Selected Pottery Groups
AD 650–1780

Jane Holdsworth
The Archaeology of York

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*Cover illustration: Medieval and later pottery from excavations in York.*

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Excavation of the deep, stratified archaeological deposits found in most parts of medieval York produces great amounts of pottery, mostly fragmentary. The very quantity alone poses difficulties of study and there are continual problems arising from the presence of residual pottery from earlier deposits, the conservatism of ceramic tradition and the task of characterizing craft products fired in unsophisticated kilns. As a first step in defining the characteristics of the pottery excavated by York Archaeological Trust several groups from recent excavations have been selected for description here to demonstrate a range at least of the types used in York between AD 650 and 1780, and to show which types can be found together in the same context. The starting date is a natural one because of an apparent hiatus in the ceramic record in the later Anglian period. Earlier Anglian pottery from previous excavations will be published in a separate fascicule, as will the Roman pottery of which systematic accounts are being prepared. After AD 1780 the complexities of pottery manufacture and supply are too great to benefit from study on the basis followed here. The present study will be followed by others in which the stratified pottery from various excavated sites is presented in sequence of occurrence. From this it is hoped that the types normally found in York will be more or less precisely defined and their relative popularity in different periods and in different areas of the city established.

Any study of excavated pottery depends upon the archaeological circumstances of the site from which it is derived. York, like most towns, presents conditions far from ideal for the easy interpretation of ceramics. The area has been inhabited for anything up to nineteen hundred years. The soil has been constantly disturbed both by natural erosion and accumulation and by the activities of man. The resultant deposits are often deep and extremely complicated, with a thousand or more separate archaeological contexts making up the development of a single urban tenement. Specific well-defined structures are relatively rare, there are few general sealing layers, and almost always sites are penetrated by disturbances made from higher levels at various periods. Such disturbances are often readily recognizable, though some are hard to define, and others probably go unrecognized. It is rare that documentary records, even if they exist, can be related with confidence to buildings revealed. Coins and other datable objects are usually found singly and seldom in sufficient profusion to do more than corroborate previous suppositions as to date. It is doubtful therefore whether ideal sequences with clear and datable construction and occupation layers will ever be found in York except in such well-documented structures as the Minster and York Castle, themselves not likely to be typical in terms of pottery in general use. Until more precise dating techniques are available, possibly in some places
through dendrochronology, the information to be derived from complex urban tenements will be less than satisfactory. Paradoxically, however, it is only the urban tenements which can be expected to give a general view of the city’s ceramic preferences.

Potsherds are amongst the most indestructible of man’s leavings and, apart from bones, they are the commonest find on urban excavations. Consequently the survival of sherds from the preceding phases of occupation presents a recurring hazard in the assessment of sherd assemblages. This is particularly so on urban sites where the incidence of pots is generally high because of intense marketing and easier access to goods. The variety of pottery types may also be greater through the centralizing effect of a prosperous city on the surrounding area. Until the advent of systematic rubbish disposal outside the city centre, which in York began in the late 15th century, this accumulation survives in the ground as rubbish and is turned over each time a spade enters the soil. A single example will suffice to illustrate the scope for error. If a house foundation is dug anywhere in medieval York, pottery from earlier periods will be brought to the surface and scattered around. It will be joined by pottery contemporary with the building and occupation of the new house. The house may then be demolished and finally, perhaps later, its foundations may be robbed. Some of the soil originally disturbed may perhaps be used to fill the robber trench. The associated group of pottery from the trench could thus include pottery current long before the house was built, as well as pottery contemporary with the occupation, with the destruction, and with the robbing. There may even be pottery brought in from elsewhere with soil used to level up the robber trench. Given that York pottery is mostly local, part of a tradition which only changes slowly, and that some medieval pottery is indistinguishable, in the form of sherds at least, from certain types of Roman pottery, the problems of establishing a ceramic history for the city seem daunting indeed.

There are similar problems in dating an urban ceramic sequence. Excavators are primarily concerned with establishing the sequence of events on a particular site, and their character. The order of occurrence is usually decided by the stratification. The date of occurrence is then as often as not decided by recourse to the pottery found in associated layers. Too often this leads to a circular argument, the sherds giving a date to a layer, which in turn becomes the evidence for dating the pottery. In fact no precise ceramic chronology exists for York, and few well-sealed, stratified or dated series have hitherto been published. Broad dates only can be assigned, and there seems little prospect at present of narrowing them. The means to do so are still those discussed by Hurst (1962-3a) in relation to White Castle, with all the reservations then enumerated in regard to typological and sequence dating. The specific application of these techniques! to urban sites and the priorities and possible developments of medieval pottery studies in general have been the subject of much recent discussion (MPRG, forthcoming) but a particular point may be noted here. Most researchers agree that English medieval and post-medieval pottery is very regional in character and analogies drawn from other regions are potentially misleading. This is certainly true for York. Imports do from time to time occur which link the York sequence with those of other regions, though they seem to be less frequent than in many towns of comparable size and importance. At certain times, notably in the Anglo-Scandinavian period, the city seems to have drawn its pottery from outside the immediate region; but for much of the period between AD 650 and 1780 York pottery is intensely local. While the general trends probably parallel those of other areas this has yet to be proved.
Though the problems facing the student of pottery in York are daunting, the Trust nevertheless feels that considerable use can be made of the material currently being recovered in quantities of about 100,000 sherds per year. Three main approaches are being followed. The first is to isolate those contexts – short-lived rubbish pits, rapidly accumulated occupation deposits, even wells – where substantial amounts of pottery in large pieces give at least some chance that the vessels were in contemporary use; the first such series is presented below. Secondly the total ceramic content of all contexts on several of the deeply stratified sites is being worked out, so that the incidence of various types can be shown, the extent of Roman and other residual material established, and the first occurrence of new wares charted stratigraphically and, within limits, chronologically. Thirdly an attempt is being made to define the types and wares in use in York, to trace origins, and to suggest market procedures, and the economic and social significance of the pottery trade.

The Selected Pottery Groups

The pottery groups discussed below have been chosen to illustrate types common in York in ten successive time periods covering the centuries between AD 650 and 1780. Some of the periods can be defined with considerably less precision than others, and some indeed overlap. Wherever possible the groups come from similar contexts, which are described briefly in the text for each section. Relatively few closely associated groups of pottery have been found, and from these have been chosen those which contain a variety of typical pots. In some sections two or three groups have been discussed together to give a wider sample for the period, and where no suitable groups are available, as in the first two sections, selected individual sherds or a closely related stratified series have been used instead.

Section I: c.650-c.850

The two hundred years from c. 650 to c. 850 have proved to be the most enigmatic in York’s history in many aspects of archaeology, not least in terms of the pottery. Layers which must by their stratigraphic position be Anglian, lying above late Roman features and below Anglo-Scandinavian levels, yield few indications of later Anglian settlement. Scattered coin finds or radiocarbon dates are generally isolated and have so far been unaccompanied by pottery remains. The Trust’s excavations have not yet produced any extensive associated groups of pottery dating to this period. The sherds described here (Fig. 4) have therefore been selected primarily to illustrate style of manufacture. They are from various sites, though 1, 2 and 4 were found together in a post-Roman deposit in Bishophill; 3 and 5 came from the site of the Roman interval tower SW5 in Lendal, 3 in a pit adjacent to the tower and 5 in a modern drainage trench; and 6 was found among post-Roman structures in Skeldergate.

Sherds 1-4 may be most closely paralleled with Maxey-type wares (Addyman, 1964, figs. 13, 14) and though there has been a crude attempt at a decorative design on 1 (Pl. I) and 4, it is simple enough to be of little use in locating comparisons. Similarly, the possible lug on the rim of 3 is a common Middle Saxon feature. Hand-made vessels such as these are produced from such a basic unskilled technology that analogies may be drawn from pottery as far apart
as Whitby (Peers and Radford, 1943; Rahtz, 1962) or Portchester (Cunliffe, 1970), although comparable wares are now known from Aldborough (N. Yorks.) (Jones, 1971, 61, fig. 15), Wharram Percy (Webster and Cherry, 1977, 215) and Otley (Le Patourel and Wood, 1973, 134-6, fig. 10). Eleven other sherds which may be attributed to this period have been identified from other excavations in York prior to 1972 (Le Patourel and Wood, 1973, 136), but most of these appear to be Ipswich products (Hurst and West, 1957). 5 is one of two grass-tempered sherds from the site of the Roman interval tower SW5, the only ones of this type so far found in York (Pl. I). Both are featureless body fragments, but the fabric is noticeably unusual as sandy or quartz-gritted fabrics tend to predominate in the York area. Such wares could be as early as the 5th or 6th century or as late as the 11th (Dunning et al., 1959, 21).

The sherds of Tating ware, 6 (Pl. I; Winkelmann, 1972; Hodges, forthcoming), are probably from the same vessel, a pitcher with lozenge and pendant triangle decoration. The sherds were found in Skeldergate associated with pottery of the Anglo-Scandinavian period (see Section II), but among these were pieces of a hand-made vessel in a light brown fabric with a grey core and large calcareous inclusions. Shell-tempered wares are comparatively rare in York (see Section III) and the closest equivalents are the shelly wares of Lincolnshire.

![Fig. 1](image_url)  
*Fig. 1  Lloyds Bank, 6-8 Pavement. Diagrammatic section showing the main levels with which the pottery was associated. For wares a–h see pp. 5–7*
Section II: c.850–c.1100

This section covers the Anglo-Scandinavian period and continues into the Anglo-Norman period. In the absence of clearly associated groups, it is illustrated by the pottery from the site of Lloyds Bank, 6-8 Pavement, excavated by the Trust in the winter of 1972, which provided a useful sequence of pottery types (Figs. 5-8). The excavation comprised four small trenches, the upper layers of which were truncated by the construction of post-medieval cellars. Pottery from these cellars and other extraneous intrusions has not been included, and residual Roman material, though included in the histogram (Fig. 2) has not been recorded in detail.

Of the four trenches, Trench IV contained 4.5m of well-stratified deposits and provided the basic sequential series (EY Int. Rep. 1, 220). Trench III, directly behind IV, retained layers which continued the series typologically up to the 12th century while sherds from the other trenches supplied additional types or sub-types. The pottery from Trench IV falls into three main groups which are associated with what may be interpreted as floor levels. These have been used as a simple framework to facilitate the correlation of sherds from different trenches in the absence of any absolute links, and the earliest, intermediate and latest ‘floor’ levels have been numbered \( i-iii \) respectively. For the earliest levels a radiocarbon date of ad 880 ±100 (1070 ±100 bp, BIRM -403) has been obtained, and for the latest a date of ad 920 ±100 (1030±100 bp, BIRM -401); a sample from between levels \( i \) and \( ii \) produced a date of ad 960 ±100 (990 ±100 bp, BIRM -402). Sherds are described as belonging to one of these levels, either by direct association, or by approximation with the corresponding heights OD. The area of excavation was restricted enough and the layers sufficiently horizontal to draw up the schematic section in Fig. 1, which also shows the relative thickness of the levels together with the radiocarbon dates and the incidence of pottery types.

