

Version date. 4 Feb 2011

Combe Down Mines, Bath: The pottery (CODOM 01)

by John Cotter

Introduction and methodology

The project produced a total of 655 sherds of pottery weighing 38.466 kg. This was recovered from a total of 65 contexts (including 6 unstratified findspots). All of this is of post-medieval and 'modern' date. Although the earliest pottery types include traditions which started in the 17th century, or even slightly earlier, there is nothing in the assemblage here that dates much before c 1680 or 1700. The latest dated piece in the assemblage is a wartime issue saucer dated '1942' but a few undated pieces could be as late as the 1950s.

The range of pottery types present is summarised in Table 1 below. This shows, fairly clearly, that the bulk of the pottery recovered comprises mass-produced 'modern' wares mainly dating from c 1830 onwards, but including a large proportion of types which can be dated to the late 19th and early 20th centuries. If one totals all the sherds from pottery types made after c 1830, and a few minor types almost certainly made after c 1830 (English and Central European porcelain), then one arrives at a total of 415 sherds, or 63% of the assemblage, which must be of 19th- or 20th-century date. One cannot rule-out the possibility that a few of these later vessels were used down the mines, but it is much more likely that most of this represents domestic rubbish dumping post-dating the use of the mines or quarries. The average sherd weight (59 g.) is exceptionally high for a post-Roman pottery assemblage. This can be probably be attributed to the presence of a large number of heavy, robustly-potted, Victorian or 'modern' wares, including storage jars and stoneware bottles which have often survived complete or nearly-complete. In some cases the high number of complete vessels in certain contexts might suggest a degree of selective recovery. On the other hand the survival of so many complete later vessels, and even some early ones, can be seen as evidence that vessels discarded as rubbish into disused mineshafts and quarries were not subsequently disturbed or re-deposited as they might have been on a normal habitation site.

All the pottery was examined, spot-dated and recorded to varying extents. For each context the total pottery sherd count and weight were recorded on an Excel spreadsheet, followed by the context spot-date which is the date-bracket during which the latest pottery types in the context are estimated to have been produced or were in general circulation. Although this does not amount to a full detailed catalogue of every piece (by fabric, sherd count and weight), the number of sherds of each fabric or ware were noted in an extended comments field, usually with mention of vessel form (jugs, bowls etc.) and any other attributes worthy of note (eg. decoration etc.). Some vessels of intrinsic interest were however recorded and described separately and a catalogue of illustrated pieces is provided at the end of this report. Established common names rather than fabric codes were used in the catalogue with the exception of the commonest fabric - refined white earthenwares - where the London code REFW was used for convenience. Pottery spot-date evidence for each context/area has been used by the excavators to phase the development of the site and is not repeated here except in the case of a few contexts highlighted by the excavators as being of particular significance. Full catalogue details of the pottery may be consulted in the project archive. A list of pottery types is presented in Table 1 below in roughly chronological order.

Pottery type	Date	No. sherds
Post-medieval red earthenwares (local)	c1675-1925	65
Unglazed red earthenware (flowerpot etc)	c1700-1925	2
North Devon gravel-tempered ware	c1675-1850	8
Donyatt slipware (Somerset)	c1675-1900	8
Verwood-type ware (Dorset/Hants.)	c1675-1925	1
English tin-glazed earthenware (Bristol/London)	c1700-1840	13
French tin-glazed earthenware (Sarreguemines?)	c1850-1925	1
Staffordshire/Bristol-type slipware	c1675-1900	13
Midlands/Bristol iron-streaked earthenware	c1690-1800	2
Refined red earthenware (Staffs.)	c1740-1800	1

English brown stoneware (Bristol/Staffs./London)	c1675-1850	23
Staffordshire white salt-glazed stoneware	c1720-1780	15
Nottingham stoneware	c1690-1800	2
Chinese porcelain	c1650-1900	9
English porcelain	c1745-1925	18
Central European porcelain	c1850-1925	4
Later Creamware ("Queensware")	c1770-1830	40
Pearlware (Staffs. etc)	c1780-1830	37
Refined white earthenwares (Staffs. etc)	c1825-1950	342
Yellow ware (Staffs. etc)	c1800-1900	3
Wedgwood-type dipped Blue Jasper ware	c1800-1900	1
Wedgwood-type glazed black Basaltes ware	c1825-1900	6
Brown teapot-type ware	c1825-1925	4
Misc. coloured earthenwares	c1825-1925	1
Modern English stoneware	c1830-1940	33
Coloured stonewares	c1825-1900	1
Pipeclay objects	19-20C	2
TOTAL		655

Table 1. Breakdown of pottery types from Combe Down Mines.

Summary of pottery types

The sequence of wares or pottery types recovered is, for the period in question, pretty much what one would expect for a site in this part of the country and is not particularly different from many other post-medieval sites in England. Commencing, as it does, around 1700, one sees the usual scenario where local and regional earthenwares or coarsewares are gradually replaced by the rise of the Staffordshire potteries as the 18th century progressed. Initially, local glazed red earthenwares predominated - simple utilitarian forms such as storage jars and possibly a few bowls and jugs. These were supplemented by a small number of regional products including North Devon gravel-tempered wares which generally came in the form of large robust storage jars and bowls. A small number of decorative and utilitarian slipware forms were also acquired from the Donyatt potteries in south Somerset. A single jug probably from the Verwood potteries in Dorset completes the list of unequivocal regional wares - but this last piece is difficult to date closely and could be as late as the 19th century. Staffordshire products are present from c 1700, mainly combed slipwares, brown salt-glazed stoneware and later on in the century some Creamwares and Pearlwares. All of these however are difficult to distinguish from identical products copied by the Bristol potteries and the assemblage here probably comprises a mixture of both. Bristol, and neighbouring potteries at Brislington and Wincanton (Somerset), also produced their own tin-glazed earthenwares during the 17th and 18th centuries and these cannot always be distinguished from the London tin-glazed wares. After c 1830 the flood of refined white earthenwares, many with transfer-printed decoration, can mostly be attributed to the Staffordshire potteries and other industrialised potteries of the Midlands and the North. Many whiteware preserve jars of the late 19th and early 20th century bear the mark of 'MALING, NEWCASTLE' and were made at the pottery there. Modern English stonewares, including those with glassy 'Bristol' glazes made after c 1835, were made at numerous centres in Britain but many of those from here bear the marks of London potteries while none is definitely from Bristol. The many 'WP HARTLEY' stoneware jam jars present were made at potteries in Lancashire and Glasgow in the late 19th and early 20th centuries - they may have been potted with jam at the factories in Lancashire or London before entering the retail chain and ending up in the shops of Bath, or, in fact, anywhere in the world.

