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‘Ffylle the Cuppe and Make vs Mery’: Lobed Drinking Vessels and their Use in Later Medieval England

By ELEANOR R. STANDLEY¹ 

THIS ARTICLE EXAMINES CERAMIC LOBED VESSELS and the wider contexts in which they may have been used for communal drinking. 14th- and 15th-century archaeological evidence is explored alongside documentary sources and contemporary Romance stories which illuminate drinking rituals in domestic settings. From these strands of evidence it is shown that lobed cups and bowls were part of the drinking material culture used as emotants by affluent, middling elites. The main argument is that the decorated lobed vessels were suitable for the consumption of sweetened wine at the end of meals during the ‘voidee’, and for drinking wine or ale during the telling of stories. During the voidee, wine was served with spices or wafers as a paraliturgical ritual that was translated from rites more familiar in the medieval church. The communal drinking vessels could also have been used during the narration of popular Romance tales; their texts in the 15th century provided direct instructions for drinking and inspiration for drinking games. Characters and motifs of the Romance stories can also be matched to internal decoration of the lobed vessels. The objects are intertwined with the consumption of drink and food, religious ideas, moral guidance, and knightly adventures.

Within the high- and late-medieval ceramic tradition in Britain, decorated tableware included jugs, aquamaniles, pipkins, bowls, divided or condiment dishes, puzzle-jugs, cups and mugs. Amongst these were lobed cups and bowls, which were used for drinking and are generally dated to the second half of the 14th and 15th centuries (for dating of the Surrey Whiteware examples see Pearce and Vince 1988, fig 44). The lobed drinking vessels stand out in the corpus as they are a ceramic form that was neither an attempt to reproduce vessels made in more valuable materials, such as silver, nor for mundane cooking purposes;² and they were relatively early types of ceramics specifically intended for drinking—such vessels only became a specialised form from the 15th century (McCarthy and Brooks 1988, 90; Mellor 1994a, 118; Medieval Pottery Research Group [MPRG] 1998, section 6; Cumberpatch 2003). The archaeological evidence for the lobed cups and bowls is vital for the interpretation of their form, use, and social significance as they are not explicitly identified in inventories or other documentary records, nor are they recognisable in contemporary illustrations which is unusual in later medieval studies (cf for example, Gaimster 1997; 2012; Standley 2013; 2016).

While adaptations of liturgical actions are frequently cited when explaining the significance of one particular elaborate form of ceramic tableware—the aquamanile (see

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² My thanks to one of the anonymous reviewers for emphasising this point.

Barnet and Dandridge 2006)—the relationship between the liturgy and other tableware, such as lobed vessels used for drinking, is not. That said, Christopher Woolgar (2016, 60) has suggested that the Eucharist was an ‘exemplar which cannot have been far from the minds of those partaking of drink in a social context’, and Gervase Rosser (1994, 435) has described guild feast celebrations as ‘paraliturgical’, noting that the circulation of a common drinking vessel during guild feasts resembled the Eucharistic chalice and that this did not go unnoticed by contemporary clerical observers (Rosser 2015, 135–6). However, of the variety of drinking vessels in the period, *ceramic* forms are rarely considered in this context.

Similarly, contemporary literary evidence in the form of Middle English romances has not been explored for examples of social drinking practices. Romance stories, composed, copied and widely distributed in the High and Late Middle Ages, not only provided moral and spiritual guidance but also entertainment. Narrations of romances were opportunities for conviviality and merry-making and may be examined for specific references to drinking. By combining this evidence with an analysis of the archaeological remains of ceramic drinking cups, our understanding of the real-life use and significance of the vessels may be enhanced.

This article examines lobed drinking cups with a focus on those with applied decoration, and two types of drinking events: that at the end of a meal and that during the narration of romance adventures. It is not the intention here to describe in detail the fabrics, forms, or glazing of the vessels but rather to place them into a broader context of use and meaning, and explore their decoration. An introduction to the ceramic form in England and Wales is provided, followed by a more detailed discussion of a sub-dataset of decorated examples (Tab 1 and Fig 1). Their potential use at the end of a meal and association with the Eucharist is presented, including related material evidence such as spiceplates and spoons. Popular romance stories and comic poems are explored to shed light on drinking practices and how some of the decorative motifs used on the lobed vessels were culturally significant to their users. By employing the concept of ‘emotants’ (Standley 2020) the ceramics are finally considered as matter that afforded emotional reactions and were part of emotional practices.

LOBED VESSELS

Later medieval drinking vessels ranged in materials, form and decoration, from simple wooden mazers, to ceramic, glass and elaborate silver-gilt cups. Archaeological and documentary sources, and survivals in collections, attest to the plethora and variety in Britain (for example, see Egan 1997, 193–240; Brears 2008, 391–5; 2015, 422–31; Willmott 2018, 702–8). Wooden mazers and pewter vessels were popular, as were imported Rhenish stoneware drinking jugs from the 15th century (Homer 1991; Courtney 1997; Gaimster 1997). Glass vessels from mainland Europe are also found in England, for example, beakers and pruned *krautstruncks* from Germany and wine *tazze* from Italy, as well as those from the Middle East, such as the fine ‘Luck of Edenhall’ beaker (Tyson 1996; Victoria and Albert Museum [V&A] C.1 to B-1959). Silver and silver-gilt cups were also in use, such as the ‘Lacock Cup’, a rare survival from the 15th century (British Museum [BM] 2014, 8002.1). From documentary sources, a variety of terms are used for drinking vessels:

cups/cuppes, pots, hanaps, godards, goblets, just/juste (measure for beer/wine), peces, bells, bolepeces, flatpeces, *cratera*, crozes, *cruses*, *kannes*, fullas (for ale), schells, and *ollis*. It is not always clear what each form took, what they were made of, nor their use and low-value ceramic vessels are rarely recorded in inventories (see also Le Patourel 1968 for difficulty of nomenclature within documentary sources on the pottery industry; Courtney 1997, 101). While rare, there are some records of expenditure on ceramics, for example, 55 earthen ‘pottes’ and an earthenware ‘stene’ are recorded in an indenture of goods delivered to Watkyn Borton, Constable of Chaustell Philip in 1396; 240 ‘stonepots’ (thought to be undecorated Rhenish mugs) were bought by Sir John Howard for 8s in 1467; and decorated Rhenish stone pots were purchased by Sir William Petre in 1550 (three at 6d each), and by the groom of the bedchamber of Robert Dudley, Earl of Leicester in 1585 (four for displaying violets at 10d each) (Hayfield 1982, 890–1; Courtney 1997, 98–9). Maureen Mellor (1994a, 32, 34–5) has recorded purchases and prices of ceramics in Oxfordshire, and David Gaimster (1997, 78–83) has also explored the documentary sources for the cross-channel trade of stoneware.

It is therefore the archaeological finds that provide us with the most evidence of the medieval ceramic tradition in Britain (overviews, research frameworks and regional- or type-studies include Pearce et al 1982; Pearce and Vince 1988; Mellor 1994a; 1994b; Gaimster 1997; Young et al 2005; Blackmore and Pearce 2010; Irving 2011; Spoerry 2016). The lobed cups and lobed bowls used for drinking are distinct forms of tableware within this tradition. They are glazed, wheel-thrown, fine-walled vessels with the walls pinched inwards at regular intervals around the circumference to create lobes, usually with one or more handles located at the pinch points (Fig 2). The distinction between the modern terms of ‘lobed bowl’ or ‘lobed cup’ is that the former generally has a flat base, whereas the latter usually has a narrow-waisted or pedestal base, but their use was the same (MPRG 1998, 5.1.10 and 6.2.6).

Influence from French pottery (and in turn Islamic forms) has been suggested for the vessel form in England (Hurst 1974), with lobed vessels of 13th-century date found in Paris (France) (Mellor 2007, 154). Two small, tight-lobed examples of fine white fabric with green glazes found at Nash Hill (Wiltshire) were interpreted as being French and possible prototypes for the Lacock potters (McCarthy 1974, 124, nos 260–2). Other possible imports have been excavated elsewhere, for example, at the manor at Facombe Netherton (Hampshire) (later 13th-century–mid-14th-century), in Hull (East Riding of Yorkshire), and a positively identified Saintonge sherd at Carmarthen Greyfriars (Carmarthenshire) (Hayfield 1982, 504 and pl 126, no 16; Fairbrother 1990, 315 and fig 8.29, no 220; O’Mahoney 1998, 35–6; Evans 2019, 108 and fig 4). The small, northern French forms with pronounced, tight lobes may not have been easy to drink from without the liquid spilling out as they were tipped. The wider, more open forms more typical of the English potteries appear more practical, and it is generally assumed that they were for liquids, and particularly for communal drinking. There is, however, no direct evidence for this and it is the form of the vessel rims that have led to this assumption: as a vessel was passed around each drinker could use a different lobe. In the case of the bowls, the lobes may have also accommodated resting spoons.

Lobed vessels in Surrey whitewares have been excavated at the kiln site in Kingston upon Thames (Greater London), and Miller and Stephenson (1999)

suggest their production from at least the early 14th century in the Kingston ware.³ But these early pieces may have been only for the local market at this time as they do not appear in contemporary contexts in the City of London. The Coarse Surrey/Hampshire Border ware (CBW) form, in a more developed shape than the French pieces, appears in London contexts between c 1380–1440, and has been recovered from the sites of Swan Lane, Seal House, Capel House and Southwark (Pearce and Vince 1988, fig 44; Blackmore and Pearce 2018, 352–3). The CBW lobed-cup form survived the transition into the post-medieval period and continued into the 16th century. The evidence for 15th-century ‘Tudor Green’-ware lobed vessels suggests that they were in general smaller than the CBW forms, perhaps being more suitable for individual, rather than communal, drinking (Pearce and Vince 1988, 80).

Elsewhere in the country, lobed vessels were also being produced in local regional wares in the later 14th and 15th centuries, for example at Chilvers Coton, Nuneaton in Warwickshire (see Mayes et al 1984), Maidstone in Kent (for example, Swift and Blackmore 2010, fig 8, P31), Donyatt in Somerset (Coleman-Smith and Pearson 1988, 162–4), in Hambleton-type, Humber and Scarborough wares in Yorkshire (see Hayfield 1982, 610, 754–6; Brooks 1987, 155–60; Young et al 2005, 225), Lincoln glazed and finewares (Lincolnshire) (see Young et al 2005), and Brill/Boarstall ware in Buckinghamshire (see Farley and Hurman 2015; Ashmolean Museum [AM] AN2000.74.407, 412, 730 and 752 object records). Examples of the lobed form are also recognised in late-medieval Grimston-type ware and Stanion/Lyveden ware (for example, Leah 1994; Spoerry 2016, 77; Butler 2021, 150, fig 7.23, no 148). The ubiquitous use of green copper glaze is a unifying trait, with clear lead glazes on the inside being used on CBW pieces.

