker of similar form, but of pale-blue glass, found at Corinth, was decorated with vertical mould-blown ribbing and a dark-blue thread round the rim.


An exceptional piece from the site deserves special comment:

3. Curved fragment of virtually colourless glass, painted in purplish-brown enamel with two parallel lines presumably forming a border, and an incomplete (?) trefoil. On the ground between are distinct traces of gilding. The parallel lines are slightly curved and would have formed part of a circle about six inches in diameter. They are painted at a point where the wall of the glass appears to curve upwards from a relatively flat area, and if indeed they form part of a border, it seems likely that they came from a flat dish or shallow bowl of a diameter somewhat in excess of six inches. F. 38 mid to late 14th century.

DISCUSSION

It would be a natural assumption that an enameled glass of mid- or late-14th century date found in northern Europe would be of Near Eastern, probably Syrian, origin. The Boston fragment, however, shows two features which make this attribution unlikely. In the first place, the glass itself is a thin colourless metal closely analogous to that of the blue-threaded glasses discussed above and differing from the normally yellowish or honey-coloured Syrian glass: in the second place, the enamel pigment is of a purplish-brown colour and not the rusty iron-red habitually employed for linear painting in the enamelled and gilt glasses of the Near East. As a subsidiary argument, it is worth noting that the apparently open shape of the vessel represented by this fragment is not one familiar in the repertory of Near Eastern shapes, let alone among those which were traded or otherwise brought to Europe, with two possible exceptions in dishes or bowls usually affiliated to the glasses of the "Syro-Frankish" group, which will be discussed below.

A second tradition of gilding and enamelling on glass, at home in the Byzantine Empire, and perhaps centred in Constantinople itself, seems ruled out as the possible source of this fragment, on two grounds. First, this school of enamelling appears to belong essentially to the 11th and 12th centuries; secondly, the material on which the enamelling of this class was executed consisted of dark-blue, dark-purple and opaque-white but not of colourless, glass.

A third family of enamelled glasses is constituted by the so-called "Syro-Frankish" group, supposedly produced in the Near East for western customers, or by European artists working in the European possessions in Syria, hypotheses which are not mutually exclusive. Almost all the glasses of this group have been found in northern or eastern Europe, and only three small fragments in the Near East, a circumstance, however, which is not incompatible with the theory of origin already mentioned. Almost all the glasses of this group (mainly beakers), however, are unglazed, with the exception of three pieces which are in other respects also divergent. These include the famous "Hope" beaker at the British Museum, and two dishes or bowls in Basel and London respectively, enamelled on both sides of the glass (a characteristic of the "Syro-Frankish" group) but intended to be viewed from above. The glass of one of these bowls is said to be "pale-green" and perhaps in this respect accords with the "greenish" colour of the "Hope" beaker, which is also like the bowls in one or two technical features. The Boston fragment, however, is of markedly colour-free glass, and differs from the two bowls cited in being decorated on the inner surface only, and then, apart from the traces
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of gold, exclusively in a purple-brown enamel which contrasts markedly with the polychrome of the London and Basel bowls. In short, this fragment seems to fit convincingly into none of the categories of enamelled glass which are known to us from this early period.

A Syrian origin has been advocated for the "Syro-Frankish" group by the leading authority on Islamic glass-making, but prior to his writings a Venetian origin was more usually assumed for them, and it is clearly impossible to distinguish between a glass painted in Syria by a European craftsman using a basically Syrian technique, and a glass painted by a European craftsman bringing that technique with him from the Near East towards the end of the European dominion there (1291 A.D.). It has been held as a matter or dogma that Venetian enamelling on glass owed nothing directly to the medieval practice of the art in the Near East, but recent documentary discoveries have at least made it certain that painting on vessel-glass was practised in Venice in the last decades of the 13th and the early decades of the 14th century. This seems greatly to strengthen the likelihood that the practice of glass-enamelling in Venice was continuous from then until its well-recognised florescence in the middle of the 15th century. The Boston fragment seems far more likely to be the product of this industry than to be an oriental piece, but it should be borne in mind that what was happening in Venice might also have been repeated in other less well-studied Italian centres.