Ordinary domestic pottery types, such as tablewares and storage jars, predominate although the presence of a pharmacist's pestle, a stoneware bottle possibly used for acid or mercury storage, as well as a fairly high number of small ointment jars, might suggest that part of the assemblage may have come from a chemist's shop or similar premises. The main types of pottery present are summarised below.

Post-medieval red earthenwares (local), c 1675-1925.

Probably all local, mostly perhaps from Bath and Bristol potteries. These include glazed red earthenwares and some lighter pink-buff fine earthenwares. Mostly present as large and medium storage jars, also some wide bowls or dishes. Mostly of 18th-19th century date. Two unusual glazed vessels in pink-buff or light orange ware from context (462) have been illustrated. One of these is a bottle-like form, originally with a handle (Fig. 00.PMR.1), the other has a cylindrical jar/jug-like neck with a hole pierced through the neck post-firing (Fig. 00.PMR.2). It may have been used as a 'bird pot' - a jug or bottle-like vessel normally fixed under the eaves of a house for breeding and ultimately eating wild birds, but other uses cannot be ruled-out. The high sherd count for this fabric (65 sherds) is exaggerated by a single jar from context (188) which was crushed into 30 pieces. One vessel at least may be connected with the mining activity. This is the base of a general-purpose glazed red earthenware jar (SF639), probably of late 18th- or 19th-century date, and heavily coated in limey deposits. This occurred in isolation in an underground context from the surface of a barrow-way (12013) and is probably derived from waste transported along cartway 12028 within Quarry [2362].

North Devon gravel-tempered ware, c 1675-1850.

The eight sherds of this come from just three vessels from three different contexts. Although production of this ware started around the middle of the 16th century (Allan 1984, 131-2) the vessels here are unlikely to date before c 1700 and on the basis of associated wares probably date to the first half of the 18th-century date. Production was centred around Barnstaple, Bideford and Fremington. North Devon gravel-tempered ware commonly comprises robust coarseware forms such as storage jars and large bowls. The only form recovered here was the deep bowl or jar. Two very similar bowls were found of which the most complete example, with a single surviving handle, is illustrated here (Fig. 00.DEV.1). This has a very hard orange-brown fabric with a smooth matrix containing abundant very coarse grits up to 5 mm. across, mainly angular to sub-angular clear and milky quartz, sparse weathered feldspar and sparse coarse brown mica. All vessels are covered internally with a characteristic reduced thick greenish-brown glaze. Such vessels were presumably for food preparation or storage but could easily be multi-functional. Both bowl profiles recovered are of Type 3C in the typology devised at Exeter. This type was commonest in Devon c 1690-1720 but continued in production after this (Allan 1984, Table 20). The illustrated vessel is from a large deposit of mainly 18th-century pottery (6095) from quarry [2346], believed to have been infilled by 1800 (see below). The near-identical jar, which has a more carinated (angled) shoulder profile is from the fill of a small square drain (6101) beside the former Carriage Inn. Associated pottery suggests a date of c 1770-1780 (see below). The third vessel is represented by a single sherd from an underground barrow-way context (1602).

Donyatt slipware (Somerset), c 1675-1900.

Three vessels are represented, all probably of 18th-century date. Donyatt slipware has a fine sandy orange-red fabric. Vessels are usually covered partially or wholly, internally or externally, with trailed or painted white slip through which sgraffito decoration is incised or combed to reveal the underlying red fabric. The decorated areas are usually covered with a clear glaze, sometimes with green glaze highlights. The Donyatt potteries were located in south Somerset and their products widely traded throughout south-west England (Coleman-Smith and Pearson 1988). The most complete and striking vessel is a near-complete small dish profile (Fig. 00.DON.1; Pl.DON.1). This is from context (749) an underground barrow-way context in quarry area [910]. The design is of fairly simple execution with sgraffito motifs combed though an all-over internal covering of white slip. These include a central rosette and a simple radial scheme of alternating straight and wavy combed lines on the rim, the whole covered by a clear glaze with large splashes of apple green glaze. The underside is unglazed but bears messy finger marks where the potter has smeared the wet slip. The vessel is in a remarkably fresh condition and it is difficult to explain what such a delicate decorative piece was doing down a mine; it seems highly unlikely that it was used by a miner so presumably it came in with tipped stone and domestic rubbish from elsewhere. The dish was the only vessel from this context. A similar context (760) may be part of the same quarrying enterprise but this produced late 18th- and early 19th-century pottery. Although no exact parallel for the dish has been traced it is quite similar to some of the simplest Donyatt slipware dishes decorated with abstract or very loosely phytomorphic motifs but the use of all-over internal white slip appears to be much less common than a partial slip. The closest published parallel is with a similar-sized dish from Exeter with stylized central rosette and abstract swags on the rim plus green highlights (Allan 1984, fig. 129.2882). This is dated stylistically to the 17th/18th century. The form and general decorative scheme is similar to another small dish with all-over white slip excavated at the Donyatt kilns and dated to c 1700-1750 (Coleman-Smith and Pearson 1988,

fig. 94.8/116) and more loosely to a group of similar dishes of the same date with simple radial schemes of decoration (ibid., fig. 92.8/105, fig. 93.8/106-8).

The two other vessels in this ware are from the same context as several other 18th-century vessels - a large deposit of pottery (6095) from quarry [2346], believed to have been infilled by 1800 (see below). The first comprises two joining, slightly worn, body sherds from a small deep bowl with internal decoration in thickly trailed white slip under a thin clear glaze with random flecks or splashes of green glaze (Fig. 00.DON.2). There is no sign of sgraffito decoration on this piece. No exact parallel can be found but the decorative scheme appears to consist of a broad central area of white slip with radial petal-like extensions of slip up the sides of the vessel and slip dots filling the gaps between these. The basic scheme is seen on many Donyatt slipware dishes of the 17th-18th century but the rosette-like outline (when seen in plan) is usually formed by a wavy line of trailed slip or an incised wavy line rather than by such an extensive area of white slip as seen on this piece. The third piece is a sherd from the rounded rim of a chamberpot with a small piece of attached strap handle with white slip dashes or lines on top of both (not illus.). Chamberpots decorated with simple designs in trailed white slip were common Donyatt products of the period c 1700-1750 (ibid, fig. 161-2).

Verwood-type ware (Dorset/Hants.), c 1675-1925.

