

Middle Iron Age pottery *Matthew Brudenell*

This report is based on the analysis of 18928 sherds of Middle Iron Age pottery (159460g, 65.95 EVE) recovered from a select range of feature across the site. The Mucking assemblage is one of the largest quantified Middle Iron Age pottery groups from East Anglia, eclipsed only by those from Little Waltham (Drury1997) and Haddenham V (Evans and Evans 2006). The exact quantity of Iron Age pottery from Mucking remains unknown, though it is estimated that the analysed material represents between 15-20% of total recovered (based on the number and type of features sampled).

The report concerns material quantified during the EH/BM phase of post-excavation. The methodology for recording the pottery was designed by Steve Trow in 1987, though much of the quantification and initial analysis was conducted by Sarah Wilde. Data quantified and computerised during MPX (principally by Jonathan Catton) has not been considered, only because it was not retrieved until after the main body of this text was completed. This earlier recording system was different to that employed during the EH/BM phase of post-excavation. However, in the future, elements of the two data-sets could be made compatible, providing a more complete sample of the pottery. The value of the MPX archive should not, therefore, be overlooked, especially as it details feature-based assemblages not considered in this report.

The pottery data set produced during the EH/BM phase of post-excavation is extremely rich and highly adaptable. As a multitude of sherd variables were recorded, (i.e. sherd number, weight, form, fabric, EVE, surface treatment, position of surface treatment, residuality and abrasion) it is possible to approach the analysis in number of different ways. The aim of this report is to summarise the basic characteristics of the pottery and give an overview of the whole assemblage. This in no way exhausts the potential of this data set, which could be used to explore a range of specific questions.

The quantified assemblage derives from a restricted range of features, including the North Enclosure, a series of 21 roundhouses, 14 pits and a single four-post structure. These features were selected because a) they contained large pottery assemblages which could yield reliable statistical results; b) they were comparatively well excavated and recorded, especially in regards to the stratigraphic position of finds and lack of 'contamination' from later material; c) they were distributed from across the site; d) they included different features 'types', i.e. pits, post-holes, eaves-gullies and ditches.

The single largest assemblage derived from the North Enclosure (9977 sherds, 74440g). A number of factors made this the focus for study during the EH/BM phase of post-excavation. First and foremost was the fact that the North Enclosure was the largest Iron Age compound at Mucking, and unlike the Banjo or ABC enclosures, the North Enclosure was a discrete entity with a relatively uncomplicated history. Secondly, the enclosure was well excavated and recorded, and benefited from deep ditch deposits which had suffered minimal disturbance from later activity. In addition, most of the ditch had silted by the mid 1st century BC, meaning that the deposits contained a large 'closed' assemblage of stratified Middle Iron Age pottery. A range of features were also sampled from within the compound. Assemblages examined

included those from the post-holes associated with roundhouse 110, the eaves-gullies and post-holes of roundhouse 89 and 97, four-post structure 85 and the series of pits with the corner sub-compound enclosure E.

In order to gain a sample of pottery from across the site, advantage was taken of the distribution of roundhouses. Assemblages from 21 structures were selected for examination, including both post-built and eaves defined roundhouses. The buildings were a logical sampling unit as they were discrete, manageable entities. Equally, as most were short-lived single-phase structures, it could be assumed that the pottery was broadly contemporary with the building. A small number of select pit-assemblages were also examined, as these contained large 'closed' pottery groups.

Report structure

This report is broken into three sections. The first section gives an overview of the Middle Iron Age pottery analysed during the EH/BM phase of post-excavation, the aim of which is to describe the basic characteristics of the assemblage, and to discuss its date and regional affinities. This also includes a review of the decorated late La Tène wares, primarily based on a catalogue compiled by Sheila Elsdon during MPX.

The second part of the report is devoted to the analysis of stratified pottery groups from the North Enclosure. Pottery from this compound forms the key to unravelling the Middle Iron Age ceramic sequence at Mucking, and is therefore discussed in detail. The analysis allows a range of traits to be defined which are 'chronologically sensitive'. These are then used to formulate criteria for distinguishing between 'earlier' and 'later' Middle Iron Age assemblages, to which provisional dates are given. The remaining pottery groups from the structures and pits are then assessed against these criteria, and are assigned to phase accordingly. These assemblages are not discussed in any detail, though the basic quantified data are presented in a series of tables.

The final part of the report comprises a catalogue of illustrated vessels. The majority were drawn during the EH/BM phase of post-excavation, and depict the vessels from the analysed contexts. The accompanying descriptions have been adapted from the archive, and can be cross referenced with the data base. The EH/BH drawings are supplemented by a range of other illustrations completed during MPX. These vessels derive from features scattered across the site, and include drawings of the La Tène decorated wares compiled by Elsdon. Where possible, her original notes/captions have been used in the catalogue. The remaining vessels have been described by the author, who has assigned forms on the basis of the drawings only. The description of these vessels is very limited as details of fabric and surface treatment are not recorded.

Section 1: Characterising the assemblage

Fabrics

Nine fabrics were identified in the assemblage, the descriptions of which were taken directly from the archive (see below). The fabrics belonged to three basic groups, defined by the principle type of inclusion (sand, flint and shell/vegetable matter). By weight 62% of the pottery was flint-gritted, 35% was sand-tempered and 3% had organic 'vegetable' inclusions (Table). Fabrics F2, FS and S2 dominated the assemblage, accounting for 84% of all material. Across much of Essex, the frequency of flint-gritted wares declines markedly during the Middle Iron Age, having previously dominated assemblages since before the turn of the 1st millennium BC. During the Middle Iron Age sand-tempered fabrics come to the fore, and in some assemblages very high frequencies of sandy-wares are recorded. For example at Little Waltham, the frequencies reach c.80% between the 3rd and 1st century BC, with only c.8% flint-gritted wares (Drury 1978, 56, Table 10). In south Essex however, the transition from flint to sand was more gradual; the use of calcined flint persisting throughout the Middle Iron Age, remaining a major fabric component in some assemblages. The high incidence of flint-gritting at Mucking is not therefore unusual, particularly in its local context. Similar fabric frequencies have been recorded from Middle Iron Age assemblages at Ardale School (Hamilton 1988) and Orsett 'Cock' (Brown 1998), whilst flint gritted wares were also found at the Gun Hill (Drury and Rodwell 1973).

Nearly a quarter of the Iron Age pottery from Mucking was burnished (3743 sherds, 39352g). Table 1 demonstrates a close correlation between fabric group and burnishing, suggesting that clays and tempering agents were carefully prepared in regards to surface treatment. Between a third and three-quarters of all sandy-wares were in the assemblage burnished, as opposed to just 7-16% of flint-gritted wares (excluding the small number of FG sherds). Most sand-tempered sherds can be considered fine wares, and were characterised by hard, dense, well-sorted fabrics, which testify to the careful clay preparation. Using mean sherd weight (MSW) as an index of brokenness, it is clear that the sandy-wares were less fragmented than their flint-tempered counterparts. The durability of these the well-made sherds is reflected in their MSW of 9.2-11.5g; a figure above the site average of 8.4g. By contrast, the flint-fabrics were more friable, and tended to fracture easily around the coarse inclusions. It may be no surprise, therefore, that far fewer flint-tempered vessel forms could be established, despite the fact that flint-tempered sherds outnumbered the sandy wares. The high degree of fragmentation is also reflected by their MSW, which is between 5.3-8.4g; a figure equal to, or lower than the site average.

In general, most flint-tempered fabrics could be considered coarsewares, owing to their coarse, poorly-sorted inclusions and low frequency of burnishing. Whilst the finer flint fabrics, such as F1 and F2 were occasionally treated, the quality of the finish rarely matched that of the sandy wares. Overall, the strong visual and tactile distinction between the coarse flint gritted wares and fine burnished sandy wares, implies the existence of two distinct vessel classes: coarsewares and finewares.

Sand-tempered fabrics

S1: Sand: 1) Abundant colourless and off-white translucent, rounded, poorly-sorted, quartz (0.05-.0m8m, average 0.1-0.44mm). 2) Scattered dark-grey soft, irregular inclusions or 'rims' around irregular-shaped voids. Fired out vegetable matter. 3) Rare hard glossy which (non-HCL reactive) inclusions – quartzite?

S2: Sand with glauconite: 1) Abundant well-sorted black glauconitic (0.05-0.25mm, average 0.1-1.0mm). 2) Abundant poorly sorted off-white and yellow translucent rounded quartz (0.1-1.0mm)

S3: Very fine sandy: no further description

Flint-tempered fabrics

F1: Fine sparse flint: 1) Abundant poorly-sorted angular white calcined flint (0.05-2mm, but exceeding 1mm). 2) Common rounded and sub-angular translucent colourless well-sorted quartz grains (0.3-0.5mm). 3) Very rare flecks of yellow mica (0.1-0.2mm).

F2: Moderately coarse flint.

F3: Coarse flint.

FS: Flint and sand: 1) Abundant poor-sorted angular white calcined flint. 2) Abundant rounded and sub-angular coloured and translucent well-sorted quartz grains. Common flecks of mica.