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Notes


P.R.O., Minister's Accounts 30 - 31 Hen. VIII no. 110 and *ibid.*, 31 - 32 Hen. VIII no. 105, quoted in Palmer op. cit. in note 2 above p. 91.

P. Thompson *The History and Antiquities of Boston and the Hundred of Skirbeck in the County of Lincoln* (Boston, 1856), 232 n. 2.

*ibid.*

Thompson op. cit. in note 4 above p. 109 and Palmer op. cit. in note 2 above p. 92.

Prior to 1869, the surviving structure was surveyed by the Ancient Monuments, Department of the Environment. This detailed survey is deposited in the Department Plan Room, Fortress House, Savile Row, London, drawing no. 644/798.

At the Dissolution the Blackfriars were described as one of four 'very pore hovseys' of Friars in Boston; British Museum, Cotton MS. Cleopatra E iv, fol. 212 quoted by Palmer op. cit. in note 2 above p. 21.

See p. 29 below.

For the discussion of the vessels with full references, see J. G. Hurst 'The Pottery' in *L. Koen 'Excavations at Old Wardour Castle, Wiltshire' Wilt's Arch. Mag.,* LXI (1967), 74.

Dr. M. G. Jarrett initially demonstrated the enormous early 16th century trading connections between north-eastern English and northern European ports; Dr. M. Jarrett 'Medieval and other pottery from Finchale Priory, County Durham' *Arch.Proc.* 4th ser., XXXIX (1961), 265. These mugs are likely to have been shipped up the Rhine and distributed through coastal ports. The fact that large quantities are recorded as coming from Flemish based ships is explained by the ships calling in at a number of ports along their route, trading as they went. The sudden occurrence of these variously described mugs is conveniently shown in the published Southampton port books where for instance on 18 June, 1481 a ship docked containing in its cargo 'IM beer cruases ... £2.10.0'. *The Port Books or Local Customs Accounts of Southampton for the Reign of Edward IV: 1477 - 1481*, vol. 2 ed. D. B. Quinn and A. A. Ruddock (Southampton Rec. Soc. Pub., 1938 vol. 38), 164; see also pp. 146, 152 and 163. The wealth of evidence available in the long series of published Southampton port and brokerage books, (in the Pub. *Southampton Rec. Soc.*), particularly those for the 15th century, makes it possible to trace the early medieval evidence for imports of European ceramics and other fine ware vessels, complementing the much earlier archaeological evidence now accumulating, than that suggested by art historians.

The mugs occur sporadically in later 16th and 17th century deposits; from *The More Herts.* in a context of 1600 - 1650, M. Biddle, L. Barfield and A. Millard 'Excavation of the Manor of the More, Rickmansworth' *Arch. Journ.,* CXVI (1959), 172, fig. 14, nos. 11 and 18 and from an early 17th century deposit at Sandwich, Kent, material unpublished.

Kilns have been excavated by Mrs. E. Rudkin and Miss H. Healey; *Med. Arch.,* III (1959), 325; *ibid.* IV (1960), 163; *ibid.* VI - VII (1962 - 3), 348; *ibid.* VIII (1964), 286; *ibid.* IX (1965), 217 and *ibid.* X (1966), 217; see also *East Midland Archaeol. Bulletin,* no. 9 (1968), pp. 31 - 34 and figs. 5 and 6.

These ware are discussed by Glynn Coppock 'Excavation of a Roman and Medieval site within the lower Colonia, Lincoln', *Lincs. Hist. and Arch.,* 7 (1972) forthcoming.

An extensive kiln site producing a number of distinct forms and fabrics. The material from the site is unpublished but see a preliminary note on the fabric types by Miss H. Healey in *Lincs. Hist. and Arch.,* no. 4 (1969), 108 - 109.