The find locations of the form are widespread, with fragments or almost complete lobed vessels being found in medieval urban centres, for example, the City of London (Pearce and Vince 1988), York (North Yorkshire) (Brooks 1987; Spall 2011, Bxiii), Northampton (Northamptonshire) (Williams 1979; Blinkhorn 2021, 165–6), Coventry (West Midlands) (Birmingham Archaeology 2017; Soden 2020), Beverley (East Riding of Yorkshire) (Hayfield 1982, pl 148, no 16), Gloucester (Gloucestershire) (Timby 2009, 156), Oxford (Oxfordshire) (Poore et al 2006), Southampton (Hampshire) (Platt and Coleman-Smith 1975; Brown 2002, 20), Norwich (Norfolk) (Jennings et al 1981, 147, no 1024); Lincoln (Lincolnshire) (Young et al 2005), Chelmsford (Essex) (Cunningham and Drury 1985, 71) and Exeter (Devon) (Allen 1984, 10); and from urban religious houses, such as Cirencester Abbey (Gloucestershire) (Ireland 1998, fig 94, no 123), Austin Friars, Leicester (Leicestershire) (Woodland 1981, fig 37, no 168 and fig 43, no 266) and Carmarthen Greyfriars (O’Mahoney 1998, 24). Smaller towns have also produced fragments of lobed vessels, such as Alton (Hampshire) (Taylor and Hammond 2007) and Whittlesey (Cambridgeshire) (Boyle 2007, 13); and at more rural locations, such as Mount Grace Priory and Rievaulx Abbey (both North Yorkshire) (Drummond 1988, no 3; Coppack and Keen 2019, 86), Thornholme Priory (Lincolnshire) (Hayfield 1982, pls 137, no 23, and 188), Barentin’s Manor at Chalgrove (Oxfordshire) (Page and Tremolet 2005), the manor at Rickmansworth (Hertfordshire) (Biddle et al 1959), the bishops’

³ It is worth noting that when Surrey kiln production was thought to have only begun in the 15th century, lobed vessel sherds of the more open forms from pre-15th-century contexts were considered to be imports (for example, Hurst and Hurst 1964, 127–9; see Fairbrother 1990, 315); recent excavations of Surrey kilns and the new, earlier date of production means that some of these pieces may be of English manufacture.

hunting lodge in Westbury-sub-Mendip (Somerset) (Lane 2017), and the villages of Seacourt (Oxfordshire) (Biddle 1961–2, 147, no 7), Shapwick (Somerset) (Gerrard and Aston 2007), Caldecote (Hertfordshire) (Whittingham 2009, 161), Faxton (Northamptonshire) (Butler 2021, 150), Hangleton (Sussex) (Hurst and Hurst 1964, 127–9), Conesby (Lincolnshire) (Hayfield 1982, pl 40, no 60), and Wharram Percy (North Yorkshire) (Slowikowski 2000; Wrathmell 2022).

From the archaeological evidence, the users of such lobed vessels were diverse, ranging from urban artisanal workers and village residents, to elite monastic communities and bishops' households. The vessels themselves, as well as other cups or mazers, are assumed to have been used to drink wine and ale, including sweetened varieties such as hippocras, mede, braggot and perhaps brandy too (at this time a distilled spirit also referred to as *aqua-vite*).⁴ The types of wine that were drunk and recipes for some of them and other drinks appear in contemporary documentary sources, for example, in the late 14th-century British Library [BL] MS Royal 17A iii (Hieatt and Butler 1985, 148–50; Brears 2008, 387–8). Woolgar has argued that wooden 'mazers were not a part of peasant drinking culture, and they did not feature in the way we have seen them in use in towns' (2023, 760). However, from the archaeological evidence, we see that the lobed ceramic vessels did cross the social and urban/rural divide, and at the time when they would have been competing with the increasingly popular wooden mazers.

LOBED VESSELS WITH APPLIED DECORATION

The number of lobes and handles varied on the vessels, but the more developed, open and wider cup and bowl forms afforded space for the addition of internal decoration and are the main interest of this article. This internal decoration was in the form of stamped motifs and three-dimensional figures that were applied to the base or walls of the vessel. The base of the vessels may be referred to as the 'founce', as used in probate inventories and wills when referring to cups with decoration on their internal bases (see 'founce, n.'. *Oxford English Dictionary (OED) Online*); these cups, often carefully documented, were made of metal or were decorated wooden mazers, but alas the ceramic vessels with internal decoration are not recorded. Nevertheless, the archaeological record has provided complete examples or fragments of the lobed vessels with moulded, three-dimensional human or animal figures, or stamped decoration. They are a rare find, but 35 examples are recorded here and form the basis of the discussion of their role as drinking vessels and how and when they were used (see Tab 1 and Fig 1). The properties of the glazed, thin-walled, complicated vessels made them prone to breakage into numerous small fragments, so quantification of numbers of vessels is challenging. The survival of complete vessels or large sherds is atypical, so it should be noted that when fragments of the bodies of lobed vessels are excavated it often cannot be determined if they were adorned by three-dimensional figures unless they, or stumps or scars

⁴ Post-medieval Dutch 'brandywine bowls' in silver and Russian vodka cups (charkas) also take on a similar lobed form as the ceramic vessels, for example the 1631–32 brandywine bowl in Museum Boijmans Van Beuningen, accession number MBZ 17 (KN&V), and decorated lobed charkas exhibited in Sinebrychoff Art Museum of the Finnish National Gallery, 28 September 2006 to 7 January 2007 (Helenius 2006).

TABLE 1
The sample of 35 decorated lobed vessels and fragments from England considered in this paper, including their ID and figure numbers used in this article, findspots, wares, short descriptions, details of their contexts (where known), and references.

Ceramic ID (and figure number)	Findspot	Ware	Short description and suggested date	Context	Reference
AY1 (Fig 4a)	1–5 Aldwark, York (North Yorkshire)	Hambleton- type ware	Remains of two-handled, eight-lobed bowl. Two human figures in centre facing each other. On one of the figures the glaze has flaked, the second is bearded, wears a hood and appears to have a bag or container of some kind slung over one shoulder. Estimated diam of rim 172 mm, height of bowl 77 mm. Height of human figures 45 mm.	Period 9, phase 2, main trench, soil deposits. Mid-15th–mid-16th century. Twenty-eight sherds from (64), one sherd from (44). Three sherds from (121) a layer slumped into top of square well (backfilled in early- to mid-16th century).	Brooks 1987, no 772.
AY2 (Fig 4b)	1–5 Aldwark, York	Hambleton- type ware	Two sherds of base of lobed bowl with centrally applied flared cup and stamped decoration. Estimated diam of base 96 mm, height of internal applied cup 28 mm.	One sherd from Period 9, Phase 2, main trench, soil deposit (83), mid- 15th–mid-16th century. One sherd from trench (11), Period 10, Phase 1, late 16th–18th century. Trench (11) was filled with dumped domestic rubbish associated with high standard of living.	Brooks 1987, no 773.
AY3	1–5 Aldwark, York	Humber ware	?Bird or dragon figure from the base of a lobed bowl. Missing head and tip of tail. Height 44 mm.	Period 9, Phase 1, main trench, soil deposit (245). Mid-15th–mid- 16th centuries.	Brooks 1987, no 722.

(Continued)

Ceramic ID (and figure number)	Findspot	Ware	Short description and suggested date	Context	Reference
MTY1 (Fig 6)	Multangular Tower, York (North Yorkshire)	Hambleton ware	Complete two-handled, six-lobed bowl. A single dog, most likely a talbot, projecting from centre of base. Height of interior of bowl 50 mm, diam 149 mm. Dog measures 51 × 25 mm, and its height from base is 44 mm. Dated to c 1350–1500.	Found during 19th- century excavations of the Multangular Tower.	YORYM: 1992.139. Pers comm Adam Parker 2019.
MTY2	Multangular Tower, York	Hambleton ware	Two-handled, eight-lobed bowl. Two stags (?red deer). Both heads, one behind the other, and one of their tails emerge from base in centre. Height of interior of bowl 62 mm. Height of animals from the base 40.5 mm, length of animals 82 mm. Dated to c 1350–1500.	Found during 19th- century excavations of the Multangular Tower.	YORYM: 1992.140. Pers comm Adam Parker 2019.
MTY3	Multangular Tower, York	Hambleton ware	Two-handled, eight-lobed bowl. Base is decorated with raised concentric rings. Largely reconstructed with a central conical knob that is not original. Height of bowl 74 mm, diam 185 mm. Dated to c 1350–1500.	Found during 19th- century excavations of the Multangular Tower.	YORYM: 1992.59. Pers comm Adam Parker 2019.
ASY1	All Saints, North Street, York (North Yorkshire)	Hambleton ware	Stylised dragon figure, possibly from a bowl centre. Dated to c 1380–1500.	Rubbish pit of post- medieval material	Johnson and Millward 2014, tab 1.
RA1	Rievaulx Abbey (North Yorkshire)	Hambleton- type ware	Fragment of base with stamped decoration of at least one concentric circle of six-petalled motif.	?Dissolution context	Drummond 1988, no 65.
RA2	Rievaulx Abbey	Hambleton- type ware	Fragment of base with stamped decoration of at least two irregular concentric circles of cross-in-square motifs.	?Dissolution context	Drummond 1988, no 66.

(Continued)

Ceramic ID (and figure number)	Findspot	Ware	Short description and suggested date	Context	Reference
RA3	Rievaulx Abbey	Scarborough ware	Zoomorphic figure with element wrapped around its snout from its back—both this and the animal are damaged and incomplete. Similar to the animal from the manor at Rickmansworth (MMR1). Length 58 mm.	Dissolution context?	Drummond 1988, no 9. MDDM 1987.104.
JA1	Jervaulx Abbey (North Yorkshire)	Hambleton ware	Two-handled eight-lobed bowl, with two irregular concentric circles of rosette-shaped stamped motifs in the base. Height of bowl 65 mm, diameter 115 mm.	Bottom of section of drain adjacent to the lay brothers' infirmary. Possible deposit before or at abandonment after Dissolution in 1537.	Jennings 2010, fig 3.5.
JA2	Jervaulx Abbey	Humber ware	Twelve-lobed bowl, with possibly only one handle originally. Tight lobes. A moulded tree-like form projects from the centre of the base. Height of bowl 75 mm, diameter 165 mm, height of tree form 45 mm.	Bottom of section of drain adjacent to the lay brothers' infirmary. Possible deposit before or at abandonment after Dissolution in 1537.	Jennings 2010, fig 3.4.
WP1	The South Manor area, Wharram Percy village (North Yorkshire)	Hambleton ware	Fragment of the flat base of a lobed bowl. Only a broken central stump remains and there is no evidence of the figure that it would have supported. Overall dark green glaze. Dated to the late 14th–15th century.	1–59/6/12; Phase 6 (abandonment phase). Not associated with any structure and thought to have originated from a building outside of the excavated area.	Slowikowski 2000, 79–80, no 145 and fig 38; Stamper et al 2000, 56.
SL1 (Fig 2)	Southwark, London	Coarse Border ware	Seven-handled, seven-lobed cup with stag in centre and three composite trees projecting from the walls of the vessel. Cup height 98 mm; diam 265 mm. Dated to mid-14th–mid 15th century.	Unknown.	Pearce and Vince 1988, fig 119, no 514. MoL 5906.