FG: Flint and glauconite: 1) Abundant poorly-sorted angular white calcined flint. 2) Common rounded and sub-angular coloured and translucent well-sorted quartz grains. 3) Abundant well-sorted black glauconite

Organic/shell tempered fabrics

V1: Organic voids: 1) Abundant irregularly-shaped flat voids (1-5mm). 2) Frequent, sort dark 'vegetable' inclusions, poorly sorted, linear and occasionally ribbed. 3) Scatted rounded translucent quartz grains.

| Fabric | No./Wt. (g) of sherds | MSW | % of the assemblage by Wt | No./Wt. (g) of burnished sherds | % of fabric burnished |
|--------|-----------------------|------|---------------------------|---------------------------------|-----------------------|
| F1 | 404/2155 | 5.3 | 1.4 | 37/333 | 15.5 |
| F2 | 6178/51629 | 8.4 | 32.4 | 401/3681 | 7.1 |
| F3 | 47/931 | 19.8 | 0.6 | - | - |
| FS | 5890/43645 | 7.4 | 27.4 | 684/5970 | 13.7 |
| FG | 11/69 | 6.3 | <0.1 | 10/65 | 94.2 |
| S1 | 4291/39299 | 9.2 | 24.6 | 1629/17339 | 44.1 |
| S2 | 1244/14338 | 11.5 | 9 | 933/11191 | 78.1 |
| S3 | 251/2348 | 9.4 | 1.5 | 45/746 | 31.8 |
| V1 | 556/4778 | 8.6 | 3 | 4//27 | 0.6 |
| X | 56/268 | 4.8 | 0.2 | - | - |
| Total | 18928/159460 | 8.4 | 100.1 | 3743/39352 | 24.7 |

Table 1: Fabrics and their relationship to burnishing

Forms

Iron Age vessel forms were classified using a hierarchical system, similar to that adopted for Danebury (Cunliffe 1984, 232, 259-307). The principal advantage of this system was that it allowed a precision of classification concomitant with the proportion of each individual vessel surviving. Within this scheme, pottery was arranged into typological varieties denoted by four-character notations, each character

representing a different level of classification. The four levels distinguished were ‘class’, ‘sub-class’, ‘form’ and ‘variety’. These were denoted by a letter, letter, digit and fractional digit. For example, a vessel classified as BA1[.2] belonged to class B, sub-class A, form 1, variety 2. For the purposes of this report, the analysis has been conducted to the level of form, owing to the excessive number of categories created by the sub-division variety, which complicated patterns in the data.

The characteristics of each vessel class, sub-class and form are described and quantified below. In total, 615 sherds (12561g) were assignable to vessel class. These included a minimum of 195 vessels; three quarters of which were bowls. Most vessels could be identifiable to the level of sub-class, including 181 examples (540 sherds, 11342g) with a combined EVE of 17.70. Figure 1 shows that bowls of sub-BD dominated the assemblage, with only minor peaks for bowls of sub-class BC and jars of sub-class JC. Vessels of all other sub-classes had minimal representation, particularly the dishes (sub-class DA).

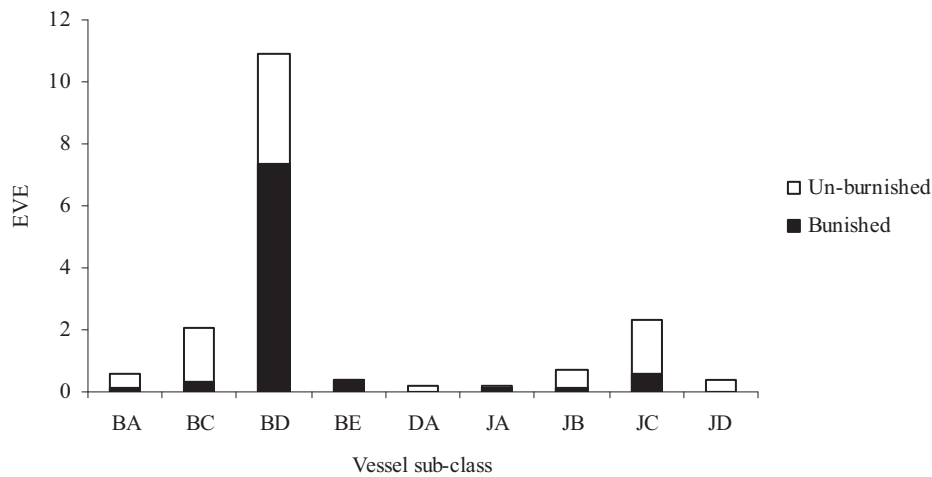


Figure 1: Vessel assigned to sub-class

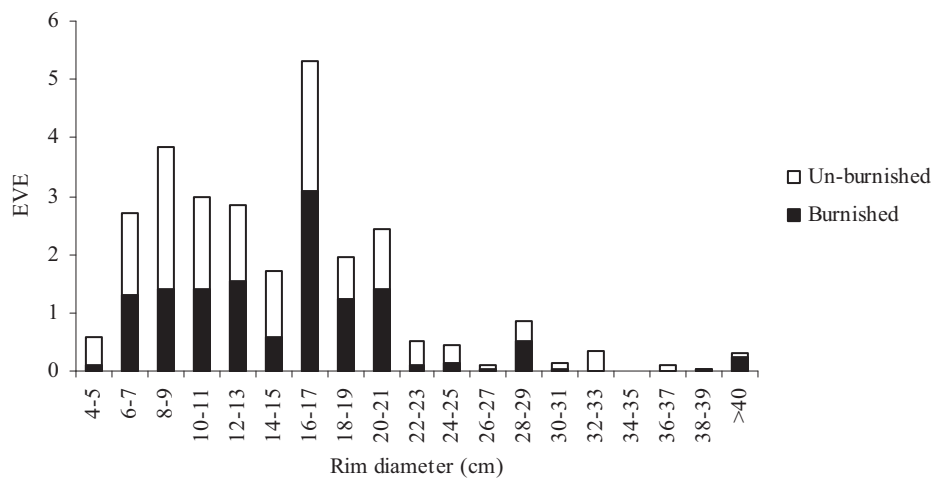


Figure 2: Rim diameters

As a whole, the assemblage was characterised by the large number small-mouthed vessels; a pattern consistent with the high frequency of bowl-forms. There were 280 different measurable rims in the assemblage (666 sherds, 115551g, EVE 27.25) displaying diameters of 4-54cm. Figure 2 shows that most vessels had diameters between 6-21cm, though there were a small but consistent number of larger vessels with mouths exceeding 22cm. Burnishing was not restricted to vessels of a particular size range, but occurred on pots of almost every category, including the larger vessels. In fact, the pattern of burnishing broadly mirrored that of the assemblage as a whole, with c.50% of measurable rims treated (298 sherds, 5495g, EVE 13.25). More broadly, the graph displays three distinct peaks in vessel size: the first around 8-9cm, the second around 16-17cm, and a third smaller peak at 28-29cm. The overall distribution suggests the presence of three basic vessel-size categories, each centred on one of peaks. Small vessel are thus defined as pots with diameter between up to 15cm. Medium sized vessels are those with diameters of 16-21cm, and large vessel are those with diameter above 22cm.

Bowls (class B)

Bowls were defined as vessels with a height less than the rim diameter or maximum girth. The analysed assemblage contained a minimum of 146 bowls (447 sherds, 8032g) of which 135 could be assigned to sub-class (383 sherds, 7297g, EVE 13.9). 85% of bowl sherds were made with sandy fabrics (379 sherds, 6998g), and of these, 64% were burnished (243 sherds, 5530g). Burnishing was less common on flint gritted bowls, occurred on only 41% of the sherds (28 sherds, 339g). The bowls were evidently made in a range of sizes and had rim diameters of 4-38cm. Figure 3 compares the frequency of bowl and jar diameters to that from the total assemblage. The three peaks in the bowl line correspond closely to those in the overall assemblage. This demonstrates that bowls were manufacture in all three of the size categories defined above. Most bowls fell into the small size range (below 15cm), with declining numbers in the larger size categories. Burnishing occurred on bowls of all sizes, and was not just restricted to the smaller vessels.

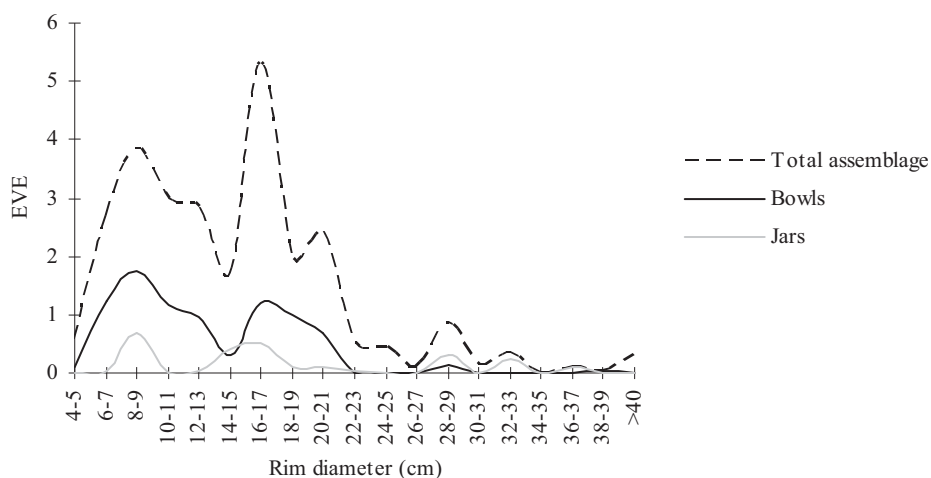


Figure 3: Bowl and jar rim diameters compared to the total assemblage

Sub-class BA: Tub-shaped bowls with near-vertical walls. These were either straight-sided (Form BA1) or cup-shaped, convex-walled vessels (Form BA3). Seven vessels of the sub-class BA were identified in the assemblage (10 sherds, 152g, 0.55 EVE). The bowls were made in a range of flint and sand-tempered fabrics (by weight 61% sand, 39% flint), and had rim diameters between 9-19cm. Identifiable forms included one burnished BA1 vessel (3 sherds, 31g) and three form BA3 vessels (4 sherds, 43g); one of which had a row of nail impression along the shoulder.