A number of kiln sites are known but none yet excavated; see *Med. Arch.,* XI (1967), 316, *ibid.* XII (1968), 208 and *Lincs. Hist. and Arch.,* I (1966), 42 fig. 6.


Dennis C. Mynard 'Excavations at Somerby, Lincs., 1957' *Lincs. Hist. and Arch.,* no. 4 (1969), fig. 4 and fig. 7, nos. 62 - 64, from gully 6; the significance of this group and a re-appraisal of its dating is discussed in *Proc. Camb. Antiq. Soc.,* LXIII (1971), 50 n. 6.


These kilns have a wide distribution throughout East Anglia and the home counties and their distinctive jug products travel much further afield. The type was initially discussed by J. G. Hurst before their
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A repertoire of Dutch coarseware types found in this country has yet to be published. The main types can be seen in J. G. N. Renard 'Aarewerekwendensten van het klooster Mariendael' Berichten van de Rijksdienst voor het Oudheidkundig Bodemonderzoek, IX (1959), 199-224; figs. 1-11. The main types found in this country and their dating are to be briefly discussed in Stephen Moorhouse 'A late medieval domestic rubbish deposit from Wisbech Castle moat, Cambs.' Proc. Camb. Antiqu. Soc., LXIV (1973), forthcoming.

Aardenburg types are illustrated and discussed in J. A. Trimpel Burger 'Ceramiche uit de bietij van Aardenburg', Berichten van de Rijksdienst voor het Oudheidkundig Bodemonderzoek, XII - XIII (1962 - 3), 495 - 548; the type is also discussed in relation to its distribution by Dunning op. cit. in note 20 above p. 47 - 49.

Dutch jugs are discussed by Dr. G. C. Dunning op. cit. in note 20 above p. 49 - 51 and examples illustrated, p. 30, fig. 28. Swedish jugs of this type are illustrated in E. M. Jope "Excavations in the City of Norwich", 1948*, Norfolk Archaeology, 30, (1952), p. 309 - 312 with references, and p. 315 no. 13.


G. C. Dunning 'The Pitcher imported from Saintonge found in Lich Street, Worcester', Trans. Worcs. Arch. Soc., 3rd ser., I (1966 - 7), 45 - 7 and fig. 1. For a similar vessel from York with applied thumb strips, see K. J. Barton 'The French Jugs' in Stead op. cit. in note 21 above p. 160 and fig. 8.


G. C. Dunning 'French Jug' in I. A. Richmond and Graham Webster 'Excavations in Goss Street, Chester, 1948 - 9' Chester and North Wales Archit., Archaeol. and Hist. Soc., 38 (1951), 32 and 31 fig. 13, no. 3.

Dunning op. cit. in note 20 above p. 46, fig. 23 no. 1 where Saintonge products are also discussed ibid., p. 45 - 47 see also Charles F. Cooke 'Upon some relics discovered near the site of the ancient castle of Southampton', Proc. Hants. Field Club V (1904 - 6), 197.


G. C. Dunning 'Pottery and other Finds' in M. M. Rix and G. C. Dunning 'Excavations of a Medieval Garderobe in Snargate Street, Dover in 1945' Archaeol. Cantiana LXIX (1955), 139, fig. 3 nos. 1 - 3.

Barton op. cit. in note 34 above, p. 208, fig. 3 nos. 4 or 5.
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32 ibid., no. 7.

33 For the initial study of these vessels see G. C. Dunning 'Inventory of Medieval Polychrome Jugs found in England and Scotland' in Cyril Fox and C. A. Rayleigh Radford 'Kidwelly Castle Carmarthenshire: including a Survey of Polychrome Pottery found elsewhere in Britain' Archaeologia LXXXIII (1933), 112-118 and 124-134. This closely teracotta dating evidence is further corroborated in G. C. Dunning 'A Group of English and Imported Medieval Pottery from Llanes Abbey, Kent; and the trade in early Hispano-Moresque Pottery in England' Antiq. Journ., XI (1961), 4-5 and G. C. Dunning 'Polychrome Ware' in P. A. Rahz Excavations at King John's Hunting Lodge, Writtle, Essex (Soc. Medieval Arch. Monograph Ser. no. 3, 1969), 107-109 and fig. 58; shields on polychrome jugs are discussed in this latter paper, p. 107-109.