(Continued)

Ceramic ID (and figure number)	Findspot	Ware	Short description and suggested date	Context	Reference
JJL1	Priory of the Order of the Hospital of St John and Jerusalem, Clerkenwell, London	Coarse Border ware	Large fragment of a lobed cup, with central animal figure. One handle and two complete lobes, with remains of a third. The animal appears to be a stag with only the remains of one incomplete antler. c 1400–1500, but most likely used during c 1380–1430 phase of the site.	<P35> Context G[816] G[840], Open Area 15, deposited in M6. Dated to 1400–1500, Period M5, thrown out in 15th century with other later 14th-century to c 1500 domestic pottery into courtyard OA 15. Associated with dump of material thrown out from Building 12 (a fairly high-status domestic range) during its expansion in the 15th century.	Blackmore 2004; Sloane and Malcolm 2004, tabs 16 and 64, fig 95.
LON1	London	Coarse Border ware	A small ?male torso with head surviving in situ on a fragment of lobed cup. The internal figure is positioned internally where two lobes meet. The figure has lost its arms, but they look as if they would have been outstretched to the sides.	Site CAP86 614. Marshy area with medieval reclamation dumps.	Pearce and Vince 1988, no 515. For context information see Schofield and Maloney 2021, CAP86.
LON2	London	Coarse Border ware	A female figure wearing a decorative headdress. Only one arm is complete and bent as if the hands were on her hips. The figure would have projected from the internal wall of the cup. Later 14th century.	Unknown.	Pearce and Vince 1988, fig 33 and no 516. MoL 68.135.

(Continued)

Ceramic ID (and figure number)	Findspot	Ware	Short description and suggested date	Context	Reference
LON3	London	Coarse Border ware	Body sherd of a lobed cup with a small modelled bird attached.	Unknown.	Pearce and Vince 1988, 67, no 518. MoL 1942.86.
LON4	London	Coarse Border ware	Figure of a ?stag (now missing its antlers). Possibly an element on top of the snout, now broken off.	Unknown.	Pearce and Vince 1988, no 517. MoL 15956.
LON5	London	Surrey whiteware (‘Tudor Green Ware’)	Sherd of wall with internal figure in the form of a tree trunk, now missing its canopy. 15th century	Unknown.	Pearce and Vince 1988, fig 127, no 597. MoL 5907.
LON6	London	Surrey whiteware (‘Tudor Green Ware’)	Fragment of lobed cup with evidence of an applied figure (now broken away). It has blackened edges suggesting the base was heated.	Site SWA81 2103. c 1400–30 deposit. Area of medieval reclamation dumps and foreshores.	Pearce and Vince 1988, 81, fig 127, 596. For context information see also Schofield and Maloney 2021, SWA81; Egan and Pritchard 2002, 9 and fig 4.
LON7	London	Kingston-type ware	From the base of a lobed cup, the remains of a human figure riding a horse. There is a handle scar behind the figure. Both the figure and inside of the surface of the cup are covered with a thin, clear lead glaze. Height 70 mm; width 120 mm. Not later than early 1400.	Unknown.	Pearce and Vince 1988, fig 100, no 388. MoL 5686.

(Continued)

Ceramic ID (and figure number)	Findspot	Ware	Short description and suggested date	Context	Reference
RTL1	River Thames foreshore, Queenhithe ward, London	Coarse Border ware	Human figure, upright with arms at right angles to the body, now broken. The green glaze is very worn, particularly on the back. Max length: 54.58 mm; max width: 30.22 mm; weight: 14.78 g.	Found on the Thames foreshore near Brook's Wharf; area of medieval reclamation and 13th– 17th-century riverfront buildings.	PAS LON-65F408; Winkley 2009. For information about Brook's Wharf see Schofield and Maloney 2021, BHD90 and BUF90.
RTL2	River Thames foreshore, Vintry ward, London	Coarse Border ware	A human figure, in a balled up, foetal position. The head is bent down and the arms are wrapped into the body with one hand above the other. Patchy green glaze survives. Height: 26.05 mm; width: 27.98 mm; thickness: 26.05 mm.	Found while mudlarking on the Thames foreshore near Bull Wharf; area of medieval reclamation and 13th– 17th-century riverfront buildings.	PAS, LON-BF8F7C; Wyatt 2019. For information on Bull Wharf see Schofield and Maloney 2021, BUF90.
RTL3 (Fig 5)	River Thames foreshore, Dowgate ward, London	Coarse Border ware	A figure of a dragon in a buff fabric with a green glaze. Length: 47.07 mm; height: 36.29 mm; thickness: 15.25 mm.	Found while mudlarking near Allhallows Lane.	PAS, LON-374669; Wyatt 2018.
RTL4	River Thames foreshore, Cathedrals ward, Southwark, London	Surrey whiteware	Fragment of a human figure projecting from the internal wall of a lobed cup. The head has been broken and what remains of the figure is the chin, neck and torso. The arms are broken away. Green glaze. Length: 45.68 mm; width: 42.47 mm.	Thames foreshore.	PAS LON-0314BB; Wood 2016.
CCK1	Chilvers Coton kiln site (Warwickshire)	Chilvers Coton ware	Green-glazed birds with remains of vertical stem. 15th century.	Kiln 39.	Mayes and Scott 1984, fig 111, no 274a.

(Continued)

Ceramic ID (and figure number)	Findspot	Ware	Short description and suggested date	Context	Reference
MMR1	Manor of the More, Rickmansworth (Hertfordshire)	Surrey whiteware	Figure of an animal, with elements of an unknown form on its head and snout, now broken. Similar to the Rievaulx Abbey animal (RA3). Green glaze. Max length 78.6 mm; height 52.6 mm; diam of stump 19.8 mm. Thought to have been in use during Period III of the manor site, ie 1366–1426.	From the make-up for the Period IV house, c 1426.	Biddle et al 1959, pl XXII and 191. BM 1958,0401.152.
CCT1 (Fig 3)	Former Capitol Cinema, Tonbridge (Kent)	Maidstone Sandy ware, fabric ‘M4’	Almost complete two-handled, six- lobed cup with the remains of a horse and rider in the centre. Streaky green glaze over a white slip both internally and externally. Estimated diam of rim 180 mm; height 90 mm; surviving figure length 90 mm; surviving height from base 64 mm. Later 14th/15th century.	From a Period III pit [884] that contained a total of 50 sherds from 12 vessels, dated to after 1350.	Swift and Blackmore 2010, fig 8, P31.
FHC1	Farnborough Hill Convent pottery kiln site (Hampshire)	Coarse Border ware	Fragment of a horse’s head and neck with a bridle and harness in contrasting red clay. Finely modelled. Length 35 mm; Mid-14th– late 15th century		Pearce 2007, 62, fig 33.
BSN1	140 Bartholomew Street, Newbury (Berkshire)	Surrey ware, Group D, fabric 14	Red clay tree applied to wall of cup fragment. Exact parallel to the Southwark London vessel with stag and trees (SL1). Mid-14th–late-15th century.	SF 285, context 604, stake hole, Phase 6, late 15th–late 16th-century.	Vince et al 1997, fig 38, no 112.
BMC1	Barentin’s manor, Chalgrove (Oxfordshire)	‘Tudor green’ style ware	Handle of lobed vessel with stamped decoration on the handle. Pairs of annulets are separated by a central line, 15th century.	Phase 5 demolition, unstratified. Later 15th- century.	Page and Tremolet, 2005, fig 3.6.14.

(Continued)

Ceramic ID (and figure number)	Findspot	Ware	Short description and suggested date	Context	Reference
CCO1	Chawley, Cumnor (Oxfordshire)		Figure of the head and neck of a woman. Two clays: a white sandy fabric as the base, and red for some of the decoration. The glaze is yellow-olive on the white clay and red-brown on the red. The eyes are stabbed and the mouth is a horizontal cut, the nose is an applied pad of white clay. The woman is depicted wearing a decorated fillet formed by a horizontal band of red clay over the forehead, with three rows of stabbed dots. The red clay on the sides and front of the neck suggests a barrette is also worn. Height 49 mm; max width 29 mm. 14th century	Unknown.	Hinton 1973, fig 6.1. AM AN1968.1100.
JCO1	Jesus College and Market Street, Oxford (Oxfordshire)	Brill/Boarstall ware 'Tudor green' copy	Small ?anthropomorphic-faced figure. Cylindrical shaft with attachment scar at one end. The opposite end is rounded with a pair of stabbed eyes and gaping oval mouth formed by flattening or bevelling-off a projection. Dense sandy pale grey fabric with darker grey core. Dark green glaze, with bubbly patches, all over externally. Max length 20 mm. c 1375–1550.	Context 101 (SF 6). Fill of post-medieval Pit 100. Spot date c 1550–1625.	Cotter 2014, 225–6, fig 6, no 2.
MYL1	Minster Yard, Lincoln (Lincolnshire)	Lincoln glazed ware	Lobed cup with central seal of IHS with surrounding inscription AVE MARIA GRACI A PLEN on internal base. c 1500.		Hurst 1966, 56; Young et al 2005, 220; Blake et al 2003, 182 and fig 4. Lincoln Museum 60.619.