Sub-class BC: Shouldered bowls, sub-divided into five forms: shallow tripartite bowls with a pronounced angular to sub-angular shoulder, and an everted or upright neck (Form BC1); deep, slacked-shouldered or round profiled bowls (Form BC2); bowls with an angular or pronounced shoulder and constricted mouth (Form BC3); Angular tripartite bowls with shoulder around the vessel mid-point and a short everted rim, equal or narrower than the girth (Form BC5); and deep, high-shouldered bowl/jar form with an everted rim (Form BC7). In total, 26 vessels of sub-class BC were identified in the assemblage, with diameters ranging from 7-18cm (69 sherds, 1150g, 2.05 EVE). Burnishing occurred on 25 sherds (380g) but was restricted to forms BC1, BC2 and BC7. By weight, 54% of the pottery was sand-tempered and 46% was flint-gritted. Tripartite bowls of forms BC1 and BC5 were made exclusively in flint-tempered fabrics. These are similar to Early Iron Age forms, and some of the vessels may be classified as plain Darmsden-Linton bowls.

The most commonly occurring bowl-form was BC2, which has similarities to Little Waltham Forms 11 and 16 (Drury 1978, 52-56). 15 of these vessels were present in the assemblage (36 sherds, 450g); two of which were burnished whilst another three were decorated (two with pinched rows and one with a finger-tipped rim-top). The remaining forms included two BC1 bowls (2 sherds, 18g), one of which was residual, the other burnished; two BC5 vessels (4 sherds, 110g), one a residual bowl decorated with nail-marks on the shoulder; a single burnished BC7 bowl (16 sherds, 245g), and two BC3 vessels (6 sherds, 92g); one with a finger-tipped rim-top and scored body, the other having a groove along the rim-top.

Sub-class BD: Bowls with sinuous or rounded profiles, sub-divided into four forms: globular bowls with uprights or slightly everted necks (Form BD1); S-profiled bowls with marked shoulders (Form BD2); S-profiled bowls (Form BD3); shallow S-profiled bowls with rim diameters equal or greater than the girth (Form BD5). Bowls of sub-class BD dominated the assemblage, and typify the Middle Iron Age ceramics from Mucking. Forms BD2 and BD3 are similar to Little Waltham Form 13, and to a lesser extent, Form 14 (Drury 1978, 52-56). In total, 101 BD vessels were identified in the assemblage with diameters ranging from 4-28cm (283 sherds, 5636g, 10.90 EVE). The bowls can be classified as fineware vessels, and were frequently burnished, with 70% of all sherds treated (199 sherds, 4432g). Sandy wares dominated the sub-class, and by weight, 96% of the pottery was sand-tempered with just 4% flint-gritted. Form BD5 was made exclusively in sand-tempered fabrics whilst a small number of BD1-3 vessels contained flint-gritting.

The most commonly occurring bowl-form was BD3, there being 35 identifiable vessels in the assemblage (154 sherds, 2983g). The bowls were always plain, and were frequently burnished. Forms BD2 and BD5 were closely related to BD3. 11 BD2 bowls were identified (28 sherds, 1487g) together with eight BD5 vessels (13 sherds, 234g). Seven of the BD5 bowls were decorated, all with tooled curvilinear motifs. Unlike the other forms, the vessel surfaces of BD5 bowls were more commonly smoothed than burnished. Finally, a small group of bowls belonged to Form BD1. Only seven of these vessels were present in the assemblage (20 sherds, 205g), one of which was decorated with burnished lines across the body.

Sub-class BE: Tub shaped bowls. There are no further divisions of this sub-class, and vessels are assigned to Form BE1. Only a single example of this form was identified in the assemblage (21 sherds, 359g, EVE 0.40). The vessel was in a sandy fabric and had a mouth diameter of 12cm. The vessel also displayed finger-tip decoration on the rim-top.

Dishes (class D)

Dishes were defined as vessels with the greatest diameter at the rim with a height less than, or equal to, one-half of the rim diameter. The analysed assemblage contained a minimum of four dishes (5 sherds, 27g, EVE 0.25).

Sub-class DA: Unipartite dishes, sub-divided into two forms: conical dishes (DA1) and hemispherical dishes (DA2). Three of the dishes identified in the assemblages belonged to sub-class DA (3 sherds, 14g, 0.20 EVE). Two were made with flint-gritted fabrics, the third was sand-tempered. None of the dishes were burnished nor decorated. Only one of the vessels was assignable to form, this being a DA2 dish (1 sherd, 4g).

Jars (class J)

Jars were defined as vessels with a height in excess of rim diameter or maximum girth. The analysed assemblage contained a minimum of 45 jars (163 sherds, 4502g), of which 43 could be assigned to sub-class (154 sherds, 4031g, EVE 3.6). In terms of fabric frequency, 70% of jars were made with sand tempered fabrics (114 sherds, 2702g), 28% were made in flint-gritted wares (146 sherds, 1607g), and the remaining 2% had organic inclusions (3 sherds, 193g). Burnishing was less common on jars than bowls, though surprisingly, flint-tempered fabrics were more frequently treated. In total, 28% of the flint-gritted sherds were burnished (13 sherds, 575g) as opposed to just 21% of sand-tempered sherds (30 sherds, 813g).

As with the bowls, the jars were manufactured in a range of sizes and displayed rim diameters of 7-36cm. However, the frequency of different vessel sizes was somewhat different, as illustrated by Figure 3. Whilst the distribution of peaks in this graph was broadly comparable, the overall shape of the jar line is noticeably flatter than that for bowls. This indicates a more balanced representation of small, medium and large jars in the assemblage, as opposed to the bowls, where there is a much higher frequency of small vessels. In terms of size and surface treatment, burnishing occurred on jars of all sizes; a pattern matching that of bowls.

Sub-class JA: Unipartite jars; cylindrical, barrel-shaped or conical. The jars were subdivided into two forms, though only Form JA2 was represented. This form consisted of cylindrical jars and jars with slightly convex sides, similar to Little Waltham Forms 7 and 10a (Drury 1978, 52-56). Four jars of subclass JA were identified (5 sherds, 112g, 0.20 EVE), three of which were made in flint-gritted fabrics; the fourth with sand. Three of the jars were assigned to Form JA2 (4 sherds, 107g), and of these, two were burnished (2 sherds, 95g).

Sub-class JB: Bipartite jars with a bi-conical profile, sub-divided into two forms: bi-conical jars with rounded shoulder located around the mid-point of the vessel wall (Form JB2); large bi-conical storage jars (Form JB3). In total, 10 jars of sub-class JB were identified in the assemblage (13 sherds, 255g, 0.70 EVE). The jars were made in a range of fabrics (by weight 75% sand, 23% flint, 2% shell/organic matter), and had rim diameters between 8-16cm. A single vessel was decorated with cabling along the rim-top. The two JB2 jars in the assemblage were both burnished (2 sherds, 41g), whilst the two JB3 jars were plain (4 sherds, 155g).

Sub-class JC: High shouldered tripartite jars with distinct neck or rim zones, sub divided into three forms; jars with marked shouldered and concave neck (Form JC1); slack-shouldered jars with upright

necks (Form JC2); large globular bodied jars with upright or everted rims (Form JC3). The assemblage included 24 jars of sub-class JC (129 sherds, 3296g, 2.30 EVE), with rim diameters between 7-36cm. Burnishing occurred on 37 sherds (1110g), but was restricted to jars of Form JC2 and JC3. By weight, 71% of the pottery was sand-tempered whilst the remaining 29% was flint-gritted. Two vessels were decorated on the rim-top; one with finger-tipping, the other cabled.

There were 10 JC2 jars in the assemblage (86 sherds, 1884g) and nine JC3 jars (34 sherds, 1169g). Neither jar form was decorated, though two JC2 vessels were burnished, as were three JC3 jars. The single JD1 vessel (2 sherds, 112g) had finger-tip impression along the rim-top.

Sub-class JD: Globular jars, sub divided into two groups: globular jars with short upright necks (Form JD1); large globular jars with thickened or out-turned rims (Form JD4). Five jars of sub-class JD were identified in the assemblage, (7 sherds, 368g EVE 0.40), with rim diameters if 15-22cm. None of the jars were decorated nor burnished. By weight, 51% of the pottery was produced in vesicular/organic tempered fabrics, 24% was sand-tempered and 24% was flint tempered. Identifiable forms included three JD4 jars and one JD1 jar (1 sherd, 18g). Some of the JD4 jars resemble early Belgic forms, and may be late additions to the ceramic repertoire.