A single example. Possibly from the Verwood potteries in east Dorset but very similar wares were also made in Hampshire. A complete rim from a large jug or pitcher was recovered (Pl. VER.1). The lower part of the rim collar is decorated with notches and there is a handle scar. Sandy buff fabric with a rich yellow glaze. Probably 18th or early 19th century. The context is uncertain (6126, unstratified).

English tin-glazed earthenware (Bristol/London), c 1700-1840.

Tin-glazed earthenware ('deftware') was produced at London from the late 16th century onwards, and at Bristol from the 17th century. There were also factories at Brislington near Bristol, and Wincanton (Somerset), during the 18th century. The plainer wares are difficult to distinguish in terms of sources but a mixture of Bristol and London products here seems likely. By c 1700 tin-glazed pottery was commonplace throughout most of Britain. Eleven of the thirteen sherds recovered from Combe Down are from the same large deposit of 18th-century pottery (6095, see below). The latter comprise sherds from two plain white glazed chamberpots and a dish with blue floral decoration (not illus.). The only other piece worthy of note is a complete 18th-century ointment jar with a very pale bluish tin glaze over a yellowish fabric (Pl. TGW.1). It may be a Bristol product.

French tin-glazed earthenware (Sarreguemines?), c 1850-1925.

Production of tin-glazed wares continued in France well into the early 20th century, long after it had ceased in England c 1840. The only piece here, a damaged mustard jar or bottle, is a very late example dating from c 1900 (Pl. FTGW.1). It has a black transfer-printed or stencilled inscription on the front advertising the de Maille mustard manufacturers of Paris. The fabric is buff with an allover very pale grey tin glaze. Part of the base survives, concave underside, and apparently unmarked. Mustard jars by these makers occasionally turn-up on Victorian rubbish dumps and in antique shops. Identical jars, with the same inscription, were also produced in refined white earthenware and bear the name of the Sarreguemines manufactory in eastern France where these containers must have been made to order. The place was also famous for its tin-glazed wares (faience) and no doubt the rarer tin-glazed jars were also produced there.

Staffordshire/Bristol-type slipware, c 1675-1900.

Twelve of the thirteen sherds recovered from Combe Down are from the same large deposit of 18th-century pottery (6095, see below). Staffordshire slipware generally has smooth cream-coloured or pink-buff fabric with a clear glaze showing yellow against the fabric. Trailed brown and occasionally other coloured slips were used to produce a variety of decorative schemes. One of the commonest and most distinctive schemes was that of combed slip decoration - where parallel trails of brown slip were combed to produce a fretted or feathered effect. This type of pottery was highly popular in Britain during the late 17th and 18th century. Production of large press-moulded dishes in the Staffordshire slipware style continued in a few potteries up and down the country as late as the early 20th century. Bristol potters copied this style of pottery, using an almost identical clay, from an early date. As with other Bristol products it is not usually possible to distinguish Bristol from Staffordshire slipwares. The assemblage here includes a combed slipware cup fragment (SF916) with complete handle, possibly an early piece dating from c 1700. This was from a context (73) sealed by early roof collapse in the area of Ralph Allen's former quarry workings. The other pieces, some very large, are from (6095, see below).

These comprise two fairly large handled jars - possibly chamberpots - including the near-complete profile illustrated here (Pl. STAFF.1) decorated with blobs or 'jewels' of dark brown slip on the rim and traces of combed slip decoration on the body. There are sherds from three other smaller jars or 'porringers' with combed slip decoration, and sherds from three press-moulded dishes. These pieces probably date to the first half of the 18th century.

Midlands/Bristol iron-streaked earthenware, c 1690-1800.

These have a similar fabric to Staffordshire slipware but much harder-fired and with a dark brown heavily iron-streaked glaze. In some cases they deliberately imitate popular brown stoneware forms such as tankards. Two small pieces from the same large deposit of 18th-century pottery were recovered (6095, see below). These possibly come from a jug and a small bowl.

Refined red earthenware (Staffs.), c 1740-1800.

A high-quality glazed red earthenware developed in the mid-18th century by Astbury, Wedgwood and others, mainly for tea and coffee pots and associated drinking wares. Represented here by a single, small, near-complete tea/coffee pot lid from context (6095, see below).

English brown stoneware (Bristol/Staffs./London), c 1675-1850.

First produced in London in the 1670s, brown salt-glazed stoneware was quickly copied by potters in Staffordshire, Bristol and elsewhere. Vessels associated with drinking, such as bottles or flagons, jugs and cylindrical tankards are the commonest forms encountered. The fabric is usually sandy, grey, brown, buff or cream. Vessels were often dipped in an iron-rich slip which gives them their brown colouring and frequently only the upper half of vessels (tankards and bottles mainly) was iron-dipped in this manner. The salt glazing often resulted in a distinctive 'orange peel' texture which usually absent from 'modern' English stonewares made after c 1850 (see below). Products can sometimes be assigned to different production centres, if sufficiently distinctive or complete enough, but many of the coarser products are difficult to source, particularly if plain or very fragmentary. None of the pieces from Combe Down has obvious London characteristics so a Bristol or Staffordshire origin appears most likely. Eight sherds of brown stoneware occur in context (6095, see below) including a tankard sherd and parts of two bottles/flagons - one with an unusual decoration of incised horizontal lines on the body (a Bristol characteristic?). Two vessels from other contexts are illustrated here. The first is an unusually small cylindrical tankard, only 93 mm. tall, which is almost complete (Pl. ESTON.1; SF553). This probably dates to the first half of the 18th century and was found in area [2362], despite the latter being some of the 19th-century mine workings. The vessel is thickly potted in a pale grey fabric and has a very plain base for this class of vessel suggesting, most likely, a Bristol or Staffordshire origin. The only other 'early' stoneware item of note is part of a large water filter (Pl. ESTON.2). This probably dates to the mid 19th century, or even slightly later, although it is salt-glazed and seems to have been brown iron-dipped, or painted, over its upper part. The fragmentary relief inscription on this vessel mentions patents, part of a brand name ('ROYAL I[MPROVED]') and part of the manufacturer's name (see illustration catalogue). This could have been made at Bristol or London or almost any of the later stoneware manufactories in Britain. Water filters were popular in the houses of well-to-do Victorians before piped water became generally available. It was found with a dump of post-quarry late 19th- or early 20th-century pottery sealing Cartway 39. Items possibly derived from a chemist's shop were found in the same deposit.

Staffordshire white salt-glazed stoneware, c 1720-1780.