The main fabric types are as follows (the proportions of each are shown in Fig. 2):

a. York ware (pl. II). Hard ware (often reaching stoneware quality) heavily tempered with angular quartz grits which vary in size from 0.5mm across to 3mm, creating an uneven, lumpy finish to the interior and exterior surfaces. This is generally regarded as York ware (Stead, 1958b, 522; Hurst, 1969a, 60 note 75) though a number of variants exist within this category. The colour range of examples from the Lloyds Bank site is given below:

<table>
<thead>
<tr>
<th>core</th>
<th>external and internal surfaces</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 grey 10YR 5/1</td>
<td>grey 10YR 5/1</td>
</tr>
<tr>
<td>2 grey 10YR 5/1</td>
<td>grey/v. pale brown/brown</td>
</tr>
<tr>
<td></td>
<td>10YR 5/1-10YR 7/4-7.5YR 4/4</td>
</tr>
<tr>
<td>3 grey/brown</td>
<td>v. dark greyish brown/black</td>
</tr>
<tr>
<td>10YR 5/1-10YR 3/2</td>
<td>10YR 3/2-2.5/1</td>
</tr>
<tr>
<td>4 light red 10R 6/6</td>
<td>light red 10R 6/6</td>
</tr>
<tr>
<td>5 reddish brown</td>
<td>v. dark grey (metallic) 5Y 3/1</td>
</tr>
<tr>
<td>2.5YR 4/4</td>
<td></td>
</tr>
<tr>
<td>6 weak red 10R 5/4</td>
<td>pinkish grey/grey 7.5YR 7/2-6/4</td>
</tr>
</tbody>
</table>

In addition the surfaces are not always uniform in their degree of harshness.
b-d. **Late Saxon grey wares** (Pl. III).

b. Torksey-type ware; sandy fabric fired to varying stages of hardness. The surfaces, black, dark grey, grey, brown or very pale brown, flake off the less well-fired examples. The core is generally grey and laminated featuring a quantity of small, rounded milky quartz grits; in some cases the grey alternates with brown to cause a sandwich effect.

c. Torksey-type ware; hard grey fabric, sometimes overfired causing distortion and cracks at the neck. The core is grey and the surfaces are a darker grey, occasionally brownish or metallic in appearance. The fabric is more close-textured than b but contains sub-angular and rounded quartz grits in the same quantity.

d. Dense grey ware as c but containing angular and sub-angular quartz grits which occur proportionally two-thirds less than in b or c.

Types b-d have been referred to in previous reports (for example Le Patourel, 1972, 108) as both Thetford-type and Torksey-type wares but b and c only are referred to in this report as Torksey-type (see below).

e. **St Neots-type ware** (Pl. II). Smooth grey fabric with dense finely crushed calcite temper. The surfaces may be grey/brown or very pale brown. The fabric lacks the soapy feel and shell temper of true St Neots ware. It cannot therefore be described as 'shelly' ware and the term St Neots-type ware is used in this report; it is discussed more fully in Section III.

f. **Stamford ware.** Smooth white, very pale brown or grey ware with white, very pale brown, reddish yellow or grey surfaces. There are glazed and unglazed examples, the former with an evenly applied coating of pale yellow, yellowish orange or sage green which is sometimes crackled. This is classed here as Stamford ware (Hurst, 1958, 37-65) rather than ‘Northern Stamford ware’ (Dunning, 1956, 230) in the absence of any real evidence to prove these wares are not of true Stamford type.
g. **Gritty ware** (pl. II). Hard ware heavily tempered with quartz grits, producing rough granular surfaces. The colours range from white, very pale brown, reddish yellow and brown through to grey and black.

h. **Splashed ware**. Reddish brown ware sometimes with small quartz grits. Yellowish brown or brownish green pitted glaze appearing overall or in spots or runs.

Types g and h are more fully described in Section IV.

Kiln sites for this period have not yet been found in Yorkshire, so it is difficult to attribute excavated pottery collections to a precise source (Hurst, 1976, 323-34, 345). York ware, for example, is obviously a separate class but there are as yet no clearly defined limits which can distinguish it from gritty ware of type g. There are also similarities with Roman fabrics of the local York area type (King, 1975, 214; Sumpter, 1976, *AY* 3/1, 42) and Derbyshire ware (Gillam, 1939, 429-37; Jones and Webster, 1969, 18-24). The range of York ware from the Lloyds Bank site suggests the likelihood of several workshops at one factory or more than one centre of production. On this site however, there appears to be a limited period of use; the 58 sherds from Trench IV level i consisted of York and type d wares, with only two sherds of Torksey type b and five Roman pieces. York ware is replaced in later levels by band c which predominate in levels ii and iii respectively. York ware is almost entirely absent from these, only five sherds coming from level ii or above. This does not of course preclude changes in fashion or personal taste, or even specialized function, to account for this distinction. Similarly the excavations at Hungate, York, uncovered a greater number of York-ware sherds in lower levels which gave way to other types of grey ware higher up (Hurst, 1959, 76, 78). Some evidence from King’s Square, York (Le Patourel, 1968a, 157-8), Jarrow (Hurst, 1969a, 64) and Pontefract Priory (Le Patourel, 1965, 109-10) suggests the York-ware tradition carried on to develop into the later gritty wares, type g (Le Patourel, 1967, 39); however, the possibility of the survival of residual sherds should be borne in mind.

Types b-d, described here as late Saxon grey wares, prove to be another group which it is difficult to assign to a precise kiln source. Type b bears most resemblance to the Torksey products (Barley, 1964, 175-87) but on the whole lacks the classic brown/grey sandwiched fracture which typifies the ware. In the majority of cases the surfaces are black and the fabric contains the characteristic windblown sand particles. The forms, too, seem to conform with the Torksey patterns, notably the thumbed straight-sided bowl and the roulette-decorated jar. Type c is very like the preceding type but has been distinguished by the hardness of the firing and the uniform coloration. Nevertheless, the two types can appear matched in fabric, exhibiting the same sandwich effect in the core and quite obvious rounded grits, e.g. 40 and 80. The rim shapes in b and c are somewhat dissimilar, those of c being more clubbed with less emphasis on the rebated style. Both could be in the same design tradition of one workshop, taking into consideration the abundance of type c in the later layers and its absence from levels with 110st York ware. Wares have been found in Lincoln (Coppack, 1972, 88, 92-3) which display similar characteristics, i.e. high firing with metallic finish and rouletted decoration, but this type has been called Lincoln ware. Coppack reports that this ware was almost impossible to tell apart from a very similar ware made in Leicester (Hebditch, 1967–8).
The third type of grey ware, d, is represented by comparatively few sherds. These were separated as they have an unusual grit content, though the paste is similar to York ware and Torksey-type ware c, and the forms have more rounded profiles than those of types b and c. Ware d occurs in levels associated with York ware, and could be a variant of it rather than a new type.

The St Neots-type ware, e, was represented by four body sherds and one base sherd only. It is confined to the upper levels, level ii and above.

There are a limited number of glazed wares on the site, but these represent up to five different types. The earliest sherds stratigraphically, from layers midway between i and ii, are 91, a bowl of Stamford-ware form (Hurst, 1958, fig. 2, no. 42) and a small sherd (unillustrated) of fine grey fabric with olive-green glaze mostly burnt black with spots of red. Although overfired, it is probably another Stamford sherd of the same type as 83 and 84. Level ii produced one body sherd of Stamford ware, 92, which may be from the shoulder of a vessel with rilled decoration. Found in the same layer was a more unusual glazed sherd, 88 (Pl. IVa), part of a small bowl: The fabric could be of local manufacture as it is heavily tempered with quartz grits. The glaze is thick yet evenly applied, though the inner surface has not been smoothed. The two large grits under the glaze on the outside may be fortuitous but are most likely to be decorative. This may correspond to other localized glazed wares of the period, Winchester ware for example (Biddle and Barclay, 1974, 137-65). Also from level ii was a pedestal base assumed to be part of a lamp, 61, which has sufficient qualities of fabric and glaze to class it as Stamford ware though the form is a little unusual.

The remainder of the glazed sherds were distributed in the upper layers in Trench III, in conjunction with gritty wares of a conventional 12th century date (see below). These upper layers, 8 (oldest) to 5 (most recent), in Trench III seem to be stratigraphically later than levels iii of Trench IV. The following list gives the numbers of the various wares in these layers:

<table>
<thead>
<tr>
<th>Trench III layer</th>
<th>gritty ware g</th>
<th>Stanford ware f</th>
<th>residual Roman</th>
<th>late Saxon wares b, c</th>
<th>splashed ware h</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>10</td>
<td>7 (3)</td>
<td>5</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>2 (1)</td>
<td>–</td>
<td>6</td>
<td>–</td>
</tr>
<tr>
<td>6</td>
<td>49</td>
<td>14 (4)</td>
<td>–</td>
<td>16</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>38</td>
<td>15 (4)</td>
<td>–</td>
<td>8</td>
<td>1</td>
</tr>
</tbody>
</table>

The numbers in brackets refer to the quantity of glazed Stamford sherds, which are not included in the first figure. The layers referred to lie over level iii and the numbers of sherds found in them demonstrate the fall-off in late Saxon grey wares and the substitution of gritty wares and Stamford wares. The latter include examples of spouted pitchers, 107 and 108 (Dunning et al., 1959, 42 fig. 16, nos. 1,2), as well as unglazed cooking pot forms absent from earlier layers, where the only Stamford-ware sherds are the glazed pieces mentioned previously and the crucible beaker fragments 83 and 84. The small number of sherds of splashed-ware type include a fragment from a flat base with thumbed marks underneath of a type (Hurst, 1962-3b) normally found in later contexts. None of the side of the vessel remains, making it impossible to
place it in either of Hurst’s groups 1 or 3, but it may be an interesting early example of its type as splashed wares are more common in 12th and 13th century contexts in York (see Section IV). There is also one sherd of a small glazed jar, 106, of a more sophisticated type with a hard, well-fired fabric and thick evenly applied glaze which is pitted in the same way as splashed ware though the fabric is more refined.