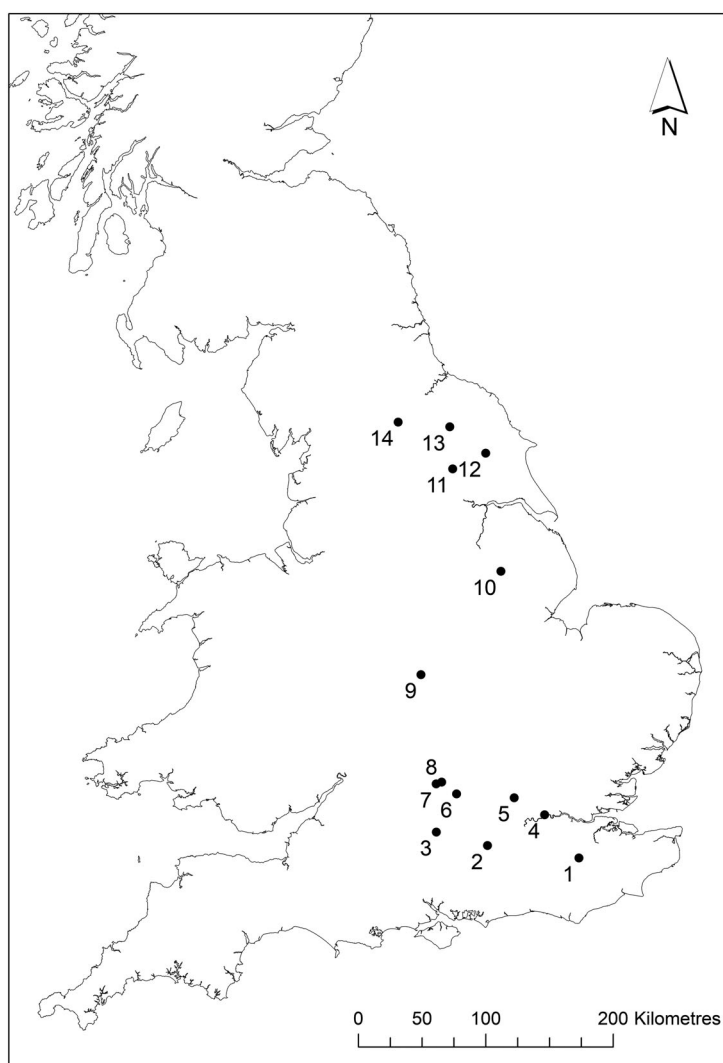


FIG 1

Map of the findspot locations of the 35 decorated lobed vessels listed in [Tab 1](#) and discussed in the text: 1. Tonbridge; 2. Farnborough Hill kiln; 3. Newbury; 4. Greater London; 5. Manor of the More, Rickmansworth; 6. Barentin's Manor, Chalgrove; 7. Chawley; 8. Oxford; 9. Chilvers Coton kiln; 10. Lincoln; 11. York; 12. Wharram Percy; 13. Rievaulx Abbey; 14. Jervaulx Abbey. *Map by Eleanor Standley.*

from broken figures, remain *in situ*. The complete or near-complete vessels with such internal decoration usually have two or more handles.⁵

Excavations and chance finds in Greater London have produced the most evidence for the figuratively decorated wide, open-lobed vessels ([Tab 1](#)). These are all Surrey white-wares, with only one almost complete vessel having survived, which is the most elaborate.

⁵ Lobed vessels without the applied or stamped decoration are known to have single handles, for example that from Stodley's Hall, Oxford, AM AN1836-68.p10.103.c.



FIG 2

The Coarse Border-ware lobed cup from Southwark (Tab 1: SL1). Decorated with a stag and the remains of three trees, now missing their canopies. Cup height 98 mm, diameter 265 mm.

Photograph © Museum of London. Reproduced with kind permission of the Museum of London.

This CBW piece from Southwark is formed of seven lobes interspersed by seven small handles; at the centre, rising from the pedestal base, is a stag with its back legs stretched out towards its front (Tab 1: SL1, Fig 2). The animal is surrounded by the remains of three composite trees that emerge from the curved walls of the vessel. These trees consist of rolled red clay applied to the body of the cup, which have since lost their canopies. The cup has a clear internal glaze allowing the yellow colour of the fired clay to show through, while the outer surface is glazed green. The piece has been dated to the mid-14th to mid-15th century (Pearce and Vince 1988, fig 119, no 514; MoL 5906). Parallels for the tree figures have been found on sherds from Bartholomew Street, Newbury (Berkshire), and another from London (all now missing their canopies) (Tab 1: BSN1 and LON5). From Jervaulx Abbey (North Yorkshire), a tree-like form was found on a Humber ware bowl, but in this vessel it was applied to the centre of the base (Tab 1: JA2).

The stag is a common central motif found *in situ* or as a broken figure (four examples: Tab 1: SL1, MTY2, JLL1 and LON4). Other figures include: three horse-and-riders (Tab 1: LON7, CCT1 and FHC1; Fig 3) (FHC1 from a pottery kiln site is a fragment of a horse's head with evidence of a bridle and harness suggesting a rider); two human figures facing one another in the founce of a bowl (Tab 1: AY1, Fig 4a); two dragons (Tab 1: ASY1, RTL3, Fig 5); one dog (its long drooping ears suggest it is probably a talbot, a type of hunting hound) (Tab 1: MTY1, Fig 6), and two human figures that may have been from the centre of cups or bowls, one male(?), appearing upright and the other curled in a foetal position (Tab 1: RTL1 and RTL2). Bird figures were found at the Chilvers Coton kiln site, another from London still attached to the wall of a vessel, and a Humber ware

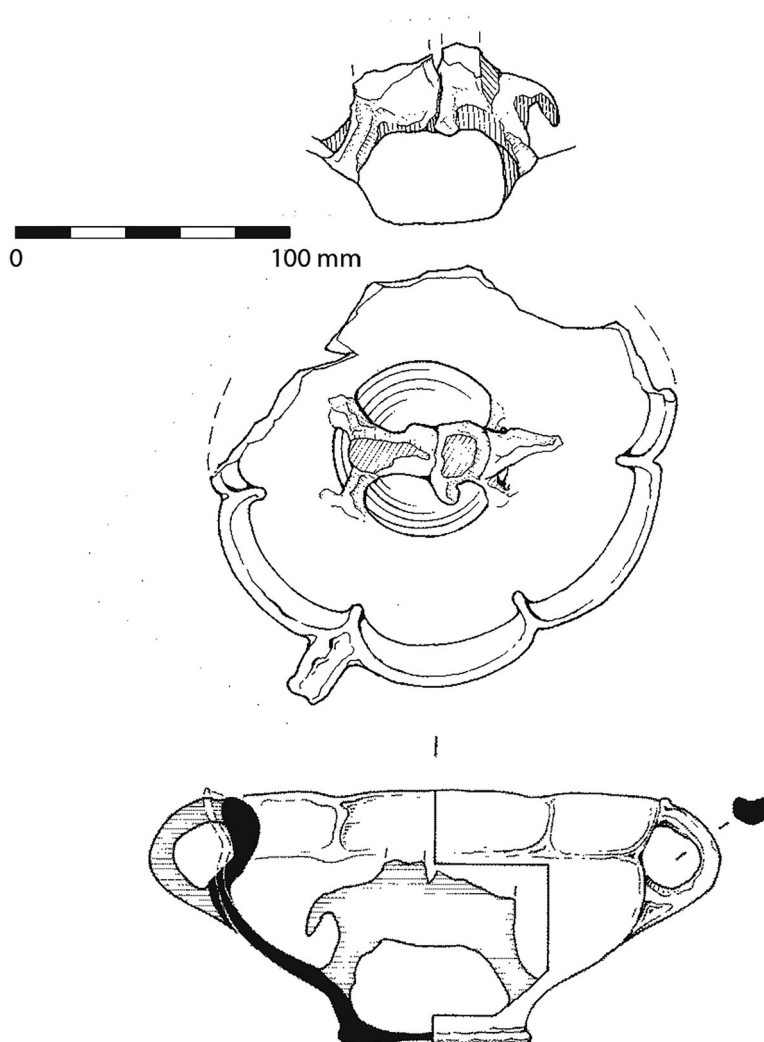


FIG 3

The Maidstone Sandy ware lobed cup with remains of the horse-and-rider figure found in Tonbridge, Kent. From top to bottom: the remains of the horse-and-rider, facing left; plan-view from above; and cross section of the cup, horse facing right. *Drawing after Swift and Blackmore 2010, fig 8. © MOLA. Reproduced with kind permission of Museum of London Archaeology.*

figure from 1–5 Aldwark, York, may have been a bird or dragon founce decoration (Tab 1: CCK1, LON3 and AY3). Two animal figures with secondary elements wrapping around their bodies and heads have also been recovered, unfortunately they are too broken for the animals or scene to be recognised (Tab 1: RA3 and MMR1). The first is from Rievaulx Abbey in a Scarborough ware, perhaps from the fragment of the lobed vessel in the same ware found at the site (Drummond 1988, no 3), and the second is from the manor house at Rickmansworth in a Surrey whiteware. From the south manor area of Wharram Percy, the fragment of the Hambleton-ware lobed-bowl base unfortunately only retained the remains of its central stump and no trace of the figure (Tab 1: WP1). From the walls of cups, rather

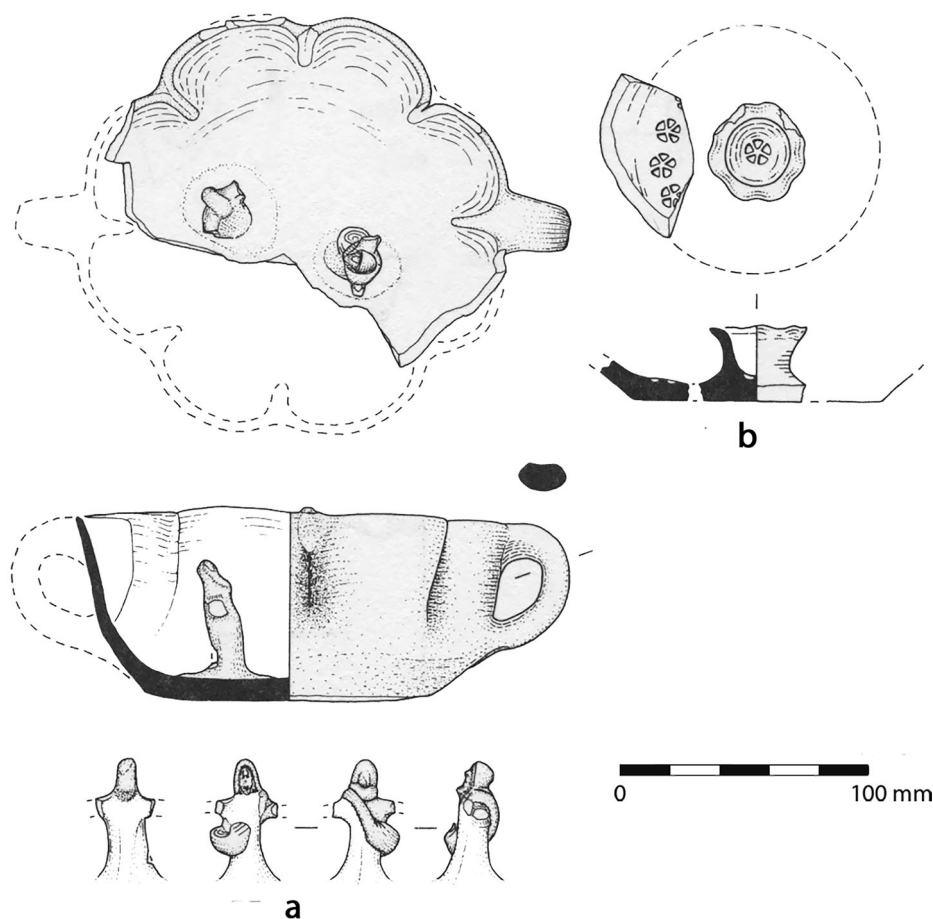


FIG 4

The remains of two of the Hambleton-ware lobed vessels from 1–5 Aldwark, York. (a) The bowl with its founce decorated with two human figures, from top to bottom: plan view from above; cross section; the two human figures, the individual with damage on the far left, and that with the possible bag is drawn from three different views. (b) The base fragment of the bowl with an applied internal cup and stamped decoration.