A good quality, thin-walled, salt-glazed, white stoneware. Commonly used for tablewares such as teapots, cups, sugarbowls, dishes and plates. It is found just about everywhere across Britain (Jennings 1981, 222-26) and it may also have been made in Bristol. Nearly all the Combe Down sherds in this fabric came from a large dump of 18th-century wares (6095, see below). These included teabowls, a sugarbowl profile, a small globular jar, a saucer, shallow bowls and a small tankard.

Nottingham stoneware, c 1690-1800.

A good quality grey stoneware with a highly lustrous brown glaze (Jennings 1981, 219-221). Includes the base of a small tankard from an 18th-century deposit (6095, see below).

Chinese porcelain, c 1650-1900.

Six of the nine sherds recovered are from a good quality 18th-century dish or plate with typical blue landscape decoration (6095, see below). The other three pieces are probably of 19th-century date and include (from context 1209) the base of a vase and a ginger jar lid in low-grade porcelain with crude

blue painting. A sherd from a late 19th-century context (263) appears to come from a cylindrical cup or vase with traces of a Chinese inscription in grey lettering.

English porcelain, c 1745-1925.

These pieces are mostly of 19th and 20th century date and fairly unremarkable. The earliest pieces are teacups from a context of c 1780-1830 (717). The remainder mostly comprise tablewares - cups, saucers, a dish and a vase. A vase or cup sherd from a context dated c 1934-1950 is inscribed with the words "A present from Weston-Super-Mare". There are also parts of two small figurines including a waistcoated gentleman (9039) and a cloaked female figure with a wolf - probably Little Red Riding Hood (6095). Children's toys include a porcelain doll's head (9039) and a miniature painted teacup and jug (12063). Some of the figurines and children's toys might, however, be central European porcelain (see below).

Central European porcelain, c 1850-1925.

Items in cheap central European porcelain, mainly from Bohemia and Germany, flooded into Britain during the late 19th and early 20th centuries. These often comprised children's toys, including doll's heads, ceramic tableware for doll's houses, and statuettes or figurines. They tend to have a thick, very glossy glaze compared to English porcelain but cannot always be distinguished from it. At least four items have been distinguished, all from late contexts. A complete shallow porcelain teacup with traces of silver lustre is stamped 'Germany' underside, it must therefore date after c 1890 (4034). The other undoubtable piece is a complete pot lid with a long decorative transfer-printed inscription in German advertising dandruff cream (*schuppenpomade*) produced by Wolff & Schwindt (founded 1867) of Karlsruhe in south-west Germany (PL. CEPORC.1). This probably dates to the 1930s as it was found with English pottery dated 1934-1950 (19035). An internet search for these makers showed up only one other example of this type of lid from an English bottle dump, so presumably it is quite a rare type. A complete miniature skeuomorphic jug (lacking handle) is probably central European but is unmarked. The form, probably moulded, copies a barrel-stave jug covered with acorns and oak leaves in relief. The exterior is covered with a brown glaze (PL. CEPORC.2). Date-wise it is probably late 19th-century (5299). The final item is a small complete cylindrical medicine jar in white porcelain with a large relief '30' marked underside in European-style numerals. This was found with a plastic clip-on lid, slightly shrunk but apparently from the same jar and bearing the inscription 'Pinch & Co. Dispensing Chemists. 5 Cheap Street. Bath' (PL. CEPORC.3). Pinch and Co. are recorded at this address in the Bath Directory for 1902 but may have continued there for decades. The jar possibly dates to the 1930s-40s as it was found with a stoneware bottle apparently bearing the date 1931 (1056).

Later Creamware ("Queensware"), c 1770-1830.

Mainly tablewares in refined cream-coloured earthenware (Jennings 1981, 227). This well-known type was produced in Staffordshire, Yorkshire, Liverpool, Swansea and other centres including Bristol. These are mainly plain but include, from c 1790, colour-banded vessels such as jugs, sugarbowls and tankards decorated with bands of coloured slip. A near-complete milk jug from Combe Down (PL. CREA.1) has a ribbed upright rim decorated with characteristic green glaze while the entire body is decorated with brown and cream 'joggled' (marbled) slip. The latter could have been a century old on disposal as it was found with a large group of pottery datable to c 1873-1900 (1209).

Pearlware, c 1780-1830.

Pearlware was a development of Creamware with a hint of cobalt added to the glaze to make it lighter. The cobalt gives a faint bluish tint to the glaze but is only really visible where the glaze is thickest, such as at the footring. It was made in the same factories where Creamware was made (see above). Tablewares were the main products. These often had painted or transfer-printed decoration, usually in cobalt-blue or black. Chinese designs were particularly popular. Forms present here (mostly blue transfer-printed) include cups, mugs or tankards, plates, saucers, jugs, vases and soup tureens. Illustrated here is a small tankard with painted brown bands at the rim and the base. In the centre of this is a transfer print in black with the inscription 'A TRIFLE FOR HANNAH' with a scene showing a robed lady pulling a carriage containing four boys (PL. PEARL.1). This probably dates to c 1800 and comes from surface-derived materials infilled on the southern edge of Sheeps House Quarry (717, SF346). Part of an oval soup tureen with Willow pattern decoration is also illustrated (PL. PEARL.2).

Refined white earthenwares (Staffs. etc), c 1825-1950.

The commonest type of pottery recovered from Combe Down (342 sherds). Most of it was almost certainly domestic rubbish from nearby houses tipped into the mines after closure, although some

pieces may have been used by the miners. Refined earthenware with a pure white body and a clear lead-free glaze seems to have been developed in Staffordshire in the early 19th century. Early pieces can be difficult to distinguish from Pearlware but the bluish tint seen in refined white earthenwares (REFW for short) is usually derived from blue transfer-printed decoration rather than the glaze itself. Items tend to be heavier and thicker-walled than Pearlwares and Creamwares and display a wider variety of coloured transfer-printed decoration. Items may be plain too. Makers' marks are common, particularly on tablewares but also on preserve jars and other storage jars. Although the majority of 19th-century tablewares were produced in Staffordshire, this general type of white earthenware was produced at numerous potteries throughout Britain and, despite foreign imports, remains the commonest basic type of tableware fabric in use to this day. Pieces can usually only be sourced by identifying maker's marks or distinctive patterns. This has been done for some of the pieces here, and all maker's marks were routinely recorded in the catalogue, but only the more significant types are discussed in any detail.