Gritty ware is a term used rather loosely here to denote the general range of cooking pot fabrics which are recurrent in 12th century contexts in north-east England (see Section IV). In most instances they have the diagnostic square-cut rims, e.g. 95, 96, 99, and 100, though rounded shapes are not absent, 97 and 98. Broadly speaking the cooking pots are larger than their late Saxon counterparts, a useful factor in singling out York wares which in certain cases are indistinguishable in fabric. For example 11 could have been classified as gritty ware but the lack of obvious examples of this type from Trench IV made it more reasonable to class it as York ware. Small gritty-ware pots are present, 101-2 with squared rims and 104-5 in imitation of Stamford ware profiles. Their occurrence with Stamford ware, which is found throughout the 11th century in York, and their stratigraphic position at Lloyds Bank could point to an earlier date than the 12th century which is usually quoted.

Two sherds of red-painted pottery (Dunning et al., 1959, 55-76; Hurst, 1969b) were deposited in level ii. One, 89, is decorated with a comma design but the other, 90, has a more amorphous pattern (Pl. IVb). Both are possibly from the Pingsdorf kilns (Lobbedey, 1969, 122-3; Braat, 1971).

The histogram in Fig. 3 shows the incidence of vessel types, excluding the Anglo-Norman wares from above level iii. The most common form is the jar or cooking pot, 7-56, relatively small in diameter compared with the medieval variety. Though no complete profile could be restored, the overall shape is ovoid with either a sagging or a flat base (see Dunning et al., 1959, figs. 12 and 19). In the Lloyds Bank assemblage, all the York-ware bases were flat (eight sherds) but the Hungate excavations produced one sagging base (Hurst, 1959, fig. 16 no. 25). Bases of Torksey-type wares b and c were both sagging and flat as were examples from the Torksey kiln.
The base sherd of St Neots-type ware was flat also. The rim form of the jar is generally rebated: some possess only a slight concavity, especially those of type c, and there are a few examples of everted or ‘turned-over’ rims. Type b includes three thumbed rims, e.g. 38, and three jars with rouletted decoration, e.g. 24. These two decorative traits are restricted to type b though a storage jar, 86, of type c has thumbed applied strips.

The bowls, 62-82, provide an assortment of shapes and sizes from large straight-sided pancheons, e.g. 66, to smaller flanged bowls, e.g. 72. Examples of the second type are found with spouts (or sockets for handles) but as complete diameters are rare the percentage without is uncertain. These are discussed by Kennett (1966,19-21), but the York-ware example (ibid., 20) was originally described (Stead, 1958a, 424, fig. 4 no. 6) as Thetford-type ware. There are only two bowls with an intumed rim, 62 and 63, a significant feature of the St Neots ware series, and five have thumb marks on the rim, e.g. 68. All the bowls are of type b except 80 and 82 and the glazed bowls described above; 80 has characteristics of both types b and c. It may be interesting to note that York-ware bowls are rare and are absent from Lloyds Bank but the lowest levels did contain several wooden bowl fragments.

The small bowl 57 is taken to be the top half of a lamp, a type of which five other fragments were identified. 58 has a tall, solid stem while the other examples have hollow pedestal bases. The unillustrated base is of the same type and fabric as 60. The cresset is quite a common find in late Saxon contexts and previous discoveries in York have been wide-ranging in design (see Waterman, 1959, 101, fig. 21 nos. 10-17). All those from Lloyds Bank are the freestanding sort rather than the kind intended to fit into a wall bracket.

Of the five pitchers or storage jars, 85 and 86 are of types b and c respectively; 87 is in a fabric related more to Thetford ware (see Hurst and West, 1957, 38, fig. 3 nos. 4, 6). The Pingsdorf-type fragments, 89 and 90, are taken as being from two separate pitchers. Sherds of a thumbed storage jar, similar to 86, were found throughout the layers associated with type c wares in Trenches I, II and III. None of the pieces fitted but it seems reasonable to assume they are from the same vessel as 86 (see Waterman, 1959, 101, fig. 24 nos. 4, 7).

There are also sherds, 83 and 84, from two small beakers or crucibles (see Le Patourel, 1968b, 166, fig. 1 no. 36; Waterman, 1959, 101, fig. 24 nos. 8, 18) in unglazed wheel-thrown hard grey Stamford ware. These vessels have been fired to a high temperature but there are no obvious signs of residue.

Section III: c.1000–c.1075

This section is illustrated by pottery from a rubbish pit found in the Bishophill excavations of 1973. The sherds are typical of wares found in York in the 11th century (Hurst, 1976,328-30, 342). The pit also contained a coin of Harold I (1038-40) which in the current state of knowledge seems an appropriate central date for pottery associations of this kind.

The group of pottery, sherds 110-19 (Fig. 9), consists of Torksey-type wares (see Section II) as well as Stamford and St Neots-type wares. It demonstrates the continuation of late Saxon grey wares and the dominance of Stamford wares (65% of the non-Roman material) in the
11th century before the introduction of true gritty wares (see Section IV). St Neots-type ware, though never prolific in York (Le Patourel, 1972, 108), appears to be less unusual in the 11th century; there is also a very small quantity of true St Neots ware in York. 110 (Pl. II), of St Neots type, is a larger version of a vessel illustrated by Waterman among late Saxon, Viking and early medieval finds from York (Waterman, 1959, fig. 24 no.1A). The fabric though allied to St Neots ware (Hurst, 1956) is generally grey, sometimes with very pale brown or brown surfaces; it is not harsh to the touch but is not as ‘soapy’ in feel as true St Neots ware. The inclusions are fine and dense and are of crushed calcite rather than shell.

A small sherd with diamond rouletting, 119, is in a fine fabric with sparse quartz inclusions up to 1mm across and is probably an import from northern France. The unillustrated splashed-ware sherd (see Section IV) is in a reddish brown fabric with a pitted ochre glaze externally and spots internally. If this sherd is not intrusive it points to competently made splashed wares in the 11th century.

Section IV: c.1075–c.1250

This section covers the Anglo-Norman and early medieval periods in York and is illustrated by a group of sherds from a rubbish pit found in the Bishophill excavations of 1973. In terms of the pottery, precision within the above date range is difficult to achieve, and in general the dates here have been assigned by reference to comparable series in York and elsewhere. Assemblages of this date are usually characterized by varying amounts of gritty ware (pl. II), which is the predominant fabric. Gritty ware is a deliberately unspecific term as the variety of shapes and colours within this class and the quantity must point to many sources of production. As yet, no pattern has emerged in York to place the different types into some order. The fabric is very close to York ware (see Section II) containing large quantities of angular quartz grits, anything up to 3mm across, producing the same lumpy, granular surface as York ware. The colours are mainly oxidized, ranging from white, very pale brown, and reddish yellow to reddish brown, brown, and grey.

Gritty ware has been recorded under various names: pustular ware (Brewster, 1962, 582); 12th century Northern gritty ware (Le Patourel, 1965, 111-12); pimply ware (Le Patourel, 1967, 38). The term gritty ware has been preferred here for its simplicity and because it lacks any misleading or grotesque associations. It was first discussed as a northern type related to 12th century contexts at Knaresborough (Waterman, 1953) and Carlisle (lope, 1956; lope and Hodges, 1956, 87). A cooking pot had already been noted at Kirkstall Abbey contemporary with the late 12th century refectory (Le Patourel, 1955,20). Mrs Le Patourel has since suggested that gritty ware is a continuation of the York ware tradition (Le Patourel, 1965, 110; 1967,39) which must place the beginnings of the gritty ware industry back into the late 11th century. Pottery from Pontefract Priory and York suggested that it continued in use until the 13th century (Le Patourel, 1965,112), though Mrs Le Patourel (pers. comm.) no longer holds this view. The kiln at Upper Heaton (Manby, 1964) has produced wares in a similar fabric, though with somewhat different forms; Manby dates this series to the 14th century. Indeterminate sherds therefore, in a heavily gritted fabric, can only be roughly assigned to the period AD 850-1350. It is tempting to suggest, however, that the introduction of light-coloured gritty wares and large baggy forms
was due directly to the influence of the new Norman clientele, used to a north French style of potting. The diamond rouletted decoration on the gritty ware from King's Square, York (Le Patourel, 1968b, 166, fig. 1, nos. 32-3), may reflect this influence, though such decoration is, of course, known on earlier English pottery.

The sherds from the rubbish pit in Bishophill, 120-47 (Figs. 10 and 11), are likely to have been deposited together over a short period of time. The variety of rim forms of gritty ware present, 120-38, implies that they were all available contemporaneously, and that rounded rims do not necessarily supersede the square ones (Le Patourel, 1965, fig. 31); see also Fig. 8, 93-100.

The other main fabric of this period is splashed ware (Coppack, 1972, 88); this is another loose generic term as it covers a variety of related fabrics sharing a distinctive pitted glaze which forms spots where carelessly applied. The glaze colours are yellowish or reddish brown through to olive and rich green, though this last colour would appear to be a later variation. The fabric is generally red or reddish brown but is sometimes reduced to mid or dark grey. It may be fine, sandy or gritted and there are obviously several production centres, the best known being Nottingham. There splashed wares were found stratified in a post-Conquest pit in the town ditch (Hurst, 1965, 61-5), but they were thought to start as early as AD 1000 (Hurst, 1968). See also Section III. As at Nottingham and Lincoln (Coppack, 1972,93; Adams, 1977), splashed wares in York are probably ousted by newer fashions in the mid 13th century. Again, many more closely dated discrete contexts are needed to establish a typology of fabrics and forms for this ware in York.

Wide-mouthed or flaring-necked jugs with squared or rounded rims seem to be the most common form; two, 139 (Pl.Va) and 141, were associated in this group with a rather baggy body and unthumbed sagging base, 140. Handles are usually strap and are sometimes decorated as 141. Any decoration on the body is most likely to be incised wavy lines, 142, or applied strips. Unillustrated sherds in the same group include two sherds in a fine cream fabric and seven in a cream fabric with fine grit and a mottled dark green glaze. The group as a whole probably belongs to the mid or late 12th century.

Section V: c.1250–c.1350

This section is illustrated by a group of sherds from a timber-lined well in Blake Street excavated in 1955. The period is traditionally associated with the development of highly decorated glazed pottery (Le Patourel, 1967,44; 1972, 110). Unfortunately there is not enough evidence from firmly dated contexts to demonstrate the date of this development in York. However, pottery from elsewhere (e.g. Sandal Castle, information S. Moorhouse) suggests that these more elaborate wares may belong to the early 13th or even the late 12th century.