Bases

The EH/BM typology of bases included 17 different forms. For the purposes of this report these have been simplified into six categories; Table 2 listing the relationship between categories and forms in the archive. The assemblage included 652 base sherds (14714), deriving from 369 different vessels. Over 70% of the bases could be assigned to type; common forms being the flat bases and foot-ring/pedestal bases (Figure 4). The latter type tended to belong to bowls of sub-class BD, there being several examples in illustrated catalogue (see section 3). The foot-ring/pedestal bases were frequently burnished, and 9% were decorated with wiped crosses on their underside (8 vessels, 14 sherds, 470g). These are considered in more detail below, though it is worth noting that they are confined to archive Forms N, M and P.

| Base Category | Archive Forms | No. sherds | Wt. (g) | No. Vessels |
|--------------------|------------------|------------|---------|-------------|
| Flat | A, B, C | 178 | 4354 | 82 |
| Pinched | E, F, K, R | 53 | 1187 | 30 |
| Stepped | D, S | 140 | 3031 | 56 |
| Beaded | J | 17 | 787 | 5 |
| Omphalos | Q | 3 | 30 | 2 |
| Foot-ring/pedestal | G, H, L, M, N, P | 151 | 3817 | 89 |
| Unassigned | | 110 | 1508 | 105 |
| Total | | 652 | 14714 | 369 |

Table 2: Base forms

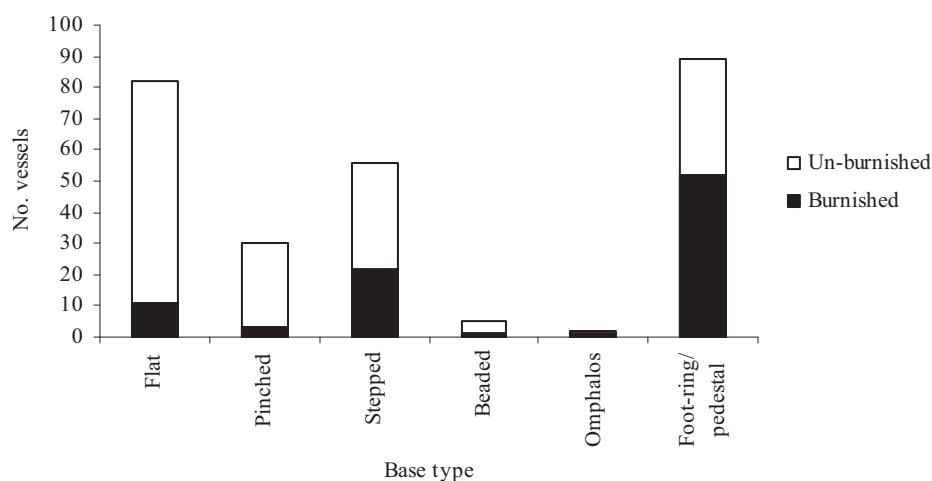


Figure 4: Frequency of base types

Decorated sherds and 'late La Tène' decorated pottery

By count, 3.5% of sherds in the assemblage were decorated (5.3% by weight). This included 660 sherds (8390g), representing a maximum of 450 vessels (Table 4). Decoration was present on jars and bowls of all sizes, ranging from vessels with mouth diameters of 5-32cm. Though a wide range of decorative techniques were employed, most were relatively simple, and were confined to particular zones of the vessel, notably the rim and shoulder. The most common form of decoration was finger-tipping, found on 33% of the decorated vessels, particularly on the larger sized ones. Finger-nail impressions, scoring and horizontal tooling (either in the form of incising, combing, grooving, or the use of deeply burnished lines) was also prevalent. These types of decoration are commonly encountered in Middle Iron Age pottery assemblages from Essex, and frequencies at Mucking are by no means exceptional. What does distinguish this assemblage is the relatively large number of sherds displaying incised curvilinear motifs, rouletted patterns and stamped circlets. These schemes belong to a distinct decorative tradition which emerges on either side of the Thames estuary during the latter part of the Middle Iron Age, with elements continuing into the Late Iron Age. Sherds or vessels displaying these traits belong to 'Mucking-Crayford' and/or 'Mucking-Oldbury' style-group, as defined by Cunliffe (1978; 1991; 2005) and Brown (1991).

In total, 133 sherds (2149g) in the assemblage can be assigned to this 'style' of pottery, including a minimum of 72 different vessels (those sherds associated with this tradition being marked with an asterisk in Table 4). Given the general rarity of these sherds/ vessel on most sites in Essex, the figures seem relatively high, at least on first appearances. Yet, when calculated as a percentage of the total number of sherds in the Mucking assemblage, these figures are in fact extremely low, with only 0.7% of sherds bearing 'late La Tène' decoration, or 1.3% by weight. Unfortunately, it is difficult to gauge how meaningfully these numbers are, as currently there are no comparable figures published in Essex or Kent. One suspects that the decorated vessels are neither rarer nor more plentiful at Mucking than on other sites along the

Thames estuary, such as at Ardale School and Gun Hill – Mucking simply having more examples because of the overall quantity of pottery recovered.

In terms of Iron Age pottery studies, the sizeable assemblage of late La Tène pottery from Mucking is extremely important, as relatively little is known about ‘Mucking-Crayford’ and ‘Mucking-Oldbury’ style pottery. Whilst the basic components of these two groups have been characterised, including the mapping of their distributions or ‘style-zones’, there have been few opportunities to analyse vessel forms and decorative schemes from sizeable collections recovered from stratified contexts. The following discussion goes some way to alleviate this problem. However, most of the late La Tène decorated pottery from Mucking derives from the un-quantified assemblage, making it impossible to judge exactly how much material there is. Fortunately, it would appear that most, if not all of these pieces were illustrated, and the vast majority were accompanied by notes by Shelia Elsdon, who recorded the type of decoration, the nature of surface treatment and the fabric. This has allowed us to construct a complete catalogue of decorated sherds, from which it is possible to discuss the different decorative schemes, and where possible, the vessel forms they were found on. The following descriptions are based on categories identified by Elsdon, and the accompanying discussions should be considered an updated appraisal the decorative tradition in the Lower Thames region.

Stamped and rouletted sherds

Circular stamps: The simplest form of circular stamp is the single-circle. In 1975, only three sites in the Thames estuary and lower Thames region displayed this stamp, these being Mucking, Crayford, Kent and Hawks’ Hill, Surry (Elsdon 1975, 18). There are eight examples of this stamp in the Mucking catalogue, though none are in the quantified assemblage. Judging by the shape of the sherds, most appear to belong to large globular jars. The stamps were always found in relation to a pattern group, either in combination with more complex circular stamps, curvilinear lines, punched dots, inter-locking arcs, rouletting, or incised chevrons.

The most common form of circle-stamp is the double or triple concentric circle. 14 examples are recorded in the illustrated catalogue, only four of which had triple concentric rings. As with the single circular stamps, none of the concentric circles occurring in isolation, but form parts of more complex decorative schemes. The stamps are normally arranged in triads and are frequently found between the ‘spaces’ in pedant arcs and interlocking arcs, or less often, are found as rows between bands of curvilinear lines and other stamps. Once again, these designs appear to be restricted to globular vessels; the most complete design being found on the omphalos-based jar from cremation 87. This jar also featured a double concentric ring with central dimple. The only other example of a central dimple was found on a globular beaded-rim jar, where the dimple was set within a single-circle stamp (catalogue no. 207). In 1975, Elsdon listed only two sites where stamps with central dimples were found. These included Lower Halstow and Borden, near Stillingbourne; both on the south side of the Thames estuary (Elsdon 1975, 18). The only other rare circle stamp in the catalogue is the single dimple, found on a sherd from 945x185 (catalogue no. 221). The dimple is surrounded by a circle of dots, from which emanate a series of curvilinear dot-filled lines.

Rouletting: The reversed Z is the only definite roulette found on pottery from Mucking. There are two examples of this decoration in the catalogue (nos 214 and 216), and in both cases the rouletting is backed by curvilinear lines, which probably form formalised arc designs (I.e. pendant arcs, standing arc or interlocking arcs). The only other regional parallel for this type of decoration is found a small collection of sherds from as Nor Marsh, Kent (Elsdon 1975, 63, fig. 14, Nos 20-21). Three sherds also display reversed S rouletting, though these patterns have also been interpreted as closely spaced stamps (catalogue nos 10, 42, 227).

Dotted decoration: The catalogue contains 15 examples of impressed dotted decoration. The dots were used in a number of different decorative schemes, but were commonly arranged in single or double lines flanking incised curvilinear patterns (for a parallel see Ardale School; Hamilton 1988, 83, Fig 71, no. 13). The most elaborate scheme was found on the sherd from 954x184, where a 'whorl' pattern emanates from a central dimple surrounded by dots (catalogue no. 221). Elsdon notes that dot decoration was often employed in similar manner to rouletting, and tended to be used to emphasise the interlocking arc patterns (Elsdon 1975, 21). This cannot be proved at Mucking, though it seems plausible given the nature of the curvilinear lines.

Dot decoration was sometimes used to infill areas of a motif (catalogue no. 164), and more rarely, it was employed as a decorative device in its own right. A small number of sherds in the catalogue, all apparently from the same vessel, were decorated exclusively with dots. The spacing of the dots is less regular than those normally found backing tooled lines. However, on two of the sherds the dots appear to be arranged in rosettes (catalogue no. 230).

Sherds with curvilinear and rectilinear patterns

Formal arcs patterns: The catalogue contains a number of sherds displaying formalised arch motifs. The sherds are often too small to allow the nature of the pattern to be discerned, and in some cases, it is impossible to tell whether a line belongs to a formalised arc motif or a free-flowing one (see below). However, there are probably five examples of interlocking arcs in the catalogue (nos 10, 42, 154, 155, 226). The most complete design is found on the globular omphalos based jar from cremation 87, now widely published. Strictly speaking, the arcs on this vessel do not interlock; there being a wide central zone between the standing and pendant arc which is free of decoration. In addition, the arcs are arranged slightly off-centre, giving the pattern a less formalised appearance. Nevertheless, the overall 'concept' of the scheme is in keeping with the interlocking arc motif, and the location of the stamps is consistent with other examples throughout the Thames estuary region (triads of double concentric circle-stamps placed below the peaks of the lower pendant arch, mirrored by pairs of double stamps in the peaks of the standing arc).