The refined white earthenwares here fall into two main classes. There are the tablewares, comprising dishes, plates, cups etc., produced from the early 19th century and well into the 20th century, and there are the earthenware preserve jars or storage jars which appear to date from the 1860s onwards and become very common in the late 19th and early 20th century. These had the same function as the storage jars in modern English stoneware (see elsewhere) and, in a way, should be seen as part of the same social and economic phenomenon as the precise origin of the vessels during this period is perhaps less important than their function and social significance. The tableware assemblage is similar to countless 19th-20th century assemblages from up and down the country and does not add greatly to our knowledge of these types. Aside from a few pieces these will not be dealt with here in much detail.

Most tablewares are decorated with transfer-printed designs, mainly in blue, including Chinese-style 'Willow pattern' and related designs, also classical and European landscape designs. From the 1830s and '40s, other colours such as brown, purple, red and green were added to the transfer-printed palette. Some designs have a certain charm (Pl. REFW.1 cow plate) but there is little to be gained from illustrating more than one or two pieces. The usual tableware forms occur here, plates, dishes, bowls, saucers, cups, mugs, jugs, jars, tureens, lids, an egg cup, a ladle, and some non-tableware forms such as chamberpots and a few Staffordshire figurines. The blue 'Willow pattern' designs are more or less the same as those seen on the Pearlware vessels. Some chamberpots and other forms are decorated with sponged decoration in blue, red or combinations of these. Maker's marks indicate Staffordshire manufactories but these are not always complete enough to properly identify. Some of the latest marked pieces have some bearing on the social history of the area. These include (from a 1930s-50s context) the rim from a teacup in standard white hotel earthenware with the green transfer-printed mark of the 'VIADUCT HOTEL MONKTON COMBE' on the front (Pl. REFW.2). The same context (19035) produced a cylindrical tankard base with one of the latest marks in the collection, a Royal Grimwade's mark and logo printed in green and datable to 1934-50. A single whiteware saucer is clearly a wartime issue and is inscribed underside in black 'G. vi R. 1942. TAMS ENGLAND' (Pl. REFW.3, context 6126). This is the latest dated piece in the entire assemblage and may be associated with the use of the mines as air-raid shelters during this period. One of the most unusual items in this ware is a fragment of a circular 'pill' slab or possibly an assay slab. This has a black transfer print showing the blindfolded figure of Justice beneath the motto of the Worshipful Company of Goldsmiths (Pl. REFW.4). This is from the same late 19th-century context (132) as a stoneware pestle and a fairly costly stoneware water filter - perhaps debris from a local jeweller/goldsmith's or chemist's shop?

Storage jars or preserve jars in refined white earthenware are also very common here (see also modern stonewares) and many were recovered complete or nearly complete. These are mainly cylindrical and often have the maker's mark on the base and the product or brand name printed on the front. In some ways these are more interesting than the tablewares above as they are comparatively little researched and the various types present here have the potential to contribute to the study of this late class of pottery as well as reflecting on the social history and tastes of people in the Combe Down area. The fact that some bear dates, or can at least be fairly closely dated, is useful both for the dating of Combe Down and for other sites around the world where they occur, as some of these brand-names were very widely exported during the late 19th and early 20th centuries.

The commonest single type of preserve jar is the James Keiller and Son's Dundee marmalade jar. A total of 11 complete or nearly complete jars were recovered and there may be fragments of others. These come in two types here. There are two examples of the earlier-style jar bearing the '1862' award

date (Pl.REFW.5) and nine bearing the '1873' award date (Pl.REFW.6 and Pl.REFW.7). In both cases the award date simply provides a *terminus post quem* for the jars themselves since one of these commemorative dates always appears on the jars whatever year they were produced. The early-style jar always bear the inscription 'INTERNATIONAL EXHIBITION 1862' at the top. The later-style jar always bears the inscription 'GRAND MEDAL OF MERIT VIENNA 1873' at the top *and* 'PRIZE MEDAL FOR MARMALADE LONDON 1862' at the bottom as well. Even if one of the dates is missing/broken-off it should be possible to date it early or late from the position of the surviving date (1873 is always top right on the later style), or the formula of the inscription. The design (in black) was evidently re-cut after the 1873 award since the oakleaf wreath is larger on the later style and the positioning of the words 'Dundee' and 'marmalade' is also different. A barely noticeable letter of the alphabet at the base of the wreath is probably a year registration mark or stock control mark as this varies from jar to jar. The jars themselves were made by the Maling pottery firm of Newcastle (who also made jars for Cooper's Oxford Marmalade c 1900+). The underside of the jar base is concave and usually impressed with the words 'MALING' (in centre) and 'NEWCASTLE' (around the edge) and often the letters 'S' and 'K' forming a cross with the 'L' of 'MALING'. There are many slight variants with small impressed letters which, again, may be some type of batch mark. The only complete base from an early-style jar (the one shown here) has the word 'MALING' (and 'K' under) but not the word 'NEWCASTLE'. This might be significant, but a larger sample of early jars would need to be examined to be sure of this. These variant marks would benefit from further research but this is beyond the scope of the present summary. The jars are machine-made - like most preserve jars during this period. The Keiller's jam and marmalade enterprise started in a small way in Dundee around 1797 and became a worldwide success story by the end of the 19th century. Recognition only seems to have grown after their International Exhibition award of 1862, when jars of this type probably began to circulate. What the pre-1862 jars looked like I cannot say but they are probably undated and probably quite rare (for a wider variety of jar designs see <http://www.marmaland.com>). Even by 1867, however, their Dundee operation was still regarded as small and **unimportant** compared to other industries in the city. They later had operations in Guernsey (until 1879) and North Woolwich, London. Although the Keiller's firm is still in operation today it is difficult to establish when the ceramic jars ceased to be commonly used or produced and gradually replaced by glass jars. One source claims they were still in use during the 1930s and this is probably true (<http://www.marmaland.com>). They may have continued in production even later than this. Numerous plain and corduroy (vertically ribbed) jars of various sizes were also recovered at Combe Down and some of these also bear the 'MALING NEWCASTLE' mark on the base. Two identical small jars bear the impressed mark 'MALING ~ 4oz' (possibly 1930s, context (1056)). If jars of these sorts were discarded soon after use, rather than being reused, this might explain the large number of complete jars recovered.

A variety of smaller jars, possibly for potted meats and for medical and cosmetic creams and pastes, were also recovered - mostly unmarked and mostly apparently late 19th- or early 20th- century in date. Some were designed to have a ceramic pot lid - but only one or two plain lids were found. Other marked jars include a very small (37 mm. tall) jar for 'HOLLOWAY'S OINTMENT' used for gout and rheumatism etc., and based at 533 Oxford Street, London (Pl. REFW.8, (12186)). Although the Creamware-like fabric of this piece and the style of lettering give this an older look (perhaps deliberately), it dates only to 1881-1909. A very similar but larger jar base with an equally long inscription (fragmentary) was made to contain brass, copper and tin polish (context 1209).