The term ‘lightly gritted wares’ has been used for the types of fabric which are most common in York at this time. Although a few sources for these types have been isolated in the Yorkshire area, notably the kilns at Brandsby (Le Patourel, 1972, 110) and Winksley (Bellamy and Le Patourel, 1970) and a conjectured kiln at York, the fabrics and designs show certain similarities which may well also have been common to kilns, as yet undiscovered, in the whole of central and north Yorkshire. The use of rouletting on the shoulder is a recurrent motif. For these and
Selected Pottery Groups AD650–1780

other designs see Le Patourel (1972, figs. 29-31). The various wares in this class share a light fabric: this is generally white, light grey, pink or very pale brown, and sometimes dark grey. The temper consists of quartz grits which may be dense but are generally small and angular. They are much less prominent than in the East Pennine gritty ware (see below) or the earlier gritty ware (p.11 above) for example.

In the group of sherds from the Blake Street well, 148-59 (Fig. 12), the products of the Brandsby kiln and the supposed York kiln proliferate. The York-type fabric, identified because it is the fabric of the York seal jugs, has rather more grit as temper than the Brandsby ware and broadly speaking the glaze tends to be more lustrous and almost metallic. Polychrome effects occur on this ware, as on the seal jug from the Yorkshire Museum (Rackham, 1972, pl. E) which is green on the side illustrated but bright yellow on the other with the zones divided by brown strips. The line and pellet design on 148 (Pl. VI) is also a very common theme.

Seventy per cent of the non-Roman material in this group is in these regional light fabrics. 149 is markedly different with a soft fine fabric and thin glaze, blackened in places. 156 stands out also as a sandy fabric of Humber-ware type (see Section VII) with a white slip, which may have been introduced to compete with the higher-coloured wares.

Other types represented in this group are East Pennine gritty ware (Le Patourel, 1967, 43-4) and French Saintonge ware (Platt and Coleman Smith, 1975, figs. 181-2). Though actual French imports are rare in York and Saintonge polychromes (ibid., figs. 183-8) are completely absent, the Rouen or Paris type of pottery (Barton, 1966a and b) must have had a certain amount of influence on the York potters. 151 and 152 show the typical cylindrical neck and round body; though unrepresented in this group, the spurred decoration at the junction of the handle and rim (Barton, 1966a, 75, fig. 1 nos. 2, 4) is frequent on York pottery (Rackham, 1972, pl. 70; Le Patourel, 1972, Ill, fig. 31 no. 68) as well as in London. The lightly gritted pale fabrics also show a marked similarity to French counterparts.

Section VI: c. 1300–c. 1400

This section is illustrated by pottery from three sites. One jug, 160, was found in a pit on the site of the Roman interval tower SW5 in Lendal; it was not associated with other pottery but is included as a particularly fine example. The rest of the sherds came from two pits in Skeldergate and Bishophill.

The lightly gritted wares common in the second half of the 13th century continue into the 14th with more emphasis on the Brandsby-type products. The sherds illustrated here (Figs. 13 and 14) are all of Brandsby type, but some may well have been made at kilns other than Brandsby itself. The fabric in most cases appears to become finer with fewer gritty inclusions.

The Brandsby ware seal jug, 160 (Pl. VII), is a much cruder version of the York seal jugs (Rackham, 1972, pls. E., 12B; Le Patourel, 1972, fig. 30 nos. 64–6) with three medallions of a stag in a field of dots, and vertical applied strips. The Skeldergate group, 161-5, contained two cooking pots, 164 and 165, which show the trend towards the flattening and widening of the rim. The small dish 163 has a deliberately applied internal yellow-brown glaze. Fragments of a jug in a red fabric with a dark green glaze were also found with this group; this type is common
The Pottery

in assemblages from sites in Hull (information P. Armstrong; see also Yorkshire red ware, Le Patourel, 1973,98).

The Bishophill group, 166-76 (Fig. 14), contains two vessels, 166-7, typical of the ‘baluster’ style of jug (Rackham, 1972, pl. 62; Jope, 1963, fig. 70) while 168 is a much larger vessel similar to 160. Another jug, 169, is in a darker fabric and is comparable with Humber wares (see Section VII). The proportion of Humber wares in this group is low: only eight sherds were found, though their popularity increases towards the end of the century when the production of Brandsby wares seems to cease. Two sherds of shelly ware were also among this group. This fabric is rare in 13th and 14th century contexts in York but common in Lincolnshire (Coppack, 1972, 88; Moorhouse, 1974). 171 and 173, though local, have stylistic similarities with contemporary German and Dutch wares.

Section VII: c.1400–c.1500

The sherds illustrated in this section (Figs. 15 and 16) are from three separate groups which have been amalgamated to form a more comprehensive selection of types. They came from a pit in Bedern, a stone-lined cess-pit in Skeldergate and a pit in Bishophill.

The 15th century is dominated by Humber wares (Le Patourel, 1966) which make their appearance in the later 13th century but capture the market almost entirely in the late medieval period. Though kilns have been located at Kelk, Holme-on-Spalding Moor and Cowick (Mayes, 1964) in Yorkshire, the development of shapes and the differences in fabric from various centres has not yet been established. Generally speaking, the fabric is fine or sandy, light to dark reddish brown when oxidized and varying shades of grey when reduced (cf. reduced greenware). The glaze is usually olive or brownish green, sometimes forming a brown margin at the edges of the glaze.

Of the sherds illustrated, 181 and 195 from the Bishophill pit are two of the more common shapes of Humber ware and are useful indicators of 15th century date, though this fabric may well be found in the later 14th century. The other jugs in Fig. 15, 177-80 and 182-3, give a range of the plain forms which had become popular in the 1400s. 184-6 are examples of the ‘Skipton-on-Swale’ type of jug (Thompson, 1956, pl. ivc) which appears to have enjoyed a long period of manufacture from the late 13th to the 16th century. Again, a detailed typology is needed to allow for any precision within this date range. The ones illustrated are probably from Holme-on-Spalding Moor (kiln material in Hull City Museum) and are poor examples of potting with accidental thumb marks evident on the base. More complete examples have been illustrated from Petergate, York (Le Patourel, 1972, fig. 30 no. 59) and from Haddlesey, Yorkshire (Le Patourel, 1973, fig. 40 no. 52, pl. XII A).

The other main fabric in this section is a soft off-white or cream ware with a green mottled glaze. The ware is so soft that the glaze adheres badly and flakes off. It appears in a variety of shapes, 187, 190 and 194; especially interesting is 187, a jug attempting to copy a Rhenish stoneware counterpart with its slightly frilled base.

Cistems or large jars with bung-holes, 189-93, are a widespread form throughout the 15th and 16th centuries. 189 is a fine specimen of the elaborately decorated type frequently found in
York (Le Patourel, 1959, fig. 27 no. 43; Rackham, 1972, pl. 10). However, examples in Humber ware with three or four grooved strap handles and olive glaze are more commonly found.

Imports for this period are not usual in York and are exemplified in these groups by 188, a Siegburg jug (Beckmann, 1974, fig. 13 no. 86), and 196, a small mug probably from Raeren (platt and Coleman Smith, 1975, fig. 197). Though normally dated after 1500, Raeren mugs (Hurst, 1977, 222) are now being accepted as imports occurring in the last decade of the 15th century (Moorhouse, 1970, 76). A pipkin with large rod handles, 197, is probably a Dutch import with its characteristic amber glaze (Platt and Coleman Smith, 1975, fig. 195 no. 1164). The relative lack of imports in these and other contemporary York groups is all the more surprising in view of the large quantities found at Hull, and their relatively frequent occurrence on other York region sites, as for example Haddlesey, Wharram Percy and Mount Grace Priory.

One of the main criteria for placing certain later medieval groups into the 15th century is the absence of Cistercian ware which is ubiquitous in the following century (see Section VIII). However, the group comprising 178-9, 182-6, 188-9, and 192-3, from Skeldergate, was recovered from a stone-lined cess-pit, the upper layers of which contained two sherds from a Cistercian-ware cup which is probably an early example of its type (see the reference to Kirkstall in Section VIII). The other group in this section, 177, 180, 190-1, 194 and 196-7, from a stone-lined pit in Bedern, contained no Cistercian ware.

Section VIII: c.1500–c.1600/50

Two groups are used to illustrate this section, one from a pit in Bedem and the second from a pit in Blake Street.

Sixteenth century deposits in York are most easily recognized by the large amounts of Cistercian ware: a hard red fabric with a treacle-brown glaze on the internal as well as the external surfaces of the vessel. The ware was first identified by Micklethwaite (1893) and so named because of its occurrence on monastic sites. Since then it has been found on a variety of sites, and kilns at Potterton (Mayes and Pirie, 1966) and Potovens (Brears, 1967) have greatly increased our understanding of this type in Yorkshire. A type series has been established (Brears, 1971, 19-23) and complete examples from York in the collection of the Yorkshire Museum have already been published (Brears, 1968, 4-7). The date for the introduction of Cistercian ware in this area is a subject for some debate; a cup was found at Kirkstall apparently in a late 15th century context (Le Patourel, 1967, 45), but a group from Sandal Castle, dated to 1485, two miles from one of the main kiln sources at Wrenthorpe, produced only a single piece of Cistercian ware in the uppermost levels (S. Moorhouse, pers. comm.). It also occurs in London in the late 15th century. In York it would seem that the height of its popularity was in the 1500s. The group from Bedem, containing 198-206 (Fig. 17), consisted largely of Cistercian ware and was found with a sixpence of 1582.207-11 came from the Blake Street pit, the contents of which were 82% Cistercian wares; 207 has a quaint though not unusual moulded face mask together with the standard notched strip decoration in contrasting cream clay.

Although Cistercian ware is normally characterized by a dark brown glaze, vessels were also produced in a cream fabric with a yellow glaze, sometimes known as reversed Cistercian ware,
In the late 16th and 17th centuries with the development of new shapes the type evolves into blackwares (Brears, 1971, 37-9) and yellow wares (ibid., 31-7).

York, unlike Southampton or Hull, has relatively few imports of German stoneware and the same is true also of products from the Low Countries. Nevertheless, Dutch wares were undoubtedly the inspiration for many local wares of this period, especially late Humber wares and reduced greenwares (ibid., 17-18) and the orange-brown fabric with amber glaze, still common in the 18th century (see also Sections IX and X). 198, a sherd with an impressed design, is probably a fragment from an elaborately decorated tall mug in Siegburg stoneware (Reineking-von Bock, 1971, nos. 197-205); 204 is a small Dutch sauce dish of the type used with a pedestalled 'perfume pot' chafing dish for heating foodstuffs on the table, and an unillustrated tripod pipkin sherd is possibly also Dutch. 199 and 200 (pl. Vb) are local but show strong Dutch influence (e.g. Platt and Coleman Smith, 1975, fig. 196 no. 1170, fig. 199 no. 1228).