34 The development and date range of these vessels is to be discussed in J. G. Hurst 'Sixteenth and Seventeenth-century imported pottery from the Saintonge' in Evison and Hurst op. cit. in note 28 above, forthcoming.

35 The ceramic evidence for sea-borne trade is given in Dunning op. cit. in note 20 above, p. 51-54 with maps and references.

36 For the initial discussion of this ware see G. C. Dunning, J. G. Hurst, J. N. L. Myres and F. Tischler 'The St Andrews-Sanctuary Ware: a Syncretic Pottery of the Saxon and Saxon-Sasames' Med. Arch. III (1959), 72.


39 Barton op. cit. in note 34 above, p. 213, fig. 5.


42 Vessels from this group of factories are discussed in J. G. Hurst 'Two Frechen Jugs from the Tudor Cellar' in Barry Cunliffe Winchester Excavations: 1949-1960, vol. I (Winchester 1964), 142-143.

43 For the best independent handle, see Michael G. Jarrett and B. J. N. Edwards, 'Medieval Pottery in the Possession of the Society of Antiquaries of Newcastle upon Tyne' Arch. Aeliana 4th ser. XI (1963), 97, nos. 53 and 54.

44 See the ornate pewter examples from Ludlow Castle and Woolley Castle, dating to the earlier 14th century, Adrian Oswald 'Interim Report on Excavations at Woolley Castle, 1955-60' Trans. and Proc. Birmingham Arch. Soc., 78 (1960), 70-71 and pls. 8-10.

45 Lewis op. cit. in note 43 above p. 149.

46 B. Francis Rayleigh Castle: New Facts in its History and Recent Explorations on its Site Trans. Essex Arch. Soc., n.s. XII (1913), 165-167 fig. 2b; L. Helliwell and D. G. Macleod Rayleigh Mount (1965).

47 Unpublished. Salisbury and South Wiltshire Museum, acc. no. 8/32.

48 Cunliffe op. cit. in note 47 above, p. 189, fig. 66 no. 8.

49 Excavated by Mrs. Helen Clarke.

50 See comments on the Anglo-Danish box paddock from Hunig, York, Kathleen M. Richardson, 'Excavations in Hunig, York' Arch. Journ., CXVI (1959), 81 and 83; and unpublished examples from the late Group Capt. G. M. Knocker's excavations at Thetford, A.M. no. 2891 and one from Harwich, by courtesy of P. V. Aldyman, A.M. no. 700147.

51 The various functions of these bells has been discussed by the writer, Stephen Moorhouse 'Finds From Basing House, Hampshire (c. 1540-1645): Part Two' Post. Med. Arch., V (1971), 59 with references.

52 London Museum Medieval Catalogue (H.M.S.O. reprint 1967), pl. LXXIX no. 5 and p. 278.

53 Hurst (1963) op. cit. in note 42 above, p. 172-174 and p. 168, fig. 14, nos. 14-17.

54 ibid., p. 172-174.

55 cf. for example a decorated handle from Seacourt D.M.V. in a pre-1400 context, Biddle op. cit. in note 27 above p. 173, fig. 29, no. 4 a and b p. 172-4 and an example from Rievaulx Abbey, Yorks., G. C. Dunning 'Heraldic and Decorated Metalwork and other Finds from Rievaulx Abbey, Yorkshire' Antiq. Journ., XLV pt. 1 (1965), 59, fig. 6 and p. 58-60.
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An example in the Guildhall Museum, London, there dated to the 13th century, see L.M.M.C., op. cit. in note 57 above, pl. XLIV no. 2.