Yellow ware (Staffs. etc), c 1800-1900.

A butter-coloured earthenware made in Staffordshire and other places including Derbyshire (sometimes marked). Often used for large robust mixing bowls and heat-resistant baking dishes. Also as tablewares including mugs, sugarbowls, teapots and tea-caddies, also chamberpots. These were often decorated with banded slip decoration and fern-like 'mocha' decoration.

Wedgwood-type dipped Blue Jasper ware , c 1800-1900.

A cheaper, slightly later, version of Wedgwood's Blue Jasper ware with a blue-dipped white body rather than a solid blue body. Classical designs in relief white clay. A single sherd recovered (9048) probably from an ornamental jug of c 1830-40. Staffordshire and probably elsewhere.

Wedgwood-type glazed black Basaltes ware , c 1825-1900.

A cheaper later version of Wedgwood's black Basaltes ware, still with a black body but now with an all-over clear glaze and cruder decoration. Present here as a single teapot of perhaps c 1825-60 with

applied moulded floral decoration and bands of rouletting (Pl. BAS.1). Staffordshire and probably elsewhere.

Brown teapot-type ware, c 1825-1925.

A brown-bodied glazed earthenware commonly used for teapots. Made in Staffordshire and elsewhere. Also present here as two whiteware teapots with dark brown glazes. The squat form and moulded decoration of these is similar to Wedgwood-type glazed black Basaltes ware teapots (Pl. BROW.1).

Misc. coloured earthenwares, c 1825-1925.

Made in Staffordshire and elsewhere. A single teapot lid covered in green glaze, from a mid 20th-century context (19035).

Modern English stoneware, c 1830-1940.

This class is a development of 'early' or English brown stoneware (c 1675-1850, see above) although the distinction between them is not always clear-cut and there is a chronological overlap between the two. The development of the feldspathic liquid or Bristol-type glaze for stonewares c 1835 allowed stoneware containers to be glazed inside as well as outside and provided a more even coverage than the old-fashioned salt glaze. This shiny durable glaze became standard on most types of stoneware vessel during the second half of the 19th century and well into the 20th century. It is typically found on spirits flacons, ginger beer and other soft drinks bottles and a wide variety of storage jars. These often bear the product brand name (impressed or transfer-printed) and sometimes the stoneware manufacturer's name or mark. Food and drinks companies often had their bottles and storage vessels made to order at one of the several large stoneware manufacturers throughout the kingdom. London, Bristol, Glasgow and many of the other British cities had manufactories of this type. The practice of salt-glazing however continued here and there throughout the 19th century but gradually declined. It was favoured for some of the cheapest storage vessels such as brown-glazed ink bottles and blacking bottles. These two distinctive, cylindrical, 19th-century forms (produced from c 1820) are therefore included here as 'modern' English stoneware.

Although present here as only 33 sherds many of these are actually complete or nearly-complete vessels, mainly smallish, robust storage vessels of one kind or another. In terms of weight they would comprise a disproportionate percentage of the entire Combe Down assemblage. Apart from a few earlier 19th-century ink and blacking bottles, most of the assemblage here comprises cylindrical preserve jars and storage jars dating to the late 19th and early 20th centuries.

Cylindrical storage jars or preserve jars are quite common and several of these are complete (see also preserve jars in refined white earthenware). These have a very pale grey or slightly cream-coloured fabric under a clear glaze with an unglazed base. They come in various sizes. The commonest marked type is the 'W. P. Hartley' preserve jars which have a fairly elaborate impressed mark under the base. These have vertically scored lines on the outside - either widely-spaced (barrel-like) or occasionally densely-spaced (corduroy or ribbed). There are six examples of this type. Five examples have the more usual stamped mark 'W. P. HARTLEY. LIVERPOOL & LONDON' and a large central lighthouse image with 'TRADE MARK REG.D' below this (Pl.MSTON.1 (2328) and Pl.MSTON.2 (19)). The latter was found in the same context as a complete lid with a short socket underside. Two sizes are present: 155 mm. tall (one example) and c 100 mm. tall (3 examples). Research suggests that jars with 'LONDON' featuring in the inscription (the commoner type here) must date after 1900 since Hartley did not open his London (Bermondsey) factory until this year. This enormous preserves factory had, amongst other things, storage space for five to six million jars (www.hartleyfamily.org.uk). The jam-making empire of Sir William Pickles Hartley started in a small way at Colne in Lancashire in 1871 and transferred to Liverpool (Bootle) in 1874. In 1886 Hartley and Sons Ltd. moved to Aintree, near Liverpool, where they opened a huge new factory. At this period their millions of stoneware jam jars were apparently made at Melling and St Helens (Lancs.). A single jam jar from Combe Down appears to date from this period (1886-1900) since it has the inscription 'W. P. HARTLEY AINTREE' with the familiar central lighthouse image with 'TRADE MARK REG.D' below (Pl.MSTON.3 (1056)). The Hartley's jam empire, like that of the Keillers (see above), survived to the present day but exactly when the stoneware jars ceased to be produced is uncertain. What is certain though, is that in 1898 the Caledonian Pottery works at Rutherglen, near Glasgow, was bought by Hartley to ensure a supply of stoneware jars, but this closed in 1928 when glass jars became common (<http://www.geograph.org.uk/photo/961182>). It is more than likely therefore that the post-1900 'LONDON' jars were made at Rutherglen despite the considerable distance involved in transporting

them. Whether the potteries at Melling and St Helens carried on into the 20th century has yet to be researched.

One other very similar preserve jar has the mark of a different jam-maker: 'BUY FAULDER & Co.'s 'SILVER PAN' PRESERVES & MARMALADE' (Pl.MSTON.4 (19)). This seems to be quite a rare type with very little information about it currently available. Norfolk Museums possess an identical jar in their Gressenhall Museum (Rec. no. GRSM: 1979.119.9). A search of directories shows that Henry Faulder and Co. jam and marmalade makers already had a factory at Stockport (Lancs.) in 1901 and it was still there in 1914 (Stockport Directory 1901; Whitaker's Red Book 1914). Besides the marked preserves jars there are several other plain unmarked cylindrical jars in various sizes.