The unillustrated sherds are all in fabrics which seem to be local to the York region. Many are Humber ware of a late type (Le Patourel, 1965, 115-16), but others are of unknown but probably local sources. The fabric and form ranges cannot be defined from the present series.

Section IX: c. 1650–c. 1700

This section is illustrated by a group from a clay-lined vat, back-filled with rubbish, which was found in Skeldergate.

The latter part of the 17th century saw the increasing importance of the tin-glazed earthenware industry in England (Garner and Archer, 1972); the relatively narrow dates which can be given to diagnostic sherds are a considerable advantage. The group from Skeldergate (Fig. 18) falls into the second half of the 17th century. 212-13 and 216 were manufactured between 1650 and 1680; the underglaze blue painted cup and the tile may be Dutch or English. The last quarter of this century also features the use of slip-decorated Staffordshire wares in York; 214 and 215 show the feathered and slip-trailed patterns (see Brears, 1971, for a general discussion). German stonewares linger on in the form of ‘Bellarmine’ bottles, 217 and 218 (Holmes, 1951; Moorhouse, 1970, 78-82). The coarse wares are represented mostly by dishes, steep-sided bowls and jars. The fine light red fabric seen in earlier deposits is predominant. Wares in this fabric are common in York from the 16th to the 19th century. They are likely to be of very local origin, though neither the sources nor the subtleties of the form changes have yet been fully explored.

Section X: c.1750 – c.1780

The 18th century marked the rise of the Staffordshire potteries and the widespread use of their products (Charleston, 1968, 260-80). With the commoner occurrence of more easily attributable pots such as those from Staffordshire, tin-glazed earthenware, porcelain and other fine wares the problem of dating the coarse wares is to some extent lessened, although the fragmentary nature of a large percentage of the material continues to make dates somewhat sketchy. Additionally there seems to have been an increased civic awareness at this time which led to restrictions on the dumping of rubbish. The group illustrated in Fig. 19, from Skeldergate,
is actually from a rubbish pit and probably represents the domestic waste from the town house of the 18th century York architect, John Carr. It presents an interesting mixture of fine and coarse wares. The salt-glazed stonewares, 230-1, though undecorated are particularly delicate: the teapot with crabstock handle and spout is of a mid century date (see for example Celoria and Kelly, 1973,83 no. 345). The ware is more fully discussed by Mountford (1971, pls. 200-1) where decorated examples of this type are shown. The vertical fluted tea bowl, 232 (pl. VIII), is a well-executed Worcester porcelain piece which may be dated to 1768-80 (Sandon, 1969, pl. 104). In contrast these were associated with three coarse-ware vessels. The cup with slip-trailed design, 233, is probably a Halifax product (Brears, 1971,119) and shows the continuing use of the red-brown body covered with a treacle-brown glaze popular since the early 16th century (see Section VII). Similarly the fine orange-brown fabric with amber or green glaze 234-5 has affinities with Humber wares and reduced greenwares (see Sections VII and VIII) which continued in York until the 1840s (Brears, 1971, 17-18,61).
The provenance of the different pottery groups is given at the head of each section, with the relevant site accession numbers; context numbers are also quoted there unless the pottery in the group comes from several contexts, in which case they appear after the description of each sherd. The number in brackets at the end of each entry is an additional reference number given to each drawn sherd for easier identification.

The term ‘cooking pot’ is used in the descriptions for convenience, but the possibility that the vessels were used as jars rather than for cooking should not be overlooked.

Section I: c. 650–c. 850 (Fig. 4)

1–6 are from various sites: 1, 2 and 4 are from the same post-Roman deposit in Bishopsgate (1973, 15); 3 and 5 are from the site of the Roman interval tower SW5 in Lendal (1974, 4); 6 came from among post-Roman structures in Skeldergate (1974, 14). These sites will be published in *AY*8/1 *Cooking pot*; hard grey fabric heavily tempered with angular quartz grits producing a pronounced sparkling effect; brown/dk grey int. and ext., some sooting ext.; incised chevron design. 10265, 10628.

2 Cooking pot; hard grey fabric with fine quartz sand; pitted eX!. 10207A. (20)

3 Cooking pot, with lugs?; dense black fabric with fine angular quartz sand; roughly finished int. and ext. 57. (16)

4 Cooking pot; grey fabric with quartz and calcareous inclusions; smoothed (burnished?) ext. with incised decoration, vesicular int. 10265. (19)

5 Dense black fabric with grass temper; grass impressions int. and ext. 421. (292) (Pl. I) A similar sherd from the same site is included on Pl. I.

6 Pitcher; very hard fine grey fabric; black int. and ext. shows traces of adhesive for tin foil design; also one undecorated sherd; *Tating ware*, Rhineland/north France/east Belgium. 2310, 1689. (240–4) (Pl. I).

Section II: c. 850–c. 1100 (Figs. 5–8)

The pottery in this section, 7–109, comes from the Trust’s excavations at Lloyds Bank, 6–8 Pavement (1972, 21; *AY*8/1, forthcoming). In these excavations several superimposed buildings and their associated floors, dating from ad 880 ±100 (lower levels) to ad 960 ±100 (upper levels), were found, giving an excellent stratified sequence from which this pottery comes. The main wares are distinguished by letters: a, *York ware*; b–d, late Saxon grey wares, of which b and c are of *Torksey-type*; e, *St Neots-type ware*; f, *Stamford ware*; g, *gritty ware*; h, splashed ware. These different types are fully described on pp. 5–7 above. The roman and arabic numbers respectively give the trench and context from which each sherd came; the small roman number in italics indicates the notional level from which it was derived (see p. 5 and Fig. 1).

7–56 are cooking pots.

7 Ware a; grey core, grey/very pale brown int. and ext. IV 31 i. (46)

8 Ware a; grey core, grey/very pale brown int. and ext. IV 31 i. (55)

9 Ware a; grey throughout. IV 31 i. (44)

10 Ware a; grey core, brown/black int., black ext. II 30 above i. (169)

11 Ware a; grey/brown core, brown/black int. and ext. IV unstratified. (95)

12 Ware a; lt red throughout. IV 31 i. (93)

13 Ware a; grey core, black int. and ext. IV 31 i. (54)

14 Ware a; grey throughout; IV 27 between i and ii. (68)

15 Ware a; grey/brown core, brown/black int. and ext. IV 33 below i. (43)

16 Ware a; grey throughout. II 28 above i. (168)

17 Ware a; reddish-brown core, dk grey metallic int. and ext.; vitrified. IV 31 i. (45)

18 Ware a; grey throughout. IV 31 i. (49) (Pl. II)

19 Ware a; grey/brown core, brown/black int. and ext. IV 31 i. (51)

20 Ware a; grey core, brown/black int. and ext. II 9 between i and ii. (167)

21 Ware a; grey core, brown/black int. and ext. IV 30 i. (66)

22 Ware a; brown core, brown/black int. and ext. IV 21 ii. (91)

23 Ware a; weak red core, pinkish-grey/grey int. and ext. IV 30 i. (67)

24 Ware b; black int. and ext.; diamond roulette decoration. IV 21 ii. (172)

25 Ware b; brown/black int. and ext.; square roulette decoration. IV 28 above i. (56)

26 Ware b; brown/black int., black ext. IV 9 below ii. (92)

27 Ware b; brown int., black ext. IV 21 ii. (61)

28 Ware b; black int. and ext. IV 7 iii. (73)
Fig. 4  Section I, c. 650–c. 850. Pottery from Bishophill, Lendal and Skeldergate. Scale 1:4