Drawings adapted from Brooks 1987, fig 74, nos 772 and 773. © York Archaeology. Reproduced with kind permission of York Archaeology.

than the bases, there are three, possibly four, human figures: two female, one male and one unknown as it is missing its head (Tab 1: LON2, CCO1, LON1 and RTL4). An anthropomorphic terminal made in a Brill/Boarstall ware was found in Oxford (Tab 1: JCO1); it has a long neck and face with only eyes that are well defined and the terminal would probably have been one of a number that projected from the wall of a cup.

An unusual form of this internal, three-dimensional repertoire is a small, applied flanged cup with stamped decoration that emerges from the centre of a Hambleton-type ware lobed-bowl base, also from 1–5 Aldwark, York (Tab 1: AY2, Fig 4b). Stamped internal decoration was also found on fragments of two lobed bowls from Rievaulx Abbey, and one from Jervaulx Abbey, all in Hambleton-type ware and with different stamp motifs (Tab 1: RA1, RA2 and JA1). Stamped annulets were also found on the



FIG 5

Multiple views of the dragon figure found in Dowgate ward, Greater London. Length: 47.07 mm; height: 36.29 mm. *Photograph rights owner: The Portable Antiquities Scheme, licensed under CC BY, image resized, colour adjusted and cropped.*



FIG 6

The Hambleton-ware bowl with a figure of a dog from Multangular Tower, York. Height of interior of bowl 50 mm, diameter 149 mm. *Image courtesy of York Museums Trust, <https://yorkmuseumstrust.org.uk>, CC BY-SA 4.0.*

handle of a cup from a manor at Chalgrove (Tab 1: BMC1). A final unique find is that from the excavations at the Minster Yard, Lincoln, where the internal base of a lobed cup in Lincoln late-medieval fineware was stamped with a circular medallion decorated

with the Holy Name trigram 'IHS' in the centre, surrounded by the words, 'AVE MARIA GRACI A PLEN' (Tab 1: MYL1). It is dated to c 1500.

The three-dimensional figures were first modelled and then applied to the vessel bodies, and knife-point stab marks are found around the bases of the figures that were applied to the vessel walls, securing the clay in place. The horse-and-riders are particularly striking, despite being fragmentary; bridles and harnesses are formed from separate strips of clay that were stabbed with a pointed tool to create decorative detail, with the Farnborough Hill Convent's horse trappings being made in a contrasting red clay (Tab 1: FHC1). In contrast to the other central animal figures that are applied to the base of the vessels at their bellies, the Tonbridge (Kent) horse-and-rider in a Maidstone Sandy ware is fixed at its four standing legs creating an openwork, three-dimensional figure with space between it and the pedestal base (Tab 1: CCT1, Fig 3). Other decorative features such as dragon's scales, feathers, fur, facial features, hair and headdresses are incised or stabbed with tools. All are glazed or retain traces of glaze with the figures found on the River Thames foreshore by mudlarkers being particularly worn. The Hambleton-ware bowl from York with a dog (Fig 6) is the most complete and intact: only the handle is reconstructed.

The dates of these finds are broadly mid-14th century to c 1500; most of those found in excavated contexts appear to have been discarded during the 15th century. They are all particularly notable ceramic finds given the fairly narrow window of production within the lobed form tradition, potential longevity of use, the variety of wares, their elaborateness, and the sites at which they are found. For example, at the Priory of the Order of the Hospital of St John and Jerusalem (Clerkenwell, London), the excavation report describes the large fragment with a stag as 'the finest medieval piece from St John's' (Blackmore 2004, 353), and it was probably associated with a high-status property in the outer precinct of the Priory. It is worth noting that other fragments of lobed cups were also found within the outer precinct, and that dumped rubbish deposits of 15th-century date that formed the mound of a nearby windmill (c 400 m to the north-east), possibly originated from St John's Priory (Blackmore 2004, 184; Knight and Phillpotts 2008, 174 and 182), suggesting regular use of the vessel form at that site. At Tonbridge, the 'unique' horse-and-rider lobed cup was of particularly fine quality and was noted as being the most unusual pottery from the site, where glazed sherds were few (Swift and Blackmore 2010). John Cotter (2014, 226) also notes that the Oxford find 'provides important evidence that Brill/Boarstall potters were capable of copying even the most whimsical latest fashions in other ceramic industries': presumably the Surrey/Hampshire border potters. The Maidstone (Kent) and northern potters also may have been copying the Surrey/Hampshire forms, with those in the northern counties adopting bowl forms, rather than cups, and focusing their decoration on the flat bases. However, as the potters in the north may have been influenced to create their own form of lobed vessels by French imports, it is also possible that they developed their own repertoire independently of the southern fashions.

The association of the decorated finds with urban centres, including small towns, monastic and manor house sites is noteworthy. The domestic occupants associated with the findspots appear, on the whole, to be well-to-do townspeople, such as urban traders and wealthier artisans, rural gentry, and wealthy religious communities. All of these groups would have hosted guests and held communal meals. The piece from Oxford is likely to have been associated with White Hall which was a monastically owned hall that had belonged to Osney Abbey (Oxford) at the Reformation before its use and

demolition by Jesus College (Allen 1998, 106; Bashford and Ford 2014, 213). The three Multangular Tower, York, finds may be associated with the nearby wealthy Benedictine Abbey of St Mary, or the large Hospital of St Leonard. The Tonbridge find recovered with other jugs and jars cannot be associated with a particular resident, but the site was in a central tenement on the High Street, not far from the castle and medieval marketplace. The finds from 1–5 Aldwark, York, are also associated with urban tenements, but in that case the area was of mixed prosperity in the later 14th and 15th centuries, with cottages—being rented cheaply by migrants including apprentices, with a relatively high number of women, including prostitutes—adjacent to the hospice of Guisborough Priory, and a stone's throw from the c 1415 hall and maison dieu of the fraternity of St John the Baptist (later known as the Merchant Taylors' Hall) (see Hall et al 1988; Goldberg 1992, 151 and 299; Giles 2000). Rubbish dumped in long trenches at the site at Aldwark, York, included one of the two sherds of the bowl with the internal cup among other domestic waste of a particular high-living standard. Residuality and intrusions at the site, and the potential for long life-uses of the ornate tableware, mean the owners and dates-of-use of the three highly ornate lobed bowls are difficult to untangle, but they could be associated with the hospice or fraternity (for problems of residuality see Brooks 1987, 120–5).

The relatively wide drinking cups of the 14th and 15th centuries provided a unique opportunity for internal three-dimensional adornment. While 13th- and 14th-century jugs, puzzle-jugs or aquamaniles with zoomorphic or anthropomorphic figures may also be found at similar medieval sites, their decoration was external. In contrast to these, the lobed vessel figures or stamped decoration interacted with and were literally enveloped by the contents of the vessels, only to be revealed gradually, apparently rising from the liquid as it was drunk. The figures may also have appeared to move in the liquid, or in candlelight when empty. While the vessels would potentially have been used alongside wooden mazers, glass or metal vessels, they were especially unique among them because of their coloured, lobed, ceramic form with internal decoration. The plasticity of the clay to achieve relatively complicated designs, and the use of contrasting coloured clays and coloured glazes, gave ceramics an advantage over other materials, such as wood or silver. The wide, and in the case of the pedestal lobed cups, relatively elegant, refined forms created a prestigious *ceramic* drinking vessel. In terms of size, decorative potential, communal use, and ease of access to local products, they could compete with the glass or silver vessels and the simpler, more functional stoneware drinking jugs. In contrast to the reduced decorative features on 15th-century drinking glasses (Willmott 2005), and the decline in applied decoration on ceramics in the later 14th century (Le Patourel 1968, 110; Mellor 1994a, 140; Young et al 2005, 180–1), these ceramic vessels became more elaborate from the mid-14th century and into the 15th. While some of the well-to-do households certainly could have owned decorated mazers and metal cups, the ceramic lobed drinking vessels with complicated decoration were desirable too. They may have been bought as novelty pieces from middlemen, perhaps as commissioned items, or received as gifts, but when were they used and why?

THE VOIDEE AND THE EUCHARIST

Although possible use at important functions or feasts has been proposed for the lobed vessels (Pearce and Vince 1988, 66), I believe a more specific role during two

types of occasion can be envisaged: at the very end of a meal, and during the narration of romance stories. This is not to say they could not have been used at other occasions for other purposes, nor that other vessels were not used at these events as well.

The serving of wine at the very end of a meal was a significant and recognised event in the late-medieval period. Wine and spices were consumed before withdrawing from a feast, which was known as the *voidee* in England, and in the French *Le Ménagier de Paris* (1393) as the *bouthors* (the ‘push out’) (Brears 2008, 344; Greco and Rose 2009, 259, 341). The earliest use of the word recorded by the OED is from c 1374 in Chaucer’s *Troilus and Criseyde* (‘voidee, n’, *OED Online*). The ‘spices’ were delicacies, such as sugar plate, sugared caraway seeds, rose-water sugars, candied orange peel, or fruit potages (for examples of menus and recipes see Brears 2008, 344–53). In romance narratives, wine and spices are referred to, for example, in John Lydgate’s *The Siege of Thebes* (c 1421–2), and in *King Edward and the Shepherd* (late 1340s), the spices are noted as being untouched by Adam when he drinks only the accompanying wine, indicating a lack of courtly etiquette (Lydgate and Edwards 2001, line 1499; Furrow 2013, lines 1040–1). In addition to the spices, wafers were also served, particularly with the sweet, spiced wine known as hippocras. Recipes and ingredients for hippocras appear in manuscripts (for example, in *Le Ménagier de Paris* and the *Boke of Kervynge*, which was composed in the first half of the 15th century and first printed in 1508), and the spices and sugar required for them along with bowls and spoons for tasting the hippocras are seen in an image of a spicer’s shop in the early 16th-century copy of *Livre du gouvernement des princes* (Hieatt and Butler 1985, 148–9; Wynkyn de Worde and Brears 2003, 30–3; Brears 2008, 353–5; Greco and Rose 2009, 270; Bibliothèque nationale de France, Bibliothèque de l’Arsenal. Ms-5062 f.149v).

It is possible that the lobed vessels were used at the *voidee*, allowing groups of diners to drink sweet wine from a decorative common cup. The suggestion that the lobed cups were passed from person to person in a communal setting stems from the lobed rims (providing multiple places for guests to place their lips as the cup was passed) and by the usual presence of more than one handle. A 15th-century text on manners provides instructions on drinking wine and passing it to a neighbour at the table, ‘The bowl should be held between [or against] two fingers; The thumb should not touch the sweet wine ... Drink and then turn the bowl to thy neighbour, So that his lips are not placed where thine were’ (*Table Manners for Boys*, transl and ed Russell 1958, 11). The care taken to use a different part of the rim to drink from chimes with the multiple lobes found on the ceramics. Monks were also known to use both hands to drink from vessels and this was considered a standard custom (Page 1909; Boyle 2006, 234 cited in Spavold 2010, 48). No doubt even small handles on the lobed vessels would have helped avoid getting thumbs in the drink when passing to one’s neighbour and to help hold the cups in both hands.