See M. Dollery and W. E. Seaby 'A find of 13th century pewter tokens from the National Museum excavations at Winetavern Street, Dublin, Spiimis Numismatic Circular (Dec. 1972), 446 - 448 and Breandan O'Riordain, Viking-Medieval Dublin in Ireland of the Welcomes 20 no. 6 (March - April 1972), colour front piece and p. 21.


D. B. Harden, 'Some Glass Fragments, mainly of the 13th - 14th Century A.D., from Northern Apulia', Journal of Glass Studies, VIII (1966), pp. 70 - 79. Of relevance here are a set of beaker fragments from Petruila (i.e. pp. 73 - 4, figs. 5 - 7), showing self-coloured prunts and the notched footrim on a 'pale, olive-green' glass; a fragment of a prunted beaker from Salpi (ibid., no. 11 (fig. 15) showing remnants of a row of colourless sprays on a colourless body.

e.g. a beaker of 'Rüselebecher' type, decorated with blue threading and blobs bro, found in a well at Pill- sean - see D. Hejdo{i} and B. Nechovi, Studia o Sredovkem Skle v Cechii (Soubor z Plzne, Solni U1.) Panaisky archeological, LVIII (1967), pp. 448 - 9, no. 39, Pl. 16, pp. 494 - 5: the same may more conveniently be studied in Dagmar Hejdo{i}, Glass from a medieval well in Plzen, Western Bohemia', Studies in Glass History and Design, London (1969), pp. 46 - 7, fig. 4 and D. Hejdo{i} and Borivoj Nechovi, 'Late 14th- to mid 15th-century Medieval Glass from a Well in Plzen, Western Bohemia, Journal of Glass Studies, XII (1970), pp. 86, 94 - 5, fig. 7. The find in which this glass was preserved was dated by ceramic evidence to the end of the 14th or first half of the 15th century. Comparable pieces have been found in Bohemia at Hradec Krlove, Kutna Hora-Hridek and Prague-Brevnov (see Hejdo{i} and Nechovi, op. cit. in note 72 above, p. 95). The type also occurs in Germany and Poland (although the possibility of importation from Bohemia should not be ruled out) - see F. Rademacher, Die Deutschen Glaser des Mittelalters, Berlin (1933), pp. 99, 103, 146, Pl. 30, d (a beaker from Rehns in Mecklenburg, found in an altar sealed in 1456); W. Neugebauer, 'Mittelalterliche und jungere Glasfunde bei den Ausgrabungen in der Hauenseit Lubeck', Paper 235 read to the VIIIth I.C.G. conference in Brussels (1965), fig. 15, dated by ceramic evidence to the middle of the 15th century. A similar beaker excavated in Poland was illustrated in a paper read to the Prague conference in the Summer of 1970.

Kojic and Wenzel, op. cit. in note 71 above, fig. 9, no. 9; fig. 16, b; see also Mirjana Corovic Ljubin- lovic 'Fragments de verres medievaux trouves a Novo Brdo', Papers of the International Commission on Glass Conference, Brussels (Summer, 1965), paper 244, fig. 1, a - b, pp. 3 - 4.