29  Ware b; sandwiched core, grey int., black ext. IV 7 iii. (75)
30  Ware b; brown int., black ext. I 24 between i and ii. (174)
31  Ware b; brown core, grey int. and ext. IV 4 above iii. (81)
32  Ware b; brown int., black ext. IV 7 iii. (69) 33 Ware b; sandwiched core, black int. and ext. IV 21 ii. (62)
34  Ware b; black int. and ext. I 9 ii. (100)
35  Ware b; sandwiched core, brown int., black ext.; diamond roulette decoration. Unstratified. (171)
36  Ware b; grey int. and ext. IV 21 ii. (57) 37 Ware b; grey int. and ext. I 9 ii. (176)
38  Ware b; black int. and ext.; thumbed decoration on rim. IV unstratified. (96)
39  Ware b; black int. and ext.; thumbed decoration on rim. IV 21 ii. (64)
40  Ware c; sandwiched core, brown int. and ext. IV 6 above iii. (78)
41  Ware c; metallic surface, warped rim. III 7 above iii. (175) (Pl. III)
42  Ware c; grey. IV 20 above ii. (88)
43  Ware c; metallic surface, warped rim. IV 19 above ii. (86)
44  Ware c; grey. IV 7 iii. (70)
45  Ware c; grey. IV 7 iii. (71)
46  Ware c; metallic surface. IV 7 iii. (72) 47 Ware c; grey. IV 21 ii. (58)
48  Ware c; grey. IV 20 above ii. (87)
49  Ware c; grey. IV 6 above iii. (79)
50  Ware c; grey IV 5 above iii. (80)
51  Ware c; grey. IV 7 iii. (74)
52  Ware d; brown int., black/grey ext. II 33 above i. (166) (Pl. III)
53  Ware d; very pale brown int., grey ext. IV 21 ii. (193)
54  Ware d; black/grey int. and ext. IV 31 i. (52)
55  Ware d; black int. and ext. IV 31 i. (53)
56  Ware d; brown/black int., black ext. IV 31 i. (50)
Fig. 5  Section II, c.850–c.1100. Pottery from Lloyds Bank. Scale 1:4
Fig. 6  Section II, c.850–c.1100 (contd.) Pottery from Lloyds Bank. Scale 1:4
Fig. 7  Section II, c.850–c.1100 (contd.). Pottery from Lloyds Bank. Scale 1:4
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<td>Lamp; ware a; brown/black int. and ext. Unstratified. (99)</td>
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<td>Lamp; ware d; brown/black int. and ext. IV 21 ii. (59)</td>
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<td>Lamp; ware f; off-white granular fabric; pale yellow glaze ext. and on base. I 9 ii. (173)</td>
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<td>62</td>
<td>Bowl; ware b; lt grey/brown int. and ext. IV 21 ii. (60)</td>
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<td>Bowl; ware b; grey int. and ext. II 12 between i and ii. (179)</td>
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<td>70</td>
<td>Bowl; ware b; black int. and ext.; thumbed decoration on rim. I 9 ii. (178) (pl. III)</td>
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<td>71</td>
<td>Flanged bowl; ware b; black int. and ext. IV 21 ii. (63)</td>
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<td>72</td>
<td>Flanged bowl; ware b; black int. and ext. IV 7 iii. (76)</td>
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<td>Flanged bowl; ware b; black int. and ext. I unstratified. (180)</td>
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<td>Flanged bowl; ware b; sandwiched core, grey int. and ext. IV 7 iii. (77)</td>
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<td>Flanged bowl; ware b; black int. and ext. IV 22 below ii. (83)</td>
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<td>Flanged bowl; ware b; black int. and ext. IV 22 below ii. (84)</td>
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<tr>
<td>77</td>
<td>Flanged bowl; ware b; black int. and ext. IV 22 below ii. (85)</td>
</tr>
<tr>
<td>78</td>
<td>Socketed bowl; ware b; black int. and ext. II 22/28 between i and ii. (181)</td>
</tr>
<tr>
<td>79</td>
<td>Socketed bowl; ware b; black int. and ext. IV 20 above ii. (89)</td>
</tr>
<tr>
<td>80</td>
<td>Socketed bowl; ware c; sandwiched core with white inclusions, grey metallic surface. III 7 above iii. (186)</td>
</tr>
<tr>
<td>81</td>
<td>Socketed bowl; ware b; sandwiched core, black int. and ext. 1110 between i and ii. (182)</td>
</tr>
<tr>
<td>82</td>
<td>Flanged bowl; ware d; grey int., black ext. I 14 below ii. (90)</td>
</tr>
<tr>
<td>83</td>
<td>Crucible/beaker; ware f; grey fabric, redish-grey int., grey ext. I 17 between i and ii. (97)</td>
</tr>
<tr>
<td>84</td>
<td>Crucible/beaker; ware f; grey fabric, grey/ very pale brown int., grey ext. IV 28 above t. (94)</td>
</tr>
<tr>
<td>85</td>
<td>Large storage jar; ware b; black int. and ext., flaking surfaces. IV 32 below i. (47)</td>
</tr>
<tr>
<td>86</td>
<td>Large storage jar; ware c; grey metallic surface, cracks in rim. II 7 between i and ii. (177)</td>
</tr>
<tr>
<td>87</td>
<td>Large storage jar; fine hard grey fabric, some grit inclusions; smooth dk grey int. and ext. Unstratified. (210)</td>
</tr>
<tr>
<td>88</td>
<td>Bowl/cup; soft reddish-brown fabric heavily tempered with quartz grits; thick lustrous greenish-brown glaze int. and ext. IV 21 ii. (65) (Pl. IVa)</td>
</tr>
<tr>
<td>89</td>
<td>Pitcher; hard white fabric tempered with fine grit; red paint ext.; Pingsdorf type. I 9 ii. (191) (Pl. IVb)</td>
</tr>
<tr>
<td>90</td>
<td>Pitcher; hard white fabric tempered with fine grit; red paint ext.; Pingsdorf type. 114 ii. (190) (Pl. IVb)</td>
</tr>
<tr>
<td>91</td>
<td>Flanged bowl; ware f; grey granular fabric; pale olive-green glaze int. and ext.; rouletted decoration on rim. 1114 between i and ii. (188)</td>
</tr>
<tr>
<td>92</td>
<td>Jar/pitcher; ware f; grey fabric; olive-green glaze ext. IV 21 ii. (187)</td>
</tr>
<tr>
<td>93</td>
<td>Cooking pot; ware g; very pale brown fabric with fine grit, very pale brown int., grey ext. III 5 above iii. (194)</td>
</tr>
<tr>
<td>94</td>
<td>Cooking pot; ware g; grey fabric, reddish-brown int. and ext. III 5 above iii. (195)</td>
</tr>
<tr>
<td>95</td>
<td>Bowl; ware g; very pale brown fabric, grey/ very pale brown int. and ext. III 6 above iii. (197)</td>
</tr>
<tr>
<td>96</td>
<td>Bowl; ware g; very pale brown fabric, very pale brown int., pinkish-grey ext. III 6 above iii. (203)</td>
</tr>
<tr>
<td>97</td>
<td>Bowl; ware g; grey fabric with fine grit, grey int. and ext. III 6 above iii. (209)</td>
</tr>
<tr>
<td>98</td>
<td>Cooking pot; ware g; grey fabric with white inclusions, pinkish-grey int. and ext. with patches of black. III 6 above iii. (208)</td>
</tr>
<tr>
<td>99</td>
<td>Cooking pot; ware g; very pale brown fabric; very pale brown/grey int. and ext. III 8 above iii. (207)</td>
</tr>
<tr>
<td>100</td>
<td>Bowl; ware g; very pale brown fabric, very pale brown/grey int. and ext. III 8 above iii. (196)</td>
</tr>
<tr>
<td>101</td>
<td>Cooking pot; ware g; very pale brown fabric, reddish-brown very pale brown int. and ext. III 5 above iii. (198)</td>
</tr>
<tr>
<td>102</td>
<td>Cooking pot; hard grey fabric with fine grit, lt brown int. and ext. III 5 above iii. (199)</td>
</tr>
<tr>
<td>103</td>
<td>Cooking pot; ware f; white fabric, white int., grey ext., blackened rim. III 5 above iii. (204)</td>
</tr>
<tr>
<td>104</td>
<td>Cooking pot; ware g; reddish-brown fabric, reddish-brown int. and ext. III 6 above iii. (205)</td>
</tr>
<tr>
<td>105</td>
<td>Cooking pot; ware g; very pale brown fabric, very pale brown/black int. and ext. III 6 above iii. (206)</td>
</tr>
<tr>
<td>106</td>
<td>Jar; fine hard grey fabric, reddish-brown int.; thick lustrous brown/green pitted glaze ext. III 6 above iii. (189)</td>
</tr>
<tr>
<td>107</td>
<td>Pitcher; ware f; pink fabric, pink int.; lt yellow/green crackled glaze ext. III 6 above iii. (201)</td>
</tr>
<tr>
<td>108</td>
<td>Pitcher; ware f; pink fabric, reddish yellow int.; lt yellow/green crackled glaze ext. III 7 above iii. (200)</td>
</tr>
<tr>
<td>109</td>
<td>Cooking pot; ware f; grey fabric, grey int. and ext., blackened rim. III 8 above iii. (202)</td>
</tr>
</tbody>
</table>
Section III: c.1000–c.1075 (Fig. 9)

110–19 are from a group found in a rubbish pit with a coin of Harold I (1038-40) in the Bishophill excavations (1973.15/10428; to be published in AY 8).

110 Cooking pot; soft grey fabric with dense finely crushed calcite inclusions, St Neots type. (211)

111 Cooking pot; hard grey fabric; dk grey int. and ext., brown/grey sandwiched core; Torksey type, ware c (see p. 6). (216)

112 Cooking pot; hard grey fabric, dk grey int. and ext.; Torksey type, ware c. (217)

113 Cooking pot; grey fabric, brown/black int. and ext.; Torksey type, ware b. (219)

114 Storage jar; hard grey fabric, dk grey int. and ext., brown/grey sandwiched core; Torksey type, ware c. (218)

115 Cooking pot; fine grey fabric, black/brown ext., reddish-brown int.; Stamford ware. (212)

116 Cooking pot; fine grey fabric, grey int. and ext.; Stamford ware. (215)

117 Jar/pitcher; fine pink fabric with red inclusions, pale yellow int. and ext. with thin glaze; Stamford ware. (213)

118 Bowl; fine grey fabric, grey ext., lt brown int.; Stamford ware. (214)

119 Fine grey fabric with quartz inclusions, very pale brown int. and ext.; roulette decoration. (220)

Fig. 8  Section II, c.850–c.1100 (contd.). Pottery from Lloyds Bank. Scale 1:4

Remaining sherds found with 110–19:

- residual Roman 166
- Stamford ware (29 unglazed, 4 glazed) 33
- Torksey type 7
- St Neots type 3
- York ware 3
- splashed ware 1
Section IV: c. 1075–c. 1250
(Figs. 10 and 11)

120–47 are from a rubbish pit in Bishophill (1973.15/10491; to be published in AY 8).

120 Cooking pot; dk grey fabric, dense quartz grits, lt grey/brown int. and ext. (25)
121 Cooking pot; gritty fabric, reddish-brown int. and ext. (38)
122 Cooking pot; gritty fabric, lt brown int. and ext. (40)
123 Cooking pot; gritty fabric, lt yellowish-brown int. and ext. (32)
124 Cooking pot; gritty fabric, very pale brown int. and ext. (31)
125 Cooking pot; gritty fabric, lt brown int. and ext. (164)
126 Cooking pot; gritty fabric, pinkish-white int. and ext.; knife trimming on base. (24)
127 Cooking pot; gritty fabric, very pale brown/ reddish-brown int. and ext. (33)
128 Cooking pot; gritty fabric, very pale brown/ reddish-yellow/brown int. and ext.; knife trimming on base. (23)
129 Cooking pot; gritty fabric, reddish-yellow int. and ext., grey core. (27) (Pl. II)
130 Cooking pot; gritty fabric, pink int. and ext. (29)
131 Cooking pot; gritty fabric, lt brown int. and ext., grey fumed patches ext., grey core. (30)
132 Cooking pot; gritty fabric, pink int., blackened ext. (42)
133 Cooking pot; gritty fabric, very pale brown int., blackened ext. (39)
134 Cooking pot; gritty fabric, pink int., blackened ext. (28)
135 Cooking pot; gritty fabric, lt brown int. and ext., grey core. (34)
136 Cooking pot; gritty fabric, very pale brown int., blackened ext. (35)
137 Cooking pot; gritty fabric, brown int., blackened ext. (41)
138 Cooking pot; gritty fabric, white/pale yellow int., grey ext. (165)
139 Jug; fine hard lt red fabric, grey core; thick pitted greenish glaze; splashed ware. (22) (pl. Va)
140 Jug; fine hard lt red fabric, grey core, lt brown int. and ext.; decayed brown glaze ext.; splashed ware. (233)
141 Jug; gritty fabric, very pale brown/yellow int. and ext.; thumbed decoration on handle. (232)
142 Jug; lt brown fabric with fine quartz grit, brown int. and ext., grey core; greenish glaze below neck cordon; incised wavy line and roulette decoration. (238)
143 Cooking pot; hard grey gritty fabric, brown int. and ext. (236)
144 Cooking pot; brown sandy fabric, grey int. and ext. (239)
145 Cooking pot; fine grey fabric, lt reddish- brown int. and ext.; Stamford ware. (235)
146 Cooking pot; lt grey coarse fabric, lt grey/ lt brownish-grey int. and ext.; smoothed surfaces. (234)
Fig. 10  Section IV, c.1075–c.1250. Pottery from Bishophill. Scale 1:4
Selected Pottery Groups AD650–1780