This communal drinking from a shared cup at the *voidee* would have resembled the act of drinking from the Eucharistic chalice and thus provided an association with Mass, the most holy and important proceeding in the medieval Christian faith. The serving of wine, wafers and spices at the *voidee* appears then to have been a form, or translation, of the rite to a paraliturgical, domestic-based event. The communal drinking cups harked back to the ‘common cup’ used in the Mass before the laity’s consumption of the Eucharistic wine was withdrawn (by the 15th century, the chalices were also smaller). The chalice-like form and shared consumption reinforced the conviviality of the event and Christian virtues, and the Christian rite was transferred to the secular

dining chambers, just as the practice of washing hands at the table using an aquamanile was an adaption of the religious rite of the *lavabo* (Barnet and Dandridge 2006). The trigram of the Holy Name and the *Ave Maria* on the Lincoln vessel would have been an explicit reminder, but would also provide a blessing for the liquid. The exterior decoration and designs of mid-15th- to mid-16th-century Cistercian wares have also been associated with Christian beliefs and the communion (Spavold 2010). Unusually, a pad with a wheel and cross design was found as the decoration of a founce of a Cistercian-ware cup, found at the Ticknall kiln site (South Derbyshire), echoing the lobed cup from Lincoln (Boyle and Rowlandson 2006, fig 10, no 11; Spavold 2010, fig 4). It is also worth considering the other prestigious drinking ceramics, such as imported maiolica *tazze*, that could have had a similar paraliturgical use and meaning. It was suggested that the Italian maiolica *tazza* found at Carmarthen Greyfriars would have been used in the church (O'Mahoney 1998, 47), but we can now recognise that a paraliturgical, dining setting would also have been suitable for its use. Domestic manor house sites, such as Mowbray manor at Epworth (Lincolnshire) are therefore not unexpected findspots for a ceramic *tazza*, nor for a decorated lobed vessel (a *tazza* base at Mowbray manor was found in an early 16th-century abandonment context, see Hayfield 1982, 793, pl 131, no 19; 1984, 17, no 21).

As the lobed vessel echoed the chalice, so the voidee wafers mirrored those provided for the Mass. The thin, round and unleavened wafers, some with designs imprinted on them, were known as '*oublies*' in Middle French or 'obleys' in Middle English, and the name was also used for Eucharistic wafers. For meals they could be made flat or rolled, and were served in the hundreds at wedding celebrations. In great households, a 'waferer' would have the specific role of making them; one was employed by Edward II in 1318, and in the bakery of Sir John Fastolfe in 1459 were two pairs of wafer-irons (Amyot 1827, 277; Woolgar 1999, 125). While the wafers could have been for use in their chapels for the Eucharist, they would also have been served with the wine at the voidee and during banquets and celebrations. A woman making wafers using obley-irons can be seen in the border illustration of a c 1320–30 psalter from Flanders, Ghent (Bodleian Library, Douce MS 6, f. 119r). In the 1590s, households of lower status could have had their own wafers for eating after a meal, or even for the Eucharistic Mass, as evidenced by communicants who, when refused ordinary 'bread', were permitted to bring their own wafers to the parish church (disputes over the bread versus 'popish' wafers continued until 1607) (Haigh 2003, 402). European wafer-irons survive and ceramic wafer (or waffle) moulds or stamps have also been found in Essex, Greater London and France, with a broad late 13th- to 17th-century date range (for example, Gruuthusemuseum, Belgium, 0.130.XIV; XII.89; V&A M.443-1924; Statens Historiska Museer, Sweden, nos 551, 12522, 23948, 9725; Nenck 1992).

Just as it is proposed that the decorative lobed cups were some of the specific vessels for the consumption of drink at the voidee, wafers and spices would also have been served on special tableware. Spiceplates, dragonells or dragouers (flared plates or bowls), such as the Bermondsey Dish (c 1335–45), are recorded in probate wills and inventories (Amyot 1827; Stratford 1993; Woolgar 1999, pl 49; Stell 2006, 498). They were not restricted to the elite, as shown by the 15th-century residents of York where the girdler Robert Talkan and the barber John Stubbes owned them, and Thomas Gryssop was selling a cheap (?) ceramic one in his shop valued at 3 d (Stell 2006, 523, 570, 580). The York probate inventories also reveal the payments for spices that were part of the

funeral expenses, alongside the costs for wine and other foods, for consumption during obsequies, or at the wakes or parties for neighbours and friends (see for example the vicar Richard Hawkesworth (d 1466), and William Gale (d 1472) who also paid for a party at the first anniversary of his death) (Stell 2006, 624 and 633). These York owners were the sort of well-to-do urban residents who might well have owned the regional Hambleton-type or Humber-ware lobed vessels that could have accompanied their spiceplates at the *voidee* and merry-making celebrations.

We do not know how the York spiceplates were decorated, nor the type of ceramic vessels that were owned by Robert, John or Thomas, but they and other late 14th- and 15th-century residents of towns would have used a range of ceramic vessels, such as cups, serving jugs, and even aquamaniles at their dining tables. But the lobed vessels are the only form of ceramic tableware with intricate decoration on the inside, requiring additional skill of the potter and for a particular purpose: to emerge from the liquid, creating a theatrical surprise element and display to drinkers, while simultaneously being imbued with Eucharistic symbolism. The undecorated lobed vessels could also have been used on similar occasions, but with less ‘excitement’ and without the decorative surprises. The bowls without three-dimensional decoration also could have more easily accommodated resting spoons. From the mid-14th century onwards, spoons were often bequeathed, listed in inventories, and found in other documentary sources, such as the eight recorded as stolen along with a mazer from John Bramley (worth 26 s 8 d) in Coningsby (Lincolnshire) in 1377 (Stell 2006; Woolgar 2023, 749, 759 and 755). Documented and surviving examples of pewter, silver and even gold are found with terminals formed of saints or other Holy figures (or secular busts), or religious inscriptions or motifs on the stems and bowls (for extant examples from archaeological contexts and chance finds see Egan 1997, 244–52; AM AN1962.17-25). Two very elaborate 15th-century gold and silver-gilt spoons decorated with enamel are held in the British Museum (BM 1899,1209.3) and the Victoria and Albert Museum (V&A C.2-1935), the former with *Ave Maria* and floral motifs, the latter with an upside-down-world motif of an ape riding a stag in a forest. The decorated spoons can be viewed as another form of paraliturgical material culture in the dining experience. Interestingly it is suggested that domestic spoons became more decorative towards the end of the medieval period (Egan 1997, 246), corresponding with the period of popularity of the decorated lobed vessels.

The lobed vessels not only had religious import, but forms of the decoration were also culturally significant to urban and gentry groups and might suggest another communal drinking event that would have been part of their domestic social and devotional practice: the narration of romance stories. While the morphic figures on the bowls can be associated with generic, elite pastimes, such as hunting or knights riding on horseback, when seen through the lens of contemporary romance literature a more nuanced association and interpretation can be made.

ROMANCES AND MERRY-MAKING

Communal entertainment and drinking went hand in hand, and the narration of romance stories and comic poems was a popular form of entertainment in the late-medieval period. Motifs and possible scenes from the tales are found on the lobed vessels, and instructions for drinking and games are found in the stories. The ever-present reminder of the Eucharist would be played out in the drinking of wine during the tales

that had religious and moral guidance within them. Not only were the stories moralistic and entertaining, but they, and the drinking, were emotionally stimulating. This is exemplified in the *Guy of Warwick* romance.

Guy of Warwick, or the original Anglo-Norman *Gui de Warewic*, is a poem composed in the early 13th century, and was probably written by a canon at Osney Priory, Oxford (this paragraph and background to the poem is informed by Wiggins and Field 2007 and Wiggins 2000). Guy is the hero; the cup-bearer and son of the steward to the Earl Rohaud, whose daughter, Felice, he loves and eventually marries. He is born into service and wins his rank, becoming a knightly hero and defender of England against the Danes. During his story he becomes a tournament winner, hunter, befriender of a lion, slayer of a dragon and giants, husband, religious pilgrim, and finally a hermit. It is a dramatic, adventure-filled but ultimately pious narrative known across England and cut across the social hierarchy proving popular with aristocrats, the emerging middling sort, as well as monastic audiences. It had popular appeal too, with manuscript versions in the original Anglo-Norman French and later translations to Middle English (and eventually printed works) being consumed in parallel with an oral tradition throughout England. The surviving manuscript texts are geographically widespread and *Gui* was even known outside England. The story had an enduring appeal and a cult of Guy developed in Warwick promoted by the Beauchamp family, the Earls of Warwick, who adopted Guy as an ancestor for their own social and political advantage.

In the text, the narrator addresses the audience directly, so it would be natural for the words to be read aloud and performed in a domestic setting. The story would also be an education in history, chivalry, loyalty, charity, and reinforce communal values and work (Rouse 2007, 95; Wiggins 2007, 66 and 70). Importantly the romance was not limited to courtly audiences; Rosalind Field has noted ‘structurally as well as stylistically, the romances of Guy in both vernaculars are designed for delivery to a wide and perhaps casual audience. ... the *Gui* author shows a remarkable awareness of how to construct an episodic narrative and by so doing deliver his material to a wide audience.’ (Field 2007, 51).

In the 15th century, the text was modified and adapted, with the promotion of the hero’s regional and baronial associations, and his chivalric status (Field 2007, 51). Alison Wiggins has argued for a shift in the hero’s identity and Englishness, and that the surviving 15th-century texts ‘reflect the moral choices and the ideological interests of householders who were perhaps gentry but more likely well-to-do townspeople, prosperous bourgeoisie’ (Wiggins 2007, 66 and 70). For these literate, book owning, well-to-do households in the 15th century, such a rousing narration could have formed part of their entertainment, being read aloud to household groups and/or guests.⁶ It is these types of households who were also the owners of the decorated lobed vessels.