Given that circle-stamps and rouletting are regularly combined with arc motifs, most sherds displaying these decorative schemes probably belong to vessels with complex formal designs. More importantly, as these motifs are confined to two types of vessel - the globular omphalos based jar and the round shouldered foot-ring jar - the examples listed in the catalogue give some indication of the numbers deposited at Mucking. Reaching an exact figure is extremely difficult, though judging by the total number of different circle-stamped, rouletted and arc-motif sherds, the catalogue could depict as many as 18 or 19 different vessels.

Free-flowing curvilinear patterns: The illustrated catalogue contains 22 different examples of the curvilinear scroll. The decoration is characterised by free-flowing curvilinear lines which cover the whole of the vessel body. In some examples the zone of decoration is bordered by a horizontal groove or wavy line positioned across the neck of the vessel. Distinct or 'formalised' motifs are difficult to identify, though at least two pots display regular repeating patterns. Overall, the curvilinear decorated pottery from the Thames estuary has received less attention than the ceramics embellished with formal arcs, stamps and roulette patterns. However, Brown has reviewed this pottery, and finds that decoration frequently occurs on round-bodied bowls with everted rims, and where present, foot-ring bases (Brown 1991a, 165-66). This holds true for Mucking, and the catalogue contains at least 12 examples of bowls of sub-class BD decorated this way; particularly bowls of Form BD2-3 and BD5. Elsewhere along the Thames estuary, similar decorated vessels have been found at Oldbury in Kent (Thomason 1986) and Prittlewell (Brown 1983), Ardale School (Hamilton 1988) and Asheldam in Essex (Brown 1991b).

Incised chevron and cross-decoration: Six vessel rims in the catalogue had incised rectilinear patterns on their interior edge. Four display incised crosses, whilst the other two had chevrons. These vessels are all bowls of Form BD3 and BD5. Incised chevrons and cross-decoration also occurred on vessel bodies. For example, cross-decoration was found on the neck and shoulder of a vessel from roundhouse 89 (catalogue no. 138). This type of decoration appears to be rare, but can be paralleled by vessels from Ardale School (Hamilton 1988, 84, fig 72 no. 40) and Little Waltham (Drury 1978, 74, fig 48. no. 192).

Chevrons were more commonly used and a number of sherds in the catalogue display these motifs, including catalogue no. 22 which had chevrons filled with horizontal lines. Other notable examples include the group of globular body sherds from roundhouse 25, all decorated with bands of free-flowing chevrons (catalogue no. 155. The sherds may in fact belong to the curvilinear group discussed above). Interestingly, this pattern of decoration recalls the more formalised designs on two Late Iron Age pedestal-urns from Oldbury, Kent (Ward-Perkins, 1944, 164, fig. 15). Another vessel with 'novel' decoration is the beaded-rim jar from pit 782x266 (catalogue no. 212). This vessel is decorated above the shoulder with a row of chevrons interspersed with loops. There no local parallels for this design, though chevrons on similar-shaped vessel as found at Dragonby, Lincolnshire (May 1996, 498, Fig 19.54 no.646)

Decorated foot-ring bases: There are 26 examples of decorated bases in the illustrated catalogue, most of which display wiped or lightly incised crosses. At least seven different decorative schemes can be distinguished. The simplest is the single-cross, present on half the decorated bases, one of which is perforated. The more complex variants of this form include the cross-hatch/double-cross motif (4 examples) and the lattice pattern (1 example). Two of the bases displayed incised arcs, whilst another two had a double 'loop' motif made from incised intersecting ovals. The most complex decorative scheme was found on the base of a bowl from pit 984x255 (catalogue no. 211). This was decorated with an incised circle overlain by a simple cross; the quadrants of which each contained a single tooled chevron/arcs. One base appeared to be randomly wiped/ incised, whilst the other bases were too fragmented to properly identify the patterns.

In Eastern England it is possible to define three 'core' areas where late La Tène decorated wares were circulated, used and deposited. Broadly speaking, these are lower Nene valley in Northamptonshire, a zone between the Humber and Welland in Lincolnshire and the area around the Thames estuary in south-east Essex and north-east Kent (Elsdon 1975). Each area is characterised by a distinctive range of decorated vessels with incised and stamped motifs. Pottery from the Thames estuary has received the least attention, primarily because few large assemblages have been published from 'modern' excavations, other than those from Gun Hill (Drury and Rodwell 1973).

On the basis of current evidence, it is possible to distinguish two categories of late La Tène decorated pottery in the Thames estuary; those vessels displaying 'formalised' motifs and those with 'free-flowing' designs. The formalised decorative schemes include carefully executed arc motifs and incised lines, sometimes backed with rows of impressed dots, reversed S stamps and more rarely, reserved Z rouletting. On occasions, these are found in combination with stamped circlets, normally arranged in triads between the peaks of interlocking arcs. These highly distinctive decorative schemes are restricted to the shoulders of either globular jars with beaded or everted rims and omphalos bases, or tall, elegant high-shouldered jars with foot-ring bases; both types of which are handmade. Formerly known as 'south eastern B' pottery (Ward-Perkins 1938), these vessels are now used to characterise Barry Cunliffe's 'Mucking-Crayford style' pottery (Cunliffe 1978; 1991; 2005). Nigel Brown has emphasised the contrast between the precision of decoration on Mucking-Crayford style pots, and the free-flowing curvilinear motifs which characterise his 'Mucking-Oldbury style' vessels (Brown 1991a, 165). These curvilinear patterns appear to be confined to sinuous S-profiled bowls with everted rims, such as Forms BD2-3 and BD5. The bowls often have foot-ring bases, around 10% of which are decorated with crosses or other designs on their underside. The cross-motif was also present on the interior rim-edge of some of these bowls, but is yet to be found in combination with curvilinear patterns.

In terms of spatial distribution, the two 'style-zones' are known to occupy the same region, with vessels of both 'traditions' occurring on sites either side of the Thames estuary. Both Brown and Cunliffe have suggested that the Mucking-Oldbury group could predate the Mucking-Crayford style; the former - including the plain footed bowls of the once-named 'Wealden Culture' (Ward-Perkins 1944) - being interpreted as an 'early-phase' of this tradition. However, a review of the evidence suggests that the chronological relationship is far from clear. The problems remains that very few of published vessels have been recovered from modern excavations and most 'classic' examples are without a secure context, let alone absolute dates. Nonetheless, it is possible to estimate the currency of styles by examining their associations with other types of ceramics.

Beginning with the Mucking-Crayford style, it is evident that some of these ceramics were deposited prior to the appearance of wheel-turned pottery. At Gun Hill, sherds of Mucking-Crayford pottery were found in deposits pre-dating those with Late Iron Age 'Belgic' ceramics (Drury and Rodwell 1973). Likewise, at Mucking, stamped and rouletted sherds from a globular jar were found in the secondary silts of the North Enclosure; a horizon devoid of any Late Iron Age material. Having said this, most sherds do appear to be found in associated with later pottery. The famous decorated jar from cremation 87 at Mucking was found with fragments of a Late Iron Age vessel. Similarly, many of the other circle-stamped sherds from the site derive from the area around the Late Iron Age 'Banjo' enclosure and the ditches of the RBI compound; an enclosure with Late Iron Age/Early Roman origins. A globular circle-stamped decorated jar was also recovered from a Late Iron Age/conquest period ditch at the Orsett 'Cock' enclosure; a site immediately adjacent to Mucking (Carter 1998).

Elsewhere, stratigraphic association are less certain. However, Elsdon has noted that the decorated 'south eastern B' pot from Canewdon was discovered at the same site and at the same time as a cordoned wheel-made pot; the vessels probably deriving from cemetery context (Elsdon 1975, 24). Likewise, Brown has drawn attention to the fact the many Mucking-Crayford fabrics are compable to 'Belgic' ceramics (Brown 1991a, 165). Where inclusions were identified in the catalogue, 36% of the Mucking examples contained shell; a fabric group commonly associated with Late Iron Age ceramics in this region (the remaining 64% containing sand and/or flint). The overall impression, therefore, is the ceramics of the Mucking-Crayford style had a long currency, being found prior to, but also along side, Late Iron Age 'Belgic' pottery. The early history of the style remains ambiguous, but there is no reason *per se* why these vessels could not have been in circulation during the 2nd century BC. In other areas of eastern England, late La Tène wares are frequently dated to the 2nd-1st centuries BC.