Section V: c. 1250–c. 1350 (Fig. 12)

148 Jug; white to very pale brown lightly gritted fabric, very pale brown int.; lt green mottled glaze ext., brown over applied pads; triple spaced thumbing; York type. 3289/90. (311) (Pl. VI)

149 Jug; fine grey fabric, very pale brown int., lt brown ext.; thin speckled green glaze ext.; irregular thumbing. 3289/90. (312)

Fig. 11  Section IV, c. 1075–c. 1250 (contd.). Pottery from Bishophill. Scale 1:4

147 Cooking pot; soft grey fabric with dense finely-crushed calcite inclusions, lt brown int. and ext., St Neots type (237)

Remaining sherds found with 120–47:

<table>
<thead>
<tr>
<th>Type</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gritty ware</td>
<td>227</td>
</tr>
<tr>
<td>Residual Roman</td>
<td>157</td>
</tr>
<tr>
<td>Splashed ware</td>
<td>63</td>
</tr>
<tr>
<td>Stamford ware</td>
<td>19</td>
</tr>
<tr>
<td>Residual late Saxon</td>
<td>8</td>
</tr>
<tr>
<td>St Neots type</td>
<td>2</td>
</tr>
</tbody>
</table>

148–59 came from a timber-lined well in Blake Street (1975.6; published in AY10).
Fig. 12  Section V, c.1250–c.1350. Pottery from Blake Street. Scale 1:4
Selected Pottery Groups AD650–1780

150 Jug base; very pale brown lightly gritted fabric, very pale brown int. and ext.; spots of dk green glaze ext.; continuous thumbing; Brandsby type. 3291. (313)

151 Jug; pink lightly gritted fabric; lt green glaze with dk green streaks. York type. 3291. (314)

152 Jug; grey lightly gritted fabric, very pale brown int. and ext.; mottled dk green glaze ext.; York type. 3289. (315)

153 Jug; dk grey lightly gritted fabric, lt yellowish-brown int. and ext.; unevenly applied dk green/black glaze ext. 3290. (316)

154 Base probably from same vessel as above; spots of glaze underneath. 3291. (317)

155 Jug; grey lightly gritted fabric, grey/very pale brown/

156 Jug; sandy Humber-type ware, grey core, red int. and ext.; white slip up to neck cordon ext.; mottled green glaze on outer surface of handle. 3290, 3239. (319)

157 Jug; grey lightly gritted fabric, very pale brown ext.; dk mottled green glaze ext.; York type. 3289. (320)

158 Cooking pot; grey/very pale brown lightly gritted fabric; mottled brownish-green glaze int.; Brandsby type. 3290. (321)

159 Cooking pot; very pale brown lightly gritted fabric, very pale brown int. and ext.; Brandsby type. 3290. (322)

Fig. 13  Section VI, c.1300–c.1400. Pottery from Lendal (160) and Skeldergate. Scale 1:4
Fig. 14  Section VI, c.1300–c.1400 (contd.). Pottery from Bishophill. Scale 1:4
Remaining sherds found with 148–59:

<table>
<thead>
<tr>
<th>Brandsby type</th>
<th>residual Roman</th>
<th>York type</th>
<th>lightly gritted ware</th>
<th>East Pennine gritty ware, including strip and pellet jug</th>
<th>white slipped red/grey ware</th>
<th>gritty ware</th>
<th>splashed ware</th>
<th>Saintonge ware, thin pitted green glaze</th>
</tr>
</thead>
<tbody>
<tr>
<td>160</td>
<td>71</td>
<td>49</td>
<td>45</td>
<td>38</td>
<td>29</td>
<td>13</td>
<td>11</td>
<td>8</td>
</tr>
</tbody>
</table>

Section VI: c. 1300–c. 1400

(Figs. 13 and 14)

The pottery listed below comes from three sites; 160 was found in a pit on the site of the Roman interval tower SW5 in Lendal (1974.4/71; to be published in AY 10); 161–5 and 166–76 are groups from pits in Skeldergate (1974.14/1835) and Bishophill (1973.15/10410) respectively (AY 9/1, forthcoming).

160  Jug; pink/very pale brown lightly gritted fabric, reddish-yellow/lt brown ext.; speckled/mottled green glaze ext.; irregular thumbings; inclusions; Brandsby type. No associated sherds. (280) (PI. VII);

161  Jug; very pale brown fabric, very pale brown int., reddish-yellow/very pale brown ext.; speckled green glaze ext.; Brandsby type. (268)

162  Jug base; grey lightly gritted fabric, very pale brown int. and ext.; spots of thin glaze underneath; Brandsby type. (269)

163  Dish; very pale brown lightly gritted fabric, reddish-brown int. and ext.; yellow/dk brown mottled glaze int. on base; Brandsby type. (267)

164  Cooking pot; pink/very pale brown fabric, pink/very pale brown int. and ext.; Brandsby type. (270)

165  Cooking pot; very pale brown fabric, grey core, very pale brown int. and ext.; Brandsby type. (266)

Remaining sherds found with 161–5:

<table>
<thead>
<tr>
<th>Brandsby type</th>
<th>residual Roman</th>
<th>incised horizontal lines</th>
<th>lightly gritted fabric</th>
<th>gritty ware</th>
<th>splashed ware</th>
<th>Humber ware</th>
</tr>
</thead>
<tbody>
<tr>
<td>161-5</td>
<td>10</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>2</td>
</tr>
</tbody>
</table>

166  Jug; very pale brown fabric, very pale brown int., greish-brown ext.; unevenly applied dk brown/green glaze ext.; Brandsby type. (281)

167  Jug; grey fabric, very pale brown int.; green glaze ext.; Brandsby type. (288)

168  Jug, rim, and base of handle; grey fabric, very pale brown int.; green glaze ext.; Brandsby type. (290)

169  Jug; grey fabric, reddish-brown int. and ext.; unevenly applied green glaze, brown at the edges ext.; Humber ware. (289)

170  Jug; mid to lt grey fabric, grey int., very pale brown ext.; partial green glaze ext.; Brandsby type. (291)

171  Jug base; grey fabric, brown int. and ext.; speckled green glaze ext.; Brandsby type. (282)

172  Jug base; pink/very pale brown fabric, very pale brown int. and ext.; run of lt green glaze with brown streaks ext.; Brandsby type. (283)

173  Pipkin; grey fabric, brown int. and ext.; speckled green glaze ext.; Brandsby type. (287)

174  Cooking pot; grey fabric, reddish-brown int., grey ext. and int. on rim; thin green glaze ext.; Brandsby type. (284)

175  Cooking pot; lt brown fabric, lt brown int.; thin green glaze ext.; sooting on rim; Brandsby type. (286)

176  Cooking pot; lt grey/very pale brown fabric, very pale brown int.; speckled green glaze ext.; Brandsby type. (285)

Remaining sherds found with 166–76:

<table>
<thead>
<tr>
<th>Brandsby type</th>
<th>residual 10th to 13th century</th>
<th>Humber ware</th>
<th>shelly ware</th>
<th>residual Roman</th>
</tr>
</thead>
<tbody>
<tr>
<td>166–76</td>
<td>71</td>
<td>9</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

Section VII: c. 1400–c. 1500

(Figs. 15 and 16)

The illustrated sherds in this section come from three groups but are listed below according to the type of vessel: 177, 180, 187, 190–1, 194 and 196–7 are from a pit in Bedem (1973.13/90; to be published in AY10); 178–9, 182–6, 188–9 and 192–3 from a stone-lined cesspit in Skeldergate (1973.14/AY9/1, forthcoming); and 181 and 195 from a pit in Bishophill (1973.15/10500; AY9/1, forthcoming).

177  Jug; hard dk grey gritty fabric; thick brown iridescent glaze with runs of green and dk brown ext. (221)

178  Jug; grey/very pale brown fabric, lt reddish-brown ext.; olive glaze ext.; Humber type. 497. (4)

179  Jug; Humber ware, lt reddish-brown/grey fabric; olive pitted glaze with amber edges ext. 696. (3)

180  Jug; Humber ware, grey fabric with fine grit, reddish-brown int.; olive/brown glaze ext. (222)

181  Jug; Humber ware, reddish-brown int. and ext.; olive/amber glaze ext. (37)
Fig. 15  Section VII, c.1400–c.1500. Pottery from Bedern, Skeldergate and Bishophill. Scale 1:4
Fig. 16  Section VII, c.1400–c.1500 (contd.). Pottery from Bedern, Skeldergate and Bishophill. Scale 1:4
Fig. 17  Section VIII, c.1500–c.1600/50. Pottery from Bedern and Blake Street. Scale 1:4
Selected Pottery Groups AD650–1780

Section VIII: c.1500–c.1600/50

198–206 are from a pit in Bedern which contained a coin of 1582 (1973.13); 207–11 are from a pit in Blake Street (1975.6/2113). Both sites will be published in AV10.