Of course, *Guy of Warwick* was not the only romance. Others that were appropriate for the same households included the ‘family romances’, such as *Sir Eglamour of Artois* and *Sir Tryamour*, which were composed between 1325 and 1375 in the north-eastern Midlands, and the non-Arthurian romances with a focus on English subjects, such as *Sir Bevis of Hampton* or *Athelston* (early and mid-14th century, respectively) (Herzman et al 1999; Hudson 2006). Surviving manuscripts vary in number, but the romances were

⁶ Literate here meaning that the value and meaning of the contents of the written word was understood, not that all household members could read.

generally popular from the 14th through the 16th centuries. In Cambridge University Library [CUL] MS Ff. 2.38, probably produced by a scribe from the North West of England or East Midlands in the late 15th or early 16th century, *Guy of Warwick* was included with 42 other texts, made up of religious pieces in the first part, and the more ‘entertaining’ texts in the second (Herzman et al 1999; Wiggins 2000, 185, 332; Johnston 2012; Fellows 2017).⁷ These entertaining romances included *Sir Bevis* where the hero, like Guy, battles dragons, giants and Saracens, and becomes a pilgrim. For the ‘bourgeois household’ for whom the book was produced, *Guy* may have been of particular importance or became so, as it makes up almost half of the ‘entertainment’ section (Wiggins 2000, 183). Similarly, a 15th-century patron showed their special enthusiasm for *Guy* by commissioning a lavishly produced manuscript that contained only Guy’s story and was a ‘prestigious item’ (although not a ‘*de luxe*’ version) (this copy is known as the Caius manuscript and is held in Gonville and Caius College, Cambridge, MS 107/176; Wiggins 2000, 165).

There are specific lines within the 15th-century versions of *Guy* which are new additions that do not appear in the early 14th-century Auchinleck Manuscript version (National Library of Scotland [NLS] Adv MS 19.2.1; Wiggins 2000, 48–54). Some of these are lines that form breaks in the narrative, but also give instructions to the listening audience to fill their cup, drink and be merry and glad—the decorated lobed vessels being suitable cups for such merry-making. Three occurrences are found in CUL MS Ff. 2.38: between scenes before Guy goes and finds Earl Tyrry in a prison; the break in the narrative as Guy is pursued by knights, spares one, and before he ‘wendyth away’ and is pursued by more knights; and after the wedding celebrations of Guy and Felice, and immediately after the conception of their son:

ffor seynt Thomas loue of Cawnturberye

ffylle the cuppe and make vs mery

Now haþ Gye all hys wylle

In the courte boþe lowde & stylle

Also so god geue yow reste

ffylle the cuppe of the beste

Now wendyþ Gye faste a way

He wolde not 3elde hym þat day

ffor the gode that god made

ffylle the cuppe and make vs glade

Hyt was in a somerstyde

That Gye had moche pryde⁸

In the Caius copy, the lines, ‘Betwene theim two they teld the tale./*Now giue vs drinke wyne or ale*’ also appear (Zupitza 1883, lines 1927–8, emphasis added). Julius Zupitza interprets these directions as the narrator asking for something to drink (Zupitza 1875, 406–7, note for lines 5859–60)—but it is more than likely they were also calls for the listeners to be served and drink as well.

⁷ Both Wiggins and Johnston use *A Linguistic Atlas of Late Mediaeval English* in their deductions, however, Johnston argues for Leicestershire based on the atlas and the paper used which matches another manuscript he links to Leicester and dates to c 1500 (Oxford, Bodleian Library MS Ashmole 61).

⁸ Lines 5859–62, 6687–90 and 7117–20 respectively (Zupitza 1875, emphasis added).

These lines in *Guy* are not unique and appear in the 1425–50 copy of *Sir Bevis* (Gonville and Caius College, Cambridge, MS 175/96 fols 131–56), ‘For the time, that god made,/Fill the cup and make us glad’; but they do not appear in the earlier 1330s Auchinleck Manuscript version of *Sir Beues* (NLS Adv MS 19.2.1 fols 176–201), which is considered the most complete of the surviving versions (see Ellis 1848, 246; Fellows 2017).⁹ The lines are missing however from *Sir Bevis* in CUL MS Ff 2.38 (see Fellows 2017, C lines 823–7), which is in contrast to the *Guy* version in the same manuscript; this may be explained by the lack of lines in the copy of *Bevis* that the scribe was copying or, as *Guy* was the longest and most substantial story in the book, it was deemed such breaks for the audience (and narrator) were required. A further example is found in the c 1450 version of *Sir Eglamore* (BL MS Cotton Caligula A.ii), where the fyttes, or sections, are broken up by lines that instruct the listeners to ‘make merry’, which we can interpret as the instruction to fill cups, drink and be happy:

Make we mery, so have we blysse
For thys ys the fyrst fytt, I wys
Of Sir Eglamour that he has tane

This ys the secund fytt of this:
Makes mery, so have Y blys!
For thus ferre have I red

Makes mery, for yt ys beste!
For this ys the laste geste
That I now take in honde¹⁰

In the introduction to the comic poem *Kyng Edward and the Hermit* found in the Bodleian Library MS Ashmole 61 c 1500 compilation, the introduction includes the lines:

Jhesus that is Hevyn Kyng
Giff them all god [good] endyng
If it be thi wyll
And yif them parte of hevyn gam [give them part of heaven’s delight]
That well can calle gestys same [bring guests together]
With mete and drinke to fylle
When that men be glad and blyth [cheerful]
Than were solas god to lyth [entertainment good to hear]
He that wold be styлле
Of a kyng I wyll you telle
What aventour [adventure] hym befelle
He that wyll herke thertylle [He that will listen to it]¹¹

The guests are at a feast where they will be full with food and drink, and glad and cheerful while they listen to the story, but they will also be introduced to a drinking

⁹ The lines, and those of the kissing in the chamber that precede them, are also missing from the 15th-century Naples XIII.B.29 version of *Bevis*; see Fellows 2017, N lines 823–7. It should be noted that no extant manuscripts of *Bevis* are directly descended from any other, see Fellows 2017, fig 1.

¹⁰ Lines 343–5, 622–4, and 880–2 respectively (Hudson 2006, emphasis added).

¹¹ Lines 1–12, (Furrow 2013, emphasis added).

game that ensues in the ‘aventour’ between the Hermit and the King whom he does not recognize (the same type of game occurs in the *King Edward and the Shepherd* [Furrow 2013]). The same game may well have taken place between guests after or during the narration. A drinking cup, referred to as a ‘schell’, is the vessel used by the hermit in the game; his knave fills it, then places it down in front of the players, and the first person to say ‘fustybrandyas’ gets to drink it, unless the other says ‘stryke pantner’ and then they are the ones who get to finish the drink, and the game continues in this fashion. The words seem to be nonsense, and perhaps why the king cannot remember them and as more is drunk they become more complicated to say. The second phrase is possibly the equivalent to ‘give up rascal’ (see ‘pautener, n 1 and adj’ *OED Online* cf Furrow 2013, note for lines 341–5, who suggests the components make up the phrases ‘This is a good fusty medicine’ and ‘Drink it up at one gulp’).

Thus, we have direct instructions for cups to be filled and wine or ale to be drunk during the stories and ideas for drinking games. Moments for drinking appear to be a characteristic of the romances, at least by the early 15th century, and provided an opportunity for theatrical consumption and a source of inspiration for the decoration of the drinking cups to be used during these intellectual pleasures.

The stags, hunting dog, and tree scenes on the contemporary lobed cups are obvious links to hunting activities and scenes that take place in forested areas, such as the hunting in *Guy* and the killing of the boar by Sir Bevis, the green glazes also evoke the forests. The dragons similarly echo the dragons killed by Guy and Bevis. The human figures can portray characters from the stories; the riders on horseback may have been the knightly heroes themselves.

Identifying the human figures accurately is difficult due to the small number of survivals and damage on them. However, the Aldwark, York, find, with its two figures facing each other may directly represent Guy as a hermit upon his return to Warwick (Fig 4a); the hooded figure is certainly comparable to contemporary depictions of hermits. The figure he faces was perhaps Felice, although there is too much damage to confirm this. The connection between Guy’s humble start as a cup-bearer is unlikely to have been lost on an audience repeatedly drinking from elaborate cups with associated imagery, and perhaps helps explain why the lines ‘fyller the cuppe’ were being added three times in the 15th-century CUL version when compared with other romances. Another possibility for the identification of the Aldwark figures is the hermit facing King Edward during their meeting in *King Edward and the Hermit*; a particularly apt scene especially if the cups were then used in a drinking game between guests. Although only depicting one motif or scene from the stories, they could encapsulate the whole.

Other contemporary material culture was also decorated with recognisable scenes from the romances, such as misericords (Griffith 2007; Fellows 2009). To support the interpretation of the figures on the drinking cups being associated with romances, and perhaps Guy in particular, we have evidence of exactly this in another drinking cup that has survived: the ‘Guy of Warwick mazer’, owned by the Hospital of St Nicholas, Harbledown, Canterbury (Kent). The wooden mazer has a central roundel (or ‘print’) in the inner base with raised decoration depicting Guy in armour, holding a shield with the arms of the Beauchamps, killing the dragon, with the lion he is defending to the left of the scene. This all takes place in a wooded location. Around the edge of the roundel is an Anglo-Norman inscription in Lombardic capitals: ‘GY DE WARWYC: AD ANOVN: KECI OCCIS: LE DRAGOVN’ (Guy of Warwick is his name; who here slays/kills the dragon). The mazer



FIG 7

Wax impression of the die used to make founce prints for mazers, depicting Duke de Bueve (Sir Bevis) fighting the two lions surrounded by the inscription, + COMANT: DVC: BVEVE: DE: HANSTONE: TVA: II: GRANT: LION (How Duke Bueve of Hanstone killed the great lion[s]). Diameter 53 mm. Photograph © The Trustees of the British Museum. All rights reserved. OA.8551.

has been dated to the early/mid-14th century, but has early 15th-century silver fittings and repairs (Campbell 1987, 256–7; Sweetinburgh 2015, 119). Sheila Sweetinburgh (2015) has explored the life-history of the object from its ownership by the Beauchamp family to its entry and use in St Nicholas' hospital in Canterbury. Even with a production date in the 14th century, its survival and later modifications shows the ongoing significance and popularity of the *Guy* story and cult. A schist-stone die used to make a similar mazer print, but this time of Bevis, is in the Musée de Cluny. Its decoration is cut into the surface as a negative creating a raised impression when a sheet of metal was placed on it and struck (ie creation of a print); a wax impression of it is held in the British Museum (Fig 7). Sir Bevis, or 'Bueve', is shown fighting the two lions with an axe, next to a small oak tree, surrounded by the inscription, + COMANT: DVC: BVEVE: DE: HANSTONE: TVA: II: GRANT: LION (How Duke Bueve of Hanstone killed the great lion[s]), his armour suggesting a date in the second half of the 14th century (cf Blanchet 1909, 237–8; Weiss and Fellows 2017, 289; both incorrectly identified it as a mould, and dated it to the second half of the 13th century; the drawing in Blanchet also incorrectly represents an acorn as a snake's head).¹² Another 'médaillon' is mentioned by Blanchet that depicts the hero's struggle against the giant (1909, 238). The form of the dies meant that the roundels could be mass-produced for consumers, such as the mercantile elite, and would be more universal, secular motifs, like the ceramic figures in the lobed vessels, as opposed to those that were decorated with individual's coats of arms, or purely religious motifs (see Hope 1887; Woolgar 2023).

¹² The Anglo-Norman *Boeve de Haumtone* was composed at the end of the 12th century from which the Middle English *Sir Bevis* is derived, and *Bueve de Hantonne* is a later, continental French version.