The curvilinear decoration of the Mucking-Oldbury style is found exclusively on vessels of Middle Iron Age form and fabric (Brown 1991a, 165). However, at Mucking there is no evidence to suggest that this style predates pottery of the Mucking-Crayford group. On the contrary, in the secondary silts of the North Enclosure both styles of pottery were deposited alongside one another (context [10998]), and vessels of the Mucking-Oldbury group continued to be present in the primary and secondary fills of the stratigraphically later sub-enclosure (contexts [10975-10976]). In addition, curvilinear decorated pottery was recovered from

roundhouse 1 alongside a vessel of 'Belgic' form, and sherds belonging to this style were even found in the ditches of RB1 and the Banjo enclosure. This suggests that the relationship between Mucking-Crayford and Mucking-Oldbury pottery is more complex than previously anticipated, with no straightforward progression from one style to the next. Certainly, the evidence from Mucking demonstrates a degree of overlap in their currency, particularly in the earlier history of the Mucking-Crayford style (as there are very few examples of Mucking-Oldbury vessels occurring with late Iron Age pottery, both at Mucking and elsewhere, it is unlikely that this style continued beyond the late 1st century BC).

| Position/ Decoration | Rim | Neck | Shoulder | Body | Base (underside) | Unidentified zone | Total |
|--|--------------------|---------------|------------------|-----------------|---------------------|----------------------|---------------------|
| Burnished lines | | | | 2:19/138 | | 4:12/282 | 6:31/420 |
| *Burnished zig-zag line | 3:3/38 | | | | | | 3:3/38 |
| Combed | | | | | | 20:23/202 | 20:23/202 |
| Combed curvilinear lines | | | | | | 3:6/56 | 3:6/56 |
| Horizontal ridging | | 1:2/22 | | | | 3:4/53 | 4:6/75 |
| Vertical ridging | | | | 1:1/35 | | | 1:1/35 |
| Grooved lines | 4:8/52 | | 1:1/7 | | | 11:14/94 | 16:23/153 |
| *Grooved pattern | | | | | | 1:1/6 | 1:1/6 |
| Shallow tooled linear lines and nail impressions | | | | | | 1:1/7 | 1:1/7 |
| Shallow tooled linear lines | | 1:1/4 | 5:6/38 | | | 72:83/472 | 78:90/514 |
| *Shallow tooled linear lines and rouletting | | | | | | 1:17/110 | 1:17/110 |
| *Shallow tooled linear lines and curvilinear lines | | | | | | 1:1/12 | 1:1/12 |
| *Shallow tooled curvilinear lines | | | | | | 16:18/202 | 16:18/202 |
| *Shallow tooled curvilinear lines with impressed dots | | | | | | 6:13/134 | 6:13/134 |
| *Curvilinear lines, triple ring-stamp and rouletting | | | | | | 1:7/45 | 1:7/45 |
| *Shallow tooled curvilinear pattern | | | | 1:8/237 | 2:16/248 | 4:6/142 | 7:30/627 |
| *Shallow tooled pattern | 1:2/10 | | 1:1/17 | | 2:2/236 | 19:19/143 | 23:24/406 |
| *Wiped cross | | | | | 8:14/470 | | 8:14/470 |
| Pinching | | | | | | 5:5/101 | 5:5/101 |
| *Impressed dots | | | | | | 2:2/24 | 2:2/24 |
| *Impressed dots and tooled linear pattern | 1:1/58 | | | | | | 1:1/58 |
| *Impressed double row of dots | | | 1:1/5 | | | | 1:1/5 |
| *Impressed double row of dots with shallow tooled linear line | | | | | | 1:1/12 | 1:1/12 |
| Finger-nail impression | 14:15/135 | | 7:10/143 | | | 3:3/21 | 24:28/299 |
| Double row of finger-nail impressions and shallow tooled linear line | | | | | | 1:1/5 | 1:1/5 |
| Finger-nail with fingertip | 7:9/181 | | 3:3/57 | | | 13:14/120 | 23:26/358 |
| Finger-tip | 51:100/1435 | | 11:12/149 | | | 59:60/563 | 121:172/2147 |
| Finger-tip with fingernail shoulder | 1:1/42 | | | | | | 1:1/42 |
| Finger-tip with tooled linear line | 1:1/33 | | | | | | 1:1/33 |
| Finger-tip rim and body | 1:1/37 | | | | | | 1:1/37 |
| Finger-tip and scoring | 1/4/72 | | 1:1/23 | | | | 2:5/95 |
| Finger-tip pattern | | | | | | 2:2/22 | 2:2/22 |
| Applied cordon | | | 1:1/11 | | | 2:2/8 | 3:3/19 |
| Raised cordon with finger tip | | | | | | 4:4/73 | 4:4/73 |
| Cabbling | 3:4/64 | | | | | | 3:4/64 |
| Scoring | | | | | | 58:93/1484 | 58:93/1484 |
| TOTAL | 88:149/2157 | 2:3/26 | 31:36/450 | 4:28/410 | 12:32/954 | 313:412/4393 | 450:660/8390 |

Table 4: Quantification of decorated sherds. Figures are arranged by vessel count (bold), number of sherds, and weight (g). * indicates decoration of the late La Tène tradition.

Discussion: Date and Affinities

The Middle Iron Age pottery from Mucking belongs to a ceramic tradition which emerged on either side of the Thames estuary, and is distinct from that which characterises assemblages in central and northern Essex. Though the bulk of the pottery considered in this report is of Middle Iron Age date, some of the material is assignable to the Late Bronze Age/Early Iron Age. In particular, pottery from roundhouse 108, 109, four-post structure 85 and pit [10910] is likely to have been deposited prior to the mid 1st millennium BC. In addition, a number of residual Late Bronze Age and Early Iron Age sherds were recovered from the North Enclosure (listed in the illustrated catalogue). When combined, however, this material accounts for no more than 3-4% of analysed the assemblage. The vast majority of the pottery therefore belongs to the Middle Iron Age, and is dated from the 3rd - late 1st century BC. Closer dating within this period is problematic, though some sub-assemblages may be placed towards the beginning or end of this period based on the nature of their 'ceramic profile'.

In both the 'early' and 'late-phase' Middle Iron Age pottery assemblages from Mucking, the most distinctive and prolific form of vessel was the S-profiled bowl of sub-class BD, in particularly the forms BD2, BD3 and BD5. In southern East Anglia, the plain bowl dominates the Middle Iron Age pottery repertoire, whilst around the Fens and areas encompassing the east and south Midlands, plain or scored slack-shouldered jars are more common. The vast majority of Mucking's BD2, 3 and 5 bowls were plain, burnished vessels produced in sand-tempered fabrics (44% made in glauconite fabric S2). Some vessels were exceptionally well-made, and have exterior surfaces which appear to be slow-wheel finished. The bowls often had foot-ring or pedestal bases, around 10% of which were decorated with cross-motifs. Such vessels are commonly referred to as 'everted-rim foot-ring bowls' and belong to Little Waltham Form 13. The bowls are widely occurring in South East Essex, but are most prevalent in assemblages either side of the Thames estuary; local sites to the north of the river including Chadwell (Manning 1962), Gun Hill (Drury and Rodwell 1973) and Ardale School (Hamilton 1988). Their distribution south of the Thames was first noted by Ward Perkins, who recorded find-spots in Kent, Surry and Sussex, and assigned the vessels to the 'Wealden Culture', originally thought to have emerged in the early 1st century BC (Ward-Perkins 1944).

The bowls are now known to have a currency spanning 3rd to late 1st century BC, and are present in the earliest Middle Iron pottery groups from Little Waltham (Phase II, Drury 1978) and Ardale School (Area A, Hamilton 1988). Ancestral forms may be found in 'later' Darmsden Linton groups (Cunliffe 2005, 115), particularly the round shouldered foot-ring bowls such as those from Pit SCS 2501 at Stansted (Brown 2004, 45, Fig 31, nos 17-18). Although the evidence is limited, there is some suggestion that the frequency of BD2/3/5 bowls/Form 13 bowls increased over the course of the Middle Iron Age. For example, at Little Waltham the percentage of Form 13 vessels increased from 5% in Period II (3rd -late 2nd century BC) to 15% in Period III (late 2nd-mid 1st century BC), before declining back to 5% in Period IV (late 1st century BC). A similar pattern is recorded at Ardale School. Here, 9% of vessel rims belonged to Form 13 bowls in the Area A assemblage, believed to be contemporary with Period II material at Little Waltham. This figure reached 58% in

the later pottery groups from Area C, before falling to 36% in Area D, where Late Iron Age 'Belgic' forms were also found.

A rise in bowls of sub-class BD can also be demonstrated at Mucking, using pottery from the ditch sequence in the North Enclosure. In the primary and secondary silts of the perimeter ditch, 38% of vessel belonged to bowls of sub-class BD (14 out of 37), whilst in the later primary and secondary fills of the sub-enclosure, located in the corner of the compound, the frequency of BD bowls rose to 70% (30 out of 43 vessels). Combined, the figures all suggest that these bowls became more prolific over the course of the Middle Iron Age, particularly in southern Essex. This has important practical implications, as it means that the frequency of bowls can be used a tool to help gauge the date of Middle Iron Age assemblages, or at the very least, suggests whether groups have 'early' or 'late' tendencies.

It is possible to outline other chronological trends in the development of Middle Iron Age pottery at Mucking, primarily based on the sequence of deposits in the North Enclosure. The earlier pottery from this compound seems to be characterised by a very high percentage of flint-tempered fabrics, and may occasionally contain sherds with forms and decorative styles which are similar to, or derive from, those in encountered in Early Iron Age 'Darmsden-Linton' type assemblages (Cunliffe 1968; 2005; Brown 1988; 1992; 2004). These included some bowls and jars of form BC1, BD5, JB2-3 and JC1 - in other words, jars and bowls and with pronounced or angular shoulders and short upright or everted rims and/or concave necks (Essex prehistoric pottery forms D and N). The bowls tended to be plain, though many of the jars continued to have finger-tip impression on the rim and shoulder. However, even these vessel form only minor component of 'earlier' groups, and may represent the vestigial traits of the Darmsden-Linton style, or alternatively, residual sherds. It is debateable how early one should place these groups. Based on dates from Stansted, the 'later' Darmsden-Linton style pottery appears to have a currency spanning the 5th-4th century BC (Brown 2004, 41), and may be characterised by reduced levels of decoration, particularly on the fineware bowls. Given these dates, it is suggested that the Middle Iron Age sequences at Mucking could begin as early as the late 4th century BC, thus allowing for some overlap with 'lingering' Early Iron Age pottery styles.