198  Jug fragment; stoneware, very pale brown fabric; pale yellow salt glaze ext.; stamped decoration; Siegburg. 145. (12) (illustrated at 1: 2)

199  Crock; lt reddish-brown/brown soft fabric; dk brown slip/fuming ext., dk green pitted glaze int.; thumbed strip under rim. 145. (11)

200  Pipkin; fine reddish-yellow/brown sandy fabric; amber/green iridescent glaze int., ext. reddish-brown with runs of glaze and sooting. 145. (17) (pl. Vb)

201  Type 1 cup; Cistercian ware, hard red fabric; treacle-brown glazed int. and ext. 145. (15)

202  Type 4 cup; Cistercian ware, hard red fabric; treacle-brown metallic glaze int. and ext. 145. (14)

203  Type 3 cup; Cistercian ware, red fabric; treacle-brown glazed int. and ext.; cheese- wire marks on base. 145. (13)

204  Sauce dish; fine reddish-yellow/brown fabric; amber glaze with streaks of yellow and green int. and on rim and upper part of handle; Dutch. 218. (228)

205  Dish; yellow ware, fine white fabric; pale yellow glaze int. and ext.; incised line under rim. 218. (227)

206  Type I? cup; Cistercian ware, red fabric; treacle-brown metallic glaze int. and ext. 218. (226)

Remaining sherds found with 198-206:

Cistercian ware: 56
Humber ware (17 oxidized, 7 reduced) 24
jug, fine hard dk grey fabric, glossy olive glaze ext. 12
fine lt red fabric, amber glaze 9
residual medieval 8
white soft fabric, green glaze 4
chafing dish, sandy grey fabric, olive green glaze int. and ext. 3
German stoneware 1
pipkin, fine lt red fabric, speckled ochre/green glaze int., sooting ext., Dutch (large sherd) 1

207  Type 1 cup; Cistercian ware, hard red fabric; thick treacle-brown glazed int. and ext.; applied notched strips, round pads and central face mask in cream clay. (257)

208  Type 4 cup; Cistercian ware, hard reddish-brown fabric; thick treacle-brown glazed int. and ext. (259)

209  Type 12 cup; Cistercian ware, reddish- brown fabric; treacle-brown glazed int. and ext.; cheesewire marks on base and sand adhering to glaze. (258)
Fig. 18  Section IX, c.1650–c.1700. Pottery from Skeldergate. Scale 1:4
210 Type 4 cup; Cistercian ware, red fabric; brown glaze into and ext.; sand adhering to glaze on base. (261)

211 Type 2 cup; Cistercian ware, hard red fabric; thick treacle-brown glaze int. and ext.; cheesewire marks on base. (260)

Remaining sherds found with 207–11:
- Cistercian ware (type 4 included) 27
- residual Roman 2
- stoneware Raeren/Frechen 1
- Humber ware oxidized 1
- greyish white fabric, dk green glaze 1
- grey/lt brown fabric, dk green glaze 1
- residual medieval 1

Section IX: c.1650–c.1700 (Fig. 18)

212–29 are from a clay-lined vat in Skeldergate (1974.14/519; AY 13/1 forthcoming).

212 Mug; tin-glazed earthenware, soft white fabric; off-white dull glaze; English. (293)

213 Cup; tin-glazed earthenware, soft white fabric; bluish-white glaze; underglaze blue hand-painted design (chinaman in grasses) ext., horizontal line and 'blob' int.; English/ Dutch. (296)

214 Cup; slipware, fine pink/very pale brown fabric; orange-yellow glaze int. and ext.; dk brown and cream feathered slip decoration int.; Staffordshire. (297)

215 Plate/dish; slipware, pink/very pale brown fabric; creamy-yellow glaze int., spots of glaze ext.;
The Pottery

mid-brown and dk brown dribbled slip decoration int.; cheesewire marks on base; Staffordshire. (295)

Tile; tin-glazed earthenware, soft white fabric; white glaze on one face; underglaze blue hand-painted design (part of composite star pattern); Dutch/English. (294)

‘Bellarmine’ bottle; stoneware, grey fabric; mottled grey/brown salt glaze; Frechen. (305)

‘Bellarmine’ bottle; stoneware, grey fabric; mottled grey/brown salt glaze; Frechen. (306)

Jar; fine red fabric; treacle-brown glaze int.; vertical flutes; Worcester. (252) (Pl. VIII)

Jar; fine lt red soft fabric; amber glaze with iron flecks int., spots of glaze ext. (308)

Jar; fine lt red soft fabric; amber glaze with iron flecks and green patches int. and ext. (304)

Jug; fine lt red fabric; green glaze int., fumed brownish-grey ext; green glaze and rim scar on base. (310)

Dish; fine lt red fabric; amber glaze with iron flecks int. (301)

Steep-sided bowl; fine lt red soft fabric; amber glaze int. (302)

Steep-sided bowl; fine lt red fabric; dk green glaze int. and on rim. (299)

Large jar; fine lt grey/brown fabric; amber glaze int. (303)

Large jar; fine lt red fabric; amber glaze int. and ext. (300)

Steep-sided bowl; fine lt red/grey fabric; amber to green glaze int. and ext. (307)

Dish/steep-sided bowl; fine lt red fabric; greenish-amber glaze int. and on base. (309)

Remainder sherds found with 212-29:

fine lt red fabric, olive green glaze 21
fine lt red fabric, amber glaze 15
Cistercian/blackware 2
Humber ware 2
tin-glazed dish, horizontal blue line (small sherd) 1
stoneware, Frechen 1
fine lt red fabric, dk green glaze 1

Provenances

The sites and contexts from which the pottery came are listed below. Context numbers are given in roman characters, pottery numbers in italics.

Bedern (1973.13)

Bishopthorpe (1973.15)


Lendal (1974.4)

Lloyds Bank, 6-8 Pavement (1972.21)

The position of these contexts in relation to the notional ‘levels’ i-iii (see p. 5 and Fig. 1) is as follows:

Above iii: III 5-8, IV 4-6; iii: IV 7, below iii: IV 9; above ii: IV 19, 20; ii: I 9,12,14, IV 21; below ii: I 14, IV 22, between i and ii: I 17,24, II 7, 9, 10, 12, 14, 22/28, IV 27; above i: I 38, 1128,30,33, IV 28; i: IV 30-1; below i: IV 32-3.


Section X: c.1750-80 (Fig. 19)

230-5 are from a pit in Skeldergate (1974.14/224; AY13/1 forthcoming).

Teapot; salt-glazed stoneware; crabstock handle and spout (spout and lid missing); Staffordshire. (250)

Strainer; salt-glazed stoneware; random holes pierced from underneath; Staffordshire. (251)

Tea bowl; porcelain; underglaze blue hand-painted design (flowering rock) ext., elaborate border no. 17 (Sandon, 1969) on rim, design on base int.; vertical flutes; Worcester. (252) (Pl. VIII)
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Summary

This selection of pottery spans the years from AD 650 to 1780 and is intended to provide an overall picture of the ceramic variations to be found in York during this period. The introduction suggests a method of research into urban medieval pottery. The discussion which follows is divided into ten sections which are the most convenient chronological groupings in the study of this material. Each section comprises a commentary on the development of ceramics in the city with specific reference to the selected pottery groups which have been recovered from several different sites excavated by York Archaeological Trust. The groups are illustrated in Figs. 4-19 and described in detail in the accompanying catalogue.

Résumé

Cette selection de poteries qui datent de la période située entre 650 et 1780 est destinée à donner une vue d’ensemble des différents types de céramique trouves à York a cette époque. Une méthode de recherche sur la poterie médiévale urbaine est proposée en introduction. La discussion qui suit est divisée en 10 parties suivant un classement chronologique très simple qui est le mieux adapté à l’étude de ce sujet. Chaque partie comprend des observations relatives à l’évolution de la céramique dans la ville avec une mention spéciale se rapportant aux ensembles de poterie sélectionnés en provenance des différentes fouilles organisées par le York Archaeological Trust. Ces ensembles sont représentés par les figures 4 à 19 et décrits de façon détaillée dans le catalogue ci-joint.

Zusammenfassung

Notes

1 Proposals for dealing with medieval pottery were set out in draft reports by the Working Party of the Medieval Pottery Research Group in January and February, 1976. The four reports on Principles and Practice, Publication, Data Processing, and Scientific Aids which were circulated in photocopy form are a guide to current opinions.

2 Dr R. M. Hodges of Southampton University provided the following information on petrological analysis of one of the sherds: 'Thin section reveals an optically anisotropic light brown clay matrix with a number of sub-angular to angular quartz sand grains 0.2-0.6mm across as well as some finer quartz sand averaging 0.03mm across. Also present are grains of quartzite, potash, felspar, fine and medium sandstone, iron ore and a grain of limestone. This sherd belongs to Tating ware petrological group 3 whose origin, at the time of writing (April, 1976), is difficult to define. It is possible however that it derives from the Rhineland, northern France or eastern Belgium.

3 The colours are here described according to the Munsell colour charts, and this system will normally be adopted in pottery reports by the Trust. It has not however been used elsewhere in this report though the Munsell verbal descriptions of colour have been followed.

4 Preliminary analysis of York ware and gritty ware was carried out by Dr David Williams of Southampton University, who provided the following information:

‘Both fabrics contain large amounts of subrounded anhydrite. The high percentage and well-worn character of the anhydrite would seem to suggest a source either in the Keuper Marls to the east of York or the Permian Magnesian Limestone formation to the west, rather than an origin nearer York due to the result of glacial action. The fabric of the so-called “York ware” contains over 80% anhydrite in the assemblage, and an origin in York would seem to be unlikely, though more samples would be needed to establish if the presence of anhydrite is typical in this fabric.’

5 Taking into account the importance of Torksey as a thriving settlement under Scandinavian domination it is probable that, with an efficient water transport system, markets some distance away could have been capitalized. It would have been a simple matter to convey pottery by barge up the Trent and the Ouse to York. Other pottery firms may have encountered road haulage problems which increase cost. Torksey ware may have been a more economical product to buy, thereby making its use more widespread.

6 There is in the Yorkshire Museum, York, a York-ware jar with several small spots of yellow glaze on the external surface (accession no. 1959.11.2., found in Spurriergate, York).

7 Bases are also a useful factor in distinguishing between York ware and the later gritty ware. York-ware bases often have cheesewire marks underneath unlike gritty ware; they also tend to be thicker and have finger grooves internally. There is sometimes a slight constriction just above the line of the base before the body of the vessel begins. For examples of these features see 8 (Fig. 5) and 128 (Fig. 10).

8 Royal Worcester still manufacture plain and decorated items in bone china with the vertical fluted design.

The pottery will be deposited in the Yorkshire Museum, York, thanks to the kindness of the owners of the several properties where the excavations took place.

Abbreviations

Most abbreviations used are those recommended by the Council for British Archaeology, but the following are used in addition.

AY The Archaeology of York
EY Int. Reps. Excavations in York: Interim Reports
YAT York Archaeological Trust
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Selected Pottery Groups AD650–1780

Plate I  Pottery of c. 650 – c.850

1 (left) Quartz-tempered ware
5 (right) Grass-tempered ware. Scale 1:1

6  Tatting ware. Scale 3:4
Plate II  18 York ware; 129 Gritty ware; 110 St Neots-type ware
Plate III Late Saxon grey wares
Plate IVa  88 Late Saxon glazed ware. Scale 1:1

Plate IVb  89, 90 Pingsdorf-type ware. Scale 1:1
Plate Va
139 Splashed ware. Maximum height 0.15m

Plate Vb
200 Post-medieval coarse ware. Height 0.23m
Plate VI 148 York glazed ware. Height 0.32m
Plate VII  160 Bransby ware. Height 0.41m
Plate VIII  232 Worcester porcelain. Height 77mm