A number of the glasses from Novo Brdo were decorated with blue threading or prunts (Ljubinovic, op. cit. in note 73 above, Pl. 11; see also Kojic and Wenzel, op. cit. in note 71 above, pp. 87 ff.). Blue threading is repeated in a number of other Yugoslav finds. A ribbed beaker from Graccnica in Boisina is decorated with vertical mould-blown ribbing, and the rim with nine parallel, horizontal dark-blue threads (Kojic and Wenzel, op. cit. in note 71 above, p. 81, fig. 9, 8); a rim fragment of very thin colourless glass from Mogorjelo was also decorated with applied blue threads (ibid., p. 81): a glass from a grave at Zgorza had a 'deeply indented base with the usual pincered ring, and had been decorated with dark-blue threads, applied to the thin, colourless glass' (ibid.): the same feature is found on rim-fragments from Kraljeva Sutjeska, in Bosnia (ibid., p. 82) and Scepaniagrad, near Biograd (ibid.).
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75 Unpublished. I am grateful to Dr. Colin Platt for letting me study these pieces.
77 Unpublished. I am grateful to Mr. A. G. MacCormick for telling me about these fragments and letting me see them.
78 Jenny Charleston, Glass from the City of London: Guildhall Museum, 1968 (mimeographed), 13th - 16th century, no. 22 (G.M.14, 702): the second glass probably comes from the same group, found on the Bank of England site. A 15th century date is suggested for this group, but at least one stem-shape found there is of 14th century type (see D. B. Harden, 'Medieval Glass in the West', Proceedings of the 8th International Congress on Glass, London (1968), p. 107, fig. 19, cf. J. Barrelet, La Verrerie en France, Paris (1933), pp. 49 - 51, Pls. XXV-XXXVI).
79 Mr. R. G. Thomson, of the City Museum, Southampton, has found in the port-records of that city, entries relating to the importation of glass on Italian, mostly Venetian, vessels between 1430 and 1510. See also Luigi Zecchin, 'II Vetro 'cristallino' nelle Carte del Quattrocento', Vetro e silicati, VII, N.38 (Mar. - Apr. 1963), p. 24.
80 A. Hartshorne, Old English Glasses (London and New York 1897), pp. 139 - 140.
82 Ibid., pp. 3 and 5 ff.
84 Id., 'Il vetro 'cristallino' . . .', p. 21.
87 D. B. Harden, op. cit. in note 70 above, pp. 70 - 72: Kojic and Wenzel, op. cit. in note 71 above, p. 87 ff.
88 Harden, op. cit. in note 70, p. 75 - 76, fig. 15, no. 13.
90 Harden, op. cit. in note 69, p. 113 fig. 14, no. 746 and p. 114.
91 Whitehouse, op. cit. in note 90, fig. 31, no. 4.
92 For the recent discussion, see A. H. S. Megaw 'More gilt and Enamelled Glass from Cyprus', Journal of Glass Studies, X (1968), 8 - 104, resuming the earlier literature, and Joseph Philippe Le Monde Byzantin dans l'Histoire de la Verrerie (Bologna, 1970), pp. 100 - 125.
94 Lamm (1941) op. cit. in note 94, p. 79, pls. XVIII nos. 3 - 4 and XX no. 2. These fragments are derived from Egypt, probably Fustat, and it should be borne in mind that the excavations of that city have brought to light much glass of foreign origin (see e.g. R. J. Charleston The Import of Venetian Glass into the Near East, 15th - 16th century', Annales du 3e Congres des "Journées Internationales du Verré" Liège n.d., c. 1965), p. 160). Enamelled Venetian fragments of the 15th - 16th century are to be found alongside fragments of Byzantine glasses referred to above (see note 93) in the Islamic Museum, Cairo, coming from Fustat; and numerous later western fragments may be found on the site itself. One of the 'Syro-Frankish' beakers is said to have come from eastern Anatolia (Lamm op. cit. in note 94, (1930), p. 278, (1929), pl. 99, no. 1 and Lamm op. cit. in note 94 (1941), 83 - 4 pl. XXIII no. 1).
95 Lamm op. cit. in note 94 (1930), p. 279; (1929), pl. 99 no. 4; Lamm op. cit. in note 94 (1941), p. 81 - 2 pl. XXIII no. 2; see however, Hugh Twitt in Masterpieces of Glass (British Museum, 1968), 252.
97 See, e.g. E. Dillon Glass (London, 1907), 179 - 81.
99 L. Zecchin, 'Vetere muranesi dal 1276 al 1300', Rivista della Stazione sperimentale del Vetro, 1, No. 4 (July - Aug., 1971), 3 ofprint, noting Gregorio di Napoli (in the Morea) and Bartolomeo di Sora (on the Dalmatian coast) as 'pittori di bicchieri' ('painters of beakers'), the former between 1280 and 1288, the latter between 1290 and 1325. The origins of these two men might suggest that they were brought up in the Byzantine rather than the Syrian school, were it not for the discrepancy of date.