The 'later' Middle Iron Age pottery groups are best distinguished by the presence of Late Tène decorated wares, whether of Mucking-Crayford or Mucking-Oldbury style. As suggested above, these vessels may have been in circulation by the 2nd century BC, and at Mucking, both groups appear in pre-'Belgic' contexts. A shift in fabric frequency is also evident in pottery from later deposits. Whilst flint-fabrics tended to dominate the 'earlier' Middle Iron Age groups, sandy wares become more prolific in later assemblages. This trend probably reflects the growing number of Form BD2, 3 and 5 bowls being deposited toward the end of this period which, as demonstrated, are nearly always produced in burnished sandy fabrics. Therefore, assemblages with 'later tendencies' are usually characterised by a high proportion of sandy wares (c.50% or above), a large number of burnished sherds and Form BD2/3/5 bowls, and where present, late La Tène decorated sherds.

Section 2: Pottery from the North Enclosure

A total of 9977 sherds (74440g) of later prehistoric pottery were analysed from The North Enclosure ditches. This included ceramics from the primary and secondary silts of the main perimeter ditch (enclosure ditch D, contexts [10999] and [10998]) and pottery from the same deposits in the stratigraphically later corner-compound (enclosure E, contexts [10796] and [10795]).

Assemblage characteristics: fabrics, forms and surface treatment

Most pottery from The North Enclosure was produced using clay-recipes with flint-inclusions (Table 5). By weight 69% of the assemblage was flint tempered, and although frequencies fluctuated across the stratigraphic sequence, the incidence of flint fabrics never fell below 50% in any of the analysed contexts (see below). Moderately coarse flint-tempered fabrics (F2) and those with flint and sand (FS) dominated the flint category. Both were coarseware fabrics that were seldom burnished. Sandy wares accounted for 29% of the assemblage; the most abundant fabrics being S1 and S2. On the whole, the sandy wares tended to be fineware fabrics, with over a third of sherds being burnished. The close correlation between burnishing and fabric is particularly notable for S2, where by weight, 67% of the pottery was burnished.

| Fabric | No. sherds | Wt (g) | % by Wt | No. burnished | Wt. burnished | % of fabric burnished (by wt) |
|--------|------------|--------|---------|---------------|---------------|-------------------------------|
| F1 | 300 | 1531 | 2.1 | 14 | 95 | 6.2 |
| F2 | 4992 | 33965 | 45.6 | 202 | 1561 | 4.6 |
| F3 | 24 | 387 | 0.5 | - | - | - |
| FS | 2402 | 15774 | 21.2 | 54 | 356 | 2.3 |
| S1 | 1502 | 13589 | 18.3 | 363 | 4306 | 31.7 |
| S2 | 469 | 6247 | 8.4 | 272 | 4223 | 67.6 |
| S3 | 161 | 1462 | 2 | 24 | 490 | 33.5 |
| V1 | 115 | 1445 | 1.9 | 2 | 13 | 0.9 |
| X | 12 | 40 | 0.1 | - | - | - |
| Total | 9977 | 74440 | 100.1 | 931 | 11044 | |

Table 5: North Enclosure fabric frequencies and their relationship to burnishing

In total, 602 rims sherds were analysed in the assemblage, belonging to maximum of 498 vessels with an EVE value of 31.05. For the vast majority of vessels, only 5% of the rim-circumference remained intact, giving some indication of the level of sherd fragmentation (only 14 vessels had 20% or more of their circumference remaining). 123 vessel rims were measurable, and these displayed diameters of 4-30cm (EVE 9.55). Figure 5 shows that small-mouthed vessels dominated, particularly those with diameters of 6-11cm. A small number of medium and large sized vessel were also present, but in very small numbers. The bias towards small vessels is particularly evident when we compare the overall shape of this graph with that from the assemblage as a whole (Figure 6). The most striking difference is the absence of a second 'peak' in the North Enclosure graph, corresponding to medium-sized vessels

with diameters around 16-17cm. These are clearly under represented in the enclosure. Conversely, the vast majority of the small vessels from the overall assemblage appear to have been deposited here. Such differences may be important to understanding how consumption practices varied across the site, particularly in relation to the use and deposition of different ‘sets’ of vessels.

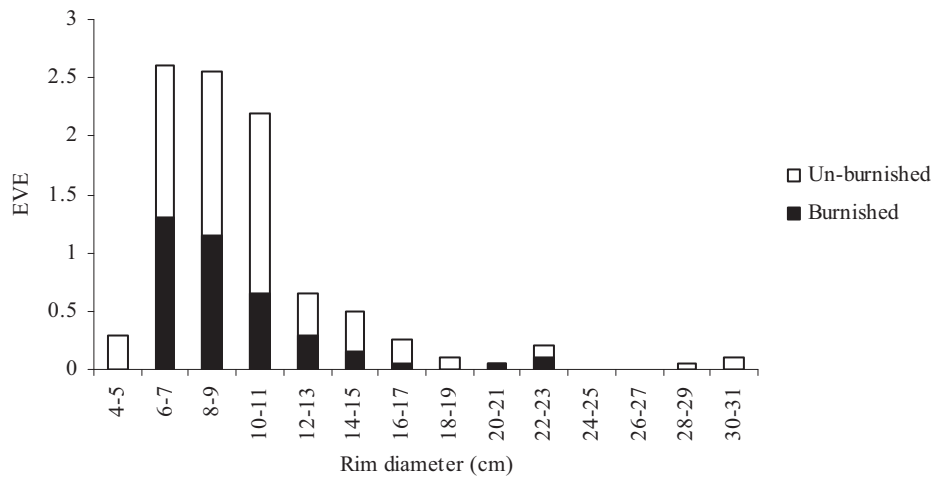


Figure 5: North Enclosure rim diameters

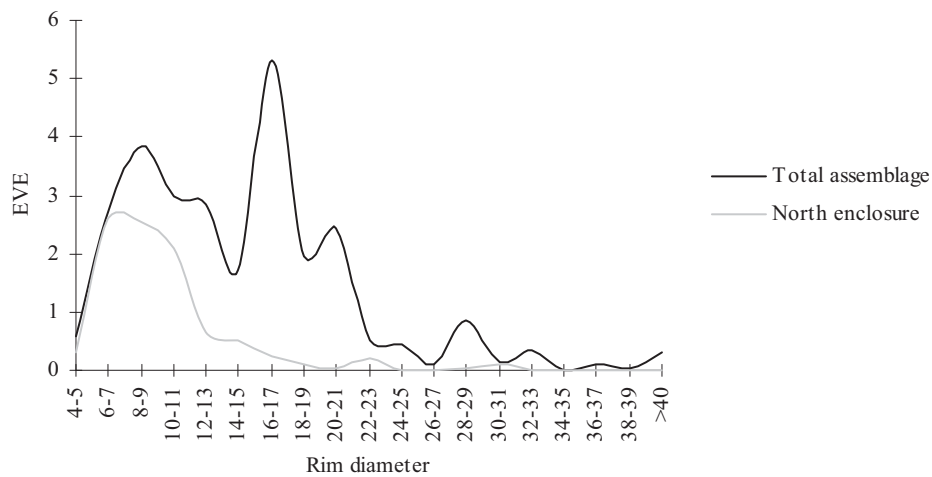


Figure 6: Comparison between rim diameters from the North Enclosure and that from the overall assemblage.

North Enclosure assemblage also contained 194 base sherds (4182g), deriving from 172 different vessels. Over 60% of these could be assigned to type; common forms being flat bases and foot-ring/pedestal bases.

As numerous vessel forms were identified in the analysis, it is possible to build a detailed picture of the ceramics used and deposited through the history of the

enclosure. A total of 212 sherds (5479g) were sufficiently intact to identify vessel sub-class (Table 6), and of these, 178 (4735g) could be assigned to a specific form (Table 7). Bowls evidently dominated the assemblage, with 83% of vessel-assigned sherds falling into this class. Measurable bowl rims ranged from 6-12cm in diameter, with a mean diameter of 9cm (median, 9cm). The most characteristic bowl-types were the small round-bodied vessels of sub-class D, produced exclusively in sandy fabrics. These bowls had rim diameters of 6-12cm, and were frequently burnished; particularly the smallest vessels with diameters under 10cm. Prolific within the bowl sub-class were the sinuous S-profiled forms of BD2, 3 and 5, which accounted for 70% of all form-assigned vessels. Other bowls in the assemblage included a relatively small number of shouldered vessels (sub-class C) and simple open bowls (sub-class A).

| Class | Sub-Class | No. | Wt (g) | EVE | No. burnished | Wt burnished (g) |
|-------|-----------|-----|--------|------|---------------|------------------|
| Bowl | A | 4 | 86 | 0.25 | - | - |
| | C | 13 | 309 | 0.6 | 2 | 25 |
| | D | 158 | 3882 | 5.75 | 118 | 3352 |
| Dish | A | 3 | 17 | 0.1 | - | - |
| Jar | A | 5 | 112 | 0.2 | 2 | 95 |
| | B | 4 | 66 | 0.2 | 1 | 22 |
| | C | 19 | 657 | 0.95 | 6 | 121 |
| | D | 6 | 350 | 0.35 | - | - |
| Total | | 212 | 5479 | 8.4 | 129 | 3615 |

Table 6: Vessel sub-classes in the North Enclosure.

| Class | Sub-class | Form/ Fabric | F1 | F2 | FS | S1 | S2 | S3 | V1 | Total |
|-------|-----------|-----------------|-------|--------|-------|---------|---------|--------|-------|----------|
| Bowl | A | 3 | 1/8 | - | - | - | - | - | - | 1/8 |
| | C | 1 | - | 1/6 | - | - | - | - | - | 1/6 |
| | C | 2 | - | 1/9 | - | 1/19 | - | 2/25 | - | 4/54 |
| | C | 5 | 4/99 | 1/11 | - | - | - | - | - | 5/110 |
| | D | 1 | - | - | - | 9/66 | - | 4/76 | - | 13/142 |
| | D | 2 | - | - | - | 10/660 | 10/498 | - | - | 20/1158 |
| | D | 3 | - | - | - | 11/368 | 88/1555 | 2/123 | - | 101/2046 |
| Jar | D | 5 | - | - | - | 3/31 | - | 2/82 | - | 5/113 |
| | A | 2 | - | 1/21 | 2/12 | 1/74 | - | - | - | 4/107 |
| | B | 2 | - | 1/22 | - | - | - | - | - | 1/22 |
| | B | 3 | - | - | - | 1/16 | - | - | - | 1/26 |
| | C | 1 | - | - | - | 2/122 | - | - | - | 2/122 |
| | C | 2 | - | 1/40 | - | 2/21 | - | - | - | 3/61 |
| | C | 3 | - | 2/39 | 1/199 | 9/198 | - | - | - | 12/436 |
| D | 4 | - | 2/67 | - | - | 1/89 | - | 2/189 | 5/436 | |
| Total | | | 5/107 | 10/215 | 3/211 | 49/1565 | 99/2142 | 10/206 | 2/189 | 178/4735 |

Table 7: Relationship between North Enclosure vessel forms and fabrics. Figures given by number/wt (g).