The stoneware collection also includes one or two brown salt-glazed ink bottles of early-mid 19th-century date and a few brown salt-glazed blacking bottles of similar date. One blacking bottle has an early 19th-century mark near the base: 'BLACKING BOTTLE, Shipley Pottery, DERBYSHIRE' (5348). The presence of the words 'blacking bottle' date this to 1817-1834 when it was required for customs duty purposes. There are several examples of the later types of Bristol-glazed stoneware ink bottles and a few ginger beer-type bottles, usually in a cream or pale grey stoneware. Some of these have small maker's marks (usually in an oval) near the base - mostly indicating manufacture in Lambeth, London. A complete pale cream stoneware ?ginger beer bottle (lacking top) has a black transfer-printed mark for the retailer 'C. J. HUGHES. BATH' and near the base a small oval stamp '--- & Co. OLD KENT RD' (Pl.MSTON.5). This retailer of aerated waters is listed at St Michael's Place in the Bath Directory for 1902. The maker's stamp is unclear but it is probably from the Canal Potteries located on the Old Kent Road, London. The upper half (only) of another ?ginger beer bottle in pale cream stoneware has a black transfer-printed trade mark for 'BROOKE & Co. TRADE MARK' surrounding an anchor (not illus., (4034)). A complete cream stoneware ink or blacking bottle of c 1900 has a relatively rare stamped mark near the base for 'W. BERRY MANCHESTER & LONDON' (17060). Another context produced a small unusually thick-walled bottle in cream stoneware which may have been made to contain acid or mercury (Pl.MSTON.6). This has a small oval stamp near the base with the words 'DOULTON LAMBETH' enclosing the number '31'. This is the company mark used by Doultons from c 1891 onwards and may indicate that the piece was made in 1931. One of the more unusual objects recovered was a pharmacist's or chemist's pestle in white stoneware (Pl.MSTON.7) from a late 19th- or early 20th-century context (132) which may contain other items possibly from a chemist's shop (see above for possible pill slab in refined white earthenware).

Coloured stoneware, c 1825-1900.

Made in Staffordshire, London and elsewhere. A single blue stoneware jug rim, from a mid-late 19th-century context (750).

Pipeclay objects, 19-20C.

Springfield Quarry context (17001) produced two unusual and identical, hollow, perforated, pipeclay objects or polyhedrons. These rare and unusual objects have been found on a few other sites in southern England but their exact purpose remains unknown. The items have been assigned the small finds numbers SF956 and SF957 respectively. Context (17001) is post-quarrying debris from the surface contained within the eastern entrance of Springfield Quarry. This complex is believed to have been worked during the late 18th or the early 19th century. The debris the objects were recovered from contained ash and fire rake-out and a significant quantity of 19th-century glass bottles. This is important for the dating of this class of object as none of the other examples were recovered under secure archaeological conditions or with associated finds. They are described in more detail below:

Fig. 00.PO.1 (Pl. PO.1). SF956. Crudely moulded, hollow, pipeclay polyhedron. Roughly pear-shaped. Made in two halves and joined together. Both sides pierced by five large circular holes (each c 14-15 mm. diam) giving ten holes in total. Max length 71 mm., width 48 mm., overall thickness 47 mm. Crude small circular pits or dimples decorating the surrounds of the holes. Clean but with one or two rusty brown patches (probably post-deposition staining).

Pl. PO.2). SF957. Pipeclay polyhedron almost identical to one above but slightly smaller. Max length 69 mm., width 43 mm., thickness 44 mm. The holes are 13-15 mm. diam. but some are perforated obliquely and have a max diam. of 23 mm. Only the slightest traces of decoration visible. Rusty brown patches as above.

Besides the Combe Down objects at least seven other very similar pipeclay objects are known from southern England. Two are known from Canterbury in Kent, including one from the attic of a 17th-century house at 7 St Peters Street, which was brought to the author's attention in 2001. Another unprovenanced example, presumably from Canterbury, is held by Canterbury Archaeological Trust. Details and photographs of the objects were placed on the Trust's website in 2006 (by Marion Green, Education Officer) to canvas opinion on what they might be and whether any other examples were known of. This drew numerous suggestions as to the function of the objects (some more credible than others) but no definite explanation. However, because of the publicity three other examples were brought to public attention. These comprised an example found in a river bed in the Parish of Shere, Surrey, which was tentatively identified as a medieval pottery rattle (Portable Antiquity Scheme cat. no. SUR-F9F7C2). The other two were found under the floorboards of a private Victorian house in a village in Oxfordshire. Details of these may be consulted on the Canterbury Archaeological Trust website via the following link:

<http://www.canterburytrust.co.uk/finds/mysterypg.htm#mystery002>

For the present, the CAT website is the best source of information on the objects from Canterbury and Oxfordshire. In addition to these, two other examples were found on a watching brief in 2001 at 179-183 Sydenham Road, Lewisham, in south-east London (Oxford Archaeology 2001). Both, apparently, were casual finds from the garden/orchard of a 19th-century house. Material dating to the 19th and 20th centuries, including Willow pattern china, was found but not retained.

These objects seem to fall into two types. Some of them, such as those from Combe Down, are very crudely formed with little or no attempt at decoration. One of the Lewisham objects is also of this type. The others, including both Canterbury and both Oxfordshire examples, the Surrey example and one of the Lewisham objects, are much more neatly made and more polygonal or sub-octagonal in shape. These neater types are better moulded and unlike the cruder types have seven instead of five circular piercings on each face with a larger central oval piercing surrounded by six smaller circular piercings (giving fourteen holes in total). The large oval piercings have a raised lip and the smaller piercings are surrounded by light grooves or fluting which appear to be decorative. Some of the cruder examples also show faint grooving and shallow pitting here and there. The holes appear to have been pierced while the pipeclay was leather-hard. In every case the material used appears to be white pipeclay but sometimes a coarser lower-grade pipeclay was used rather than the best sort used to make clay pipes. The Canterbury St Peters Street object is in a particularly coarse pink-buff or creamy orange fabric but still appears to be pipeclay. One of the Oxfordshire examples is said to be scorched but, apart from a bit of rust-staining here and there, none of the objects shows convincing evidence of use. Apart from this division into cruder 10-holed and neater 14-holed types, the objects are remarkably similar in shape, size and decoration. The neater Canterbury and Lewisham examples could easily have been made in the same workshop.