The 15th-century York probate inventories also list mazers bound with silver and with lions, dragons, doves, and flowers decorating their founces and lids (Stell 2006). The Bermondsey Dish spice plate mentioned above also provides a ‘knightly scene’ of a lady placing a helm on a knight’s head outside a crenellated tower that is comparable with the romance story imagery on the lobed vessels and mazer prints. We have therefore, supporting evidence for drinking and voidee material culture decorated with romance motifs in the 14th and 15th centuries, within which the ceramic lobed vessels held a special place for those urban dwellers, gentry and religious communities with money to spare and who could purchase theatrical, fantastical, ‘aventour’-filled cups to make them and their guests merry.

HOW THE CUPS ACTED AS EMOTANTS

To end this article, how the vessels acted as emotants will be considered. As I have discussed elsewhere, emotants formed part of emotional practices and were characterised by or prompted feelings (Standley 2020). The feelings and emotants were interconnected, and we can recognise that the lobed vessels and their decoration were associated with liturgical rites, wine, food, the blood and body of Christ, romance stories, communal dining, ideological interests, the potters, the owners, the guests, social values, courtly culture, and emotions. During the voidee the wine and drinking from a communal cup would have stimulated the memories and emotions of the Eucharist, even if the laity did not themselves drink the Eucharistic wine. When using the cups during the romance narrations, the lines in the texts clearly indicated that this act was to affect the drinkers emotionally and to make them become merry, glad, and cheerful. During the romances other emotions would have been felt too: fear when the characters faced dangers; sorrow when they died; cheer when something humorous occurred; joy when they overcame a challenge, were married, conceived; or even pride in ‘Englishness’. The lobed vessels with their morphic decoration, and the other tableware with their knightly scenes, provided the visual representation of the narratives and could have been reminders of these other stories, joyous communal events, and emotions when seen or drunk from in the future.

The cups, ie the matter, represented the literary—both the liturgical rites and the romance texts. We may consider this within the rhetorical device of literary ekphrasis, which in its most simple form is the ‘verbal representation of visual representation’ (see Heffernan 1993, 3). Such descriptive narratives can make a thing (an object, work of art, body, time, or place etc) real and present in the mind’s eye when text is being read or narrated; ‘At the heart of the rhetorical prescriptions for ekphrasis lie the twin qualities of clarity (*saphēneia*) and visibility (*enargeia*), which together form the means or strategy by which the art of bringing a described object to the mind’s eye is effected’ (Elsner 2002, 1). The quality of *enargeia* can also be translated and interpreted as vividness. Ellen Perry states that, ‘An essential principle behind such vivid pictorial description was that the visual affects people more deeply, powerfully, and emotionally than the verbal or logical’ (Perry 2005, 159). If the verbal representation of the visual was done with *enargeia*, it would create an emotional response in the listener or reader. What people saw in their mind’s eye was an important and vital aspect to their emotional response.

What we have when considering the decorated cups is the reversal of ekphrasis. Instead, we have an example of a *visual (or material) representation of the verbal representation*, which we may define as ‘reverse-ekphrasis’ or ‘material-ekphrasis’. The *enargeia*

(vividness or visibility) of the images and forms of the cups was important to the sensory experiences and could bring the associated narratives and events into the mind's eye. It was the visual and physical matter of the emotants that could affect people more deeply and emotionally than the verbal description on its own.

Emotants are active in the creation of images in the mind's eye or 'memory-images'—a term used by Mary Carruthers (2008, 75). Carruthers stated these memory-images were 'sensorily derived and emotionally charged' (2008, 75), therefore emotants were important in the creation and recollection of images and memory. The vessels considered in this paper acted as emotants, and it is their matter and *energeia* that created the emotional response as they were drunk from. In the voidee the wine and vessel stimulated drinkers' memories of the Passion, they supported the creation of the vision of Christ and the Eucharist in their mind's eye: it displaced their mind. The drinking cups helped to move the mind of the listeners to imagine the events in the romances, and make them feel joy, sorrow, merriness etc. The visual and physical attributes of the cups helped to create feelings, and even after the drinking events, the feelings could be roused when remembering and seeing the cups in their mind's eye. The movement of the mind or displacement into a different time, space and experience was provoked by the emotants and their *energeia*.

CONCLUSIONS

This paper has shown that taking an interdisciplinary approach can lead to new ideas about the context of drinking in the high- and late-medieval periods. The communal lobed drinking vessels took on a special role in the urban and middling-elite English households of the later 14th and 15th centuries. They were decorated with motifs that fitted the domestic, communal context of consumption, and provided elements of surprise, joy and spectacle. Used in communal-drinking contexts their purpose was not to perpetuate family memory or acknowledge and forgive transgressions, as was the case for some wooden mazers (Woolgar 2023, 750–1, 759), but rather to bring joy, conviviality, and merry-making.

The drinking of wine and associated consumables in the voidee was a translation of the Mass into secular meals, but is rarely considered in discussions of medieval ceramics. The lobed vessels with their elaborate applied decoration and coloured glazes created a theatrical and entertaining drinking experience hand-in-hand with reminders of the religious rite. The theatrical, merry-making drinking using the cups was also experienced during the narration of popular romances which featured knights, adventures, and dragons, as well as moral and religious guidance—all embodied in the matter of the cups. These emotant vessels were to be filled and enjoyed, and created and intensified the feelings of the drinkers. They are an example of material-ekphrasis where they were the visual and material representation of the words of the narratives.

The consumers of the popular romances were the users of these decorated, ceramic lobed vessels, which were prestigious rather than deluxe pieces within the suite of available drinking cups.

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Abbreviations

AM	The Ashmolean Museum of Art and Archaeology, University of Oxford
BL	The British Library
BM	The British Museum
CBW	Coarse Surrey/Hampshire Border ware
CUL	Cambridge University Library
MIDDM	Dorman Museum, Middlesborough
MoL	Museum of London
MPRG	Medieval Pottery Research Group
NLS	National Library of Scotland
V&A	The Victoria and Albert Museum, London
YORYM	Yorkshire Museum, York Museums Trust

Résumé

« Ffylle the Cuppe and Make vs Mery » : les récipients pour boissons lobés et leur usage en Angleterre à la fin du Moyen-Age par Eleanor R Standley

Cet article examine les récipients en céramique lobés et le contexte plus large dans lequel ils ont pu être employés pour la consommation commune de boissons. Des témoins archéologiques des 14^e et 15^e siècles sont examinés ainsi que des sources documentaires et des récits contemporains de romance médiévale qui jettent la lumière sur les rituels de consommation de boissons dans un cadre domestique. À partir de ces éléments de preuves, nous montrons que les coupes et bols lobés faisaient partie de la culture matérielle des élites affluentes de moyenne

catégorie pour la consommation de boissons et étaient des vecteurs d'émotions. Le principal argument étant que les récipients décoratifs lobés étaient adaptés pour la consommation de vin doux en fin de repas pendant la « boute-hors » et pour boire du vin ou de la bière pendant que l'on relatait des récits. Pendant la boute-hors, le vin était servi avec des épices ou des gaufres en guise de rituel paraliturgique issu de rites plus familiers de l'église médiévale. Les récipients pour la consommation commune de boissons ont pu être utilisés également pendant que l'on relatait des histoires d'amour populaires ; au 15^e siècle, ces textes donnent directement des instructions pour boire et des idées pour des jeux à boire. Les personnages et les motifs des histoires d'amour peuvent également être mis en correspondance avec la décoration à l'intérieur

des récipients. Ces objets sont imbriqués dans la consommation de boissons et de nourriture, les notions religieuses, de morale et les péripéties chevaleresques.

Zusammenfassung

„Ffylle the Cuppe and Make vs Mery“: Gelappte Trinkgefäße und ihr Gebrauch im spätmittelalterlichen England von Eleanor R Standley

Dieser Artikel untersucht gelappte Keramikgefäße und den breiteren Kontext, in dem sie möglicherweise für Trinkgelage verwendet wurden. Archäologische Funde aus dem 14. und 15. Jahrhundert werden zusammen mit dokumentarischen Quellen und zeitgenössischen romantischen Erzählungen untersucht, die Trinkrituale im häuslichen Umfeld beleuchten. Anhand dieser Belege wird gezeigt, dass gelappte Becher und Schalen Teil der materiellen Trinkkultur waren, die von wohlhabenden, mittelständischen Eliten als Emotanten verwendet wurden. Das Hauptargument ist, dass die verzierten gelappten Gefäße für den Verzehr von gesüßtem Wein während der „voidée“ am Ende einer Mahlzeit und für das Trinken von Wein oder Ale während des Erzählens von Geschichten geeignet waren. Während der „voidée“ wurde Wein mit Gewürzen oder Oblaten in einem paraliturgischen Ritual serviert, das seinen Ursprung in Riten hatte, die in der mittelalterlichen Kirche bekannter waren. Die gemeinschaftlichen Trinkgefäße wurden möglicherweise auch während der Erzählung populärer Liebesgeschichten verwendet, deren Texte aus dem 15. Jahrhundert direkte Anweisungen zum Trinken und Anregungen für Trinkspiele enthalten. Die Charaktere und Motive der Liebesgeschichten lassen sich auch mit dem Innendekor der gelappten Gefäße in Einklang bringen. Die Objekte sind mit dem

Konsum von Getränken und Speisen, religiösen Ideen, moralischen Anleitungen und ritterlichen Abenteuern verwoben.

Riassunto

“Libiamo, libiamo ne’ lieti calici...”: recipienti lobati per bere e il loro uso in epoca tardomedievale in Inghilterra di Eleanor R Standley

Questo articolo prende in esame i recipienti lobati in ceramica e il più ampio contesto in cui essi possono essere stati usati per bere in comune. Si esaminano le testimonianze archeologiche del XIV e del XV secolo fianco a fianco alle fonti documentarie e ai racconti romanzi contemporanei che illustrano i riti del bere in ambienti domestici. Da queste fila di prove si dimostra come le coppe e le tazze lobate facessero parte della cultura materiale del bere, usate come veicolo di emozioni (in inglese *emotants*) da élite facoltose e medio-alte. L'argomento principale è che i recipienti lobati decorati erano adatti al consumo del vino dolcificato alla fine dei pasti durante la fase di commiato (chiamata *voidée*), oppure della birra mentre venivano narrate le storie. Durante la *voidée* il vino veniva servito con spezie o con ostie come rituale paraliturgico traslato da riti più consueti nel culto medievale. I recipienti per bere in comune potrebbero inoltre essere stati impiegati durante la narrazione di racconti romanzi popolari. Nel XV secolo i testi dei racconti forniscono istruzioni dirette per il bere e idee per giochi legati al bere. Si può inoltre osservare la corrispondenza di personaggi e di motivi dei racconti romanzi con la decorazione interna dei recipienti lobati. Questi oggetti sono strettamente legati al consumo di bevande e di cibi, alle credenze religiose, alla guida morale e alle avventure cavalleresche.