The dating evidence for these objects, though largely circumstantial, points increasingly to a 19th-century date. The Combe Down examples were found associated with 19th-century bottle glass. The Lewisham examples were found in the garden of a Victorian house and the Oxfordshire examples were found under the floorboards of a Victorian house. Uniquely, one of the Oxfordshire examples had the word 'MANCHESTER' impressed on one side - similar to the way in which 19th-century clay tobacco pipes often had their place of manufacture and maker's name impressed on the side. This reinforces the evidence for a 19th-century date and suggests Manchester as one of the places of their manufacture.

No convincing evidence for the function of these objects has yet come to light. They have been shown at conferences to some of the leading clay pipe specialists and pottery specialists in the country but so far no one has recognised them. Many suggestions have been made (including those posted on the CAT website). These include a child's rattle, a candle holder, a pomander or pot-pourri (filled with herbs etc.), a buckle and even a mousetrap etc. They might have been an early type of 'pie bird' placed in the centre of a pie to lift the crust and allow the steam to escape during cooking? More convincing suggestions (for the Oxfordshire examples) include kiln spacers or fire ventilators. As pipeclay (or possibly fireclay in some cases) has refractory, heat-resistant, properties, an explanation along these lines seems quite plausible. One suggestion on the CAT website (by Catherine Stallybrass) is that they were some kind of fire-lighter. She recounts:

“They remind me of the fire-lighters my grandmother used to have. These were of some porous but fire-proof material (some were, I think, brick but not all) which were soaked in paraffin. When she was lighting the fire one or two were placed among the kindling to get the fire going. When the ashes were raked out, the fire-lighters were retrieved and put back in the tin of paraffin that always stood by the fireplace.”

This may be significant in the case of the Combe Down examples as it was noted by the excavators that the debris the objects were recovered from contained ash and fire rake-out. It is hoped a more extensive note on these intriguing objects will be published at some point in the future when more data has been amassed.

Comments on significant contexts

Apart from a small number of contexts described in the list of pottery types above, three contexts have been highlighted by the excavator as being of particular significance. The first of these is context (6095). This material represents post-quarrying debris backfilling Quarry Area [2346], located north of De Montalt Place. The quarry is believed to be of early 18th-century date. The western end of the quarry, where this material comes from, is believed to have been in-filled by c 1800 for market gardening. This produced one of the largest assemblages of pottery from a single context (91 sherds, 3.901 kg.). There is no doubt that the bulk of this assemblage dates to the 18th century and probably to the period c 1720-1750. It contains several vessels in Staffordshire white salt-glazed stoneware (c 1720-1780) including teabowls, probable sugarbowls and a small tankard, but no dishes/plates or other forms suggestive of a later date in the century. Other types (detailed in the list above) also compatible with this dating include a few substantially complete vessels in Staffordshire/Bristol combed slipware, also chamberpots and other forms in tin-glazed earthenware, English brown stoneware, Nottingham stoneware, Midlands iron-streaked ware, a refined red earthenware tea/coffee pot lid, a good quality Chinese porcelain dish/plate, Donyatt slipware, North Devon gravel-tempered ware and post-medieval red earthenwares. Many of these vessels are tablewares associated with food and drink consumption, including tea and possibly coffee, and probably originate from one or more houses of middle-class status. The presence of tin-glazed ware chamberpots from Bristol or London also supports this suggestion. However a few vessels, including a large deep bowl or jar in North Devon gravel-tempered ware, represent kitchenwares for storage or food preparation. Also in this assemblage however are eleven sherds of later pottery - most notably a post-1873 Keiller's Dundee marmalade jar in refined white earthenware and a late 19th-century English or Central European porcelain figurine (possibly of Little Red Riding Hood?). These later pieces are almost certainly intrusive since it is highly unlikely that the bulk of 18th-century wares (including whole profiles) could all be residual.

The next significant context (6101) only produced 7 sherds (438 g.) of pottery. This is the fill of a small square drain (6100) beside the former Carriage Inn. Material recovered from the same drain in the 1980s, and believed to come from the inn, included dozens of German Westerwald stoneware mugs and jugs (a type curiously not identified from the present project), Staffordshire slipware baking dishes, wine bottles, decorated silver spoons, clay pipes “and much early china” (not specified - Creamware?). A date-range of c 1720-1750 was suggested (Pollard 1994, 58). The present project however also identified sherds from two Creamware dishes and one handled bowl/jar from this context. These make a deposition date closer to c 1770-1780 more likely given the overlap in date between the Creamware and a near-profile sherd from a sugarbowl in Staffordshire white salt-glazed stoneware (c 1720-1780). Also in this context, a deep handled bowl in North Devon gravel-tempered ware very like the one illustrated from key context (6095) above. Westerwald stoneware was not commonly imported into England after c 1750 so the numerous mugs found in the 1980s must already have been fairly old when discarded - unless, perhaps, the fill of the drain accumulated over several decades?

The largest single context assemblage is from layer (1209) which produced 193 sherds, (7.871 kg.) of pottery. This material can be dated to c 1873-1900 by the pottery types within it, but mainly by the presence of four Keiller's Dundee marmalade jars bearing the '1873' medal award date (see above - refined white earthenware). This represents the uppermost of a series of post-quarrying fills that accumulated below shaft cone (1210) within the Ralph Allen mines area [Area 2200]. These fills were excavated and recorded under archaeological conditions. The assemblage from (1209) is similar in composition to a typical Victorian bottle dump - mainly refined white earthenwares (tablewares, chamberpots, storage jars etc.), a few modern English stoneware bottles, a sherd of late Chinese porcelain, a late 19th-century French tin-glazed mustard jar and a few earlier pieces including a near-

complete slip-decorated Creamware jug of c 1790-1820 which may have been an heirloom piece. Full details of the pottery types recovered may be consulted in the catalogue (in archive). Two lower fills in this sequence, (1445) and (1449) produced a handful of sherds each, similar to (1209), but both datable to c 1830-1850. As with the vast majority of the pottery from Combe Down, all of this represents domestic rubbish from nearby occupation and has little or nothing to do with the exploitation of the mines themselves, although it does allow some interesting glimpses into the social and economic history of the Combe Down area.

Bibliography

Allan, J.P. 1984, *Medieval and post-medieval Finds from Exeter, 1971-1980*, Exeter Archaeological Reports, **3** (Exeter).

Coleman-Smith, R and Pearson, T, 1988 *Excavations in the Donyatt Potteries*, (Phillimore, Chichester).

Jennings, S. 1981, *Eighteen centuries of pottery from Norwich*, E Anglian Archaeol, **13**.

Oxford Archaeology 2001, '179-183 Sydenham Road, Borough of Lewisham, London, SE26. *Archaeological watching brief report*'.

Pollard 1994 (already in project biblio)