The remaining 16% of vessel assigned sherds in the assemblage were jars, with diameter ranging from 7-18cm. With a mean diameter of 12cm (median, 10cm), these represent the small to medium sized jars rather than the large storage vessels. No forms of large vessels were identified in the analysis, although their presence is implied by the occurrence of rims with diameter exceeding c.26cm (Figure 5). The mostly commonly occurring jar-types were the shouldered jars of sub-class C and D,

notably the globular forms JC3 and JD4. These jars were made in a range of flint and sand-tempered fabrics, and had rim diameters of 12-16cm. Around a quarter of jar sherds in the assemblage were burnished, though only one rim from a burnished jar was measurable. This belonged to a very small vessel, whose mouth was just 8cm in diameter. As Figure 5, demonstrates, very few large vessels tended to be burnished, suggesting that it only the small jars and bowls/cups which were regularly treated, particularly those with diameters of 6-12cm.

As a whole, burnished sherds were relatively uncommon, there being only 931 sherds in the assemblage (11044g). This represents just 9.3% of the assemblage by sherd count or 14.8% by weight. It is evident that burnishing occurred on a restricted range of fabrics and forms, namely the sandy-wares used in the production of bowls in subclass D, particularly those of form BD2, 3 and 5. Burnishing did occur on other types of bowls and small jars, but not as consistently.

Decoration was found on a total of 381 sherds (4249g), from a maximum of 301 vessels. A wide range of decorative techniques were employed, including the finger-tip/nail impressions, tooled linear and curvilinear motifs, scoring and cordon moulding (Table 8). The vessel-zones most frequently embellished were the rims and shoulders; 8% of all rims in the assemblage being decorated. In general, most decorated sherds belonged to coarsewares in flint-tempered fabrics, particularly those displaying finger-tip decoration, cordons, grooves or sherds with shallow tooled linear motifs. The decorated sandy-wares tended to have burnished lines and cross-bases, whilst scored sherds, finger-nail decorated sherds, and those with tooled curvilinear motifs were made in a range of sand and flint tempered wares. Very few decorated vessels/sherds were burnished, there being only 43 examples in the assemblage (457g, 11% of decorated sherds or 5% of all burnished sherds). The burnished sherds received shallow incised lines and curvilinear patterns, though in three examples, finger-tip and nail impression were used. Most burnished sherds belonged to the late La Tène decorative traditions discussed above, including 57 sherds (669g) from a maximum of 31 vessels. This represents between 8-16% of the decorated assemblage, whether calculated by vessel count (8%), sherd count (15%) or weight (16%).

| Position/ Decoration | Rim | Neck | Shoulder | Body | Base (underside) | Unidentified zone | Total |
|---|------------------|--------------|------------------|-----------------|---------------------|----------------------|---------------------|
| Burnished lines | | | | 1:17/107 | | 2:11/277 | 3:28/384 |
| Combed | | | | | | 16:16/108 | 16:16/108 |
| Combed curvilinear lines | | | | | | 2:5/54 | 2:5/54 |
| Grooved lines | 2:2/16 | | | | | 3:3/12 | 5:5/28 |
| *Grooved pattern | | | | | | 1:1/16 | 1:1/16 |
| Shallow tooled linear lines and nail impressions | | | | | | 1:1/7 | 1:1/7 |
| Shallow tooled linear lines | | 1:1/4 | 4:5/34 | | | 62:66/345 | 67:72/383 |
| *Shallow tooled linear lines and rouletting | | | | | | 1:17/110 | 1:17/110 |
| *Shallow tooled linear lines and curvilinear lines | | | | | | 1:1/12 | 1:1/12 |
| *Shallow tooled curvilinear lines | | | | | | 5:5/53 | 5:5/53 |
| *Curvilinear lines, triple ring-stamp and rouletting | | | | | | 1:7/45 | 1:7/45 |
| *Shallow tooled curvilinear pattern | | | | | | 4:6/142 | 4:6/142 |
| *Shallow tooled pattern | 1:2/10 | | 1:1/17 | | | 14:14/97 | 16:17/214 |
| *Wiped cross | | | | | 1:2/65 | | 1:2/65 |
| Pinching | | | | | | 2:2/16 | 2:2/16 |
| *Impressed double row of dots with shallow tooled linear line | | | | | | 1:1/12 | 1:1/12 |
| Finger-nail impression | 7:7/54 | | 7:10/143 | | | 4:4/26 | 18:21/223 |
| Finger-nail with fingertip | 4:5/140 | | 3:3/57 | | | 9:9/80 | 16:17/277 |
| Finger-tip | 29:32/424 | | 11:12/149 | | | 47:48/447 | 87:92/1020 |
| Finger-tip and scoring | | | 1:1/23 | | | | 1:1/23 |
| Finger-tip pattern | | | | | | 2:2/22 | 2:2/22 |
| Applied cordon | | | 1:1/11 | | | 1:1/4 | 2:2/15 |
| Raised cordon with finger tip | | | 4:4/73 | | | | 4:4/73 |
| Cabbling | 2:2/50 | | | | | | 2:2/50 |
| Scoring | | | | | | 42:54/997 | 42:54/997 |
| TOTAL | 45:50/694 | 1:1/4 | 32:37/507 | 1:17/107 | 1:2/65 | 221:274/2872 | 301:381/4249 |

Table 8: Quantification of decorated sherds from the North Enclosure. Figures are arranged by vessel count (bold), number of sherds, and weight (g). * indicates decoration of the late La Tène tradition.

Changes across the stratigraphic sequence of ditch deposits

Basic changes to the Middle Iron Age ceramic repertoire can be identified by studying the stratified pot groups from the North Enclosure. The smallest individual assemblage derived from the primary silts of enclosure D, context [10999]. Stratigraphically, this was the earliest deposit in the North Enclosure which yielded 629 sherds (4804g) with a MSW of 7.6g. The assemblage was characterised by a very high percentage of flint-tempered coarsewares sherds; few of which could be assigned to a specific form. Some of this material was undoubtedly residual, including the LBA/EIA bowl assigned to Form BC5. By weight 71% of sherds in the context were flint-tempered, 19% contained sand, and the remaining 10% had shell/organic inclusions. Only 5% of sherds (29 sherds, 219g) were burnished and 3% decorated (18 sherds, 250g); none with late La Tène motifs. The overall character of this assemblage was distinctly 'early', and it was probably deposited towards the beginning of the Middle Iron Age

The assemblage from the secondary silts of enclosure D was significantly larger, comprising over seven times the number of sherds than that recovered from the basal fills. Context [10998] yielded a total of 4489 sherds (31574g), with a MSW of 7.0g. On first appearances the two assemblages from enclosure D seem remarkably similar. For example, flint-gritted fabrics continued to dominate the assemblage, with only a minor fluctuation to their frequency (from 71% in [10999] to 69% in [10998]). In addition, the level of burnishing and decoration remained static with just 4% of sherds burnished (199 sherds, 2769g) and 4% decorated (189 sherds, 1830g). However, there were important changes to decorative styles, marked by the appearance of a few stamped and rouletted sherds, sherds with grooved curvilinear motifs and a single cross-decorated foot-ring base. As discussed above, these types of decoration belong to the Mucking-Crayford and Mucking-Oldbury style groups, both of which are unlikely to pre-date the 2nd century BC.

Overall, a wide range of vessels were represented in context [10998], including all major jar and bowl sub-classes. Jars marginally outnumbered bowls, through no single form dominated the group. Bowl forms BD2 and BD3 were present in the assemblage, but accounted for just 21% of the form-assigned vessels - a low percentage similar to that from the primary silts.

The primary fills of the enclosure E had a dramatically different ceramic profile to that from the earlier deposits. The silts contained 918 sherds (9243g) with MSW of 10.2g. Whereas flint fabrics had dominated the previous assemblages, sandy-fabrics now accounted for 49% of sherds (by weight). In addition, the frequency of burnishing was also much higher, with 20% of sherds being treated (180 sherds, 3105g), as opposed to the 4-5% in enclosure D. This sudden rise in sandy wares and burnished sherds reflects the fact that a large number of bowls were deposited in the primary fills of enclosure E, particularly those belonging to forms BD2, 3 and 5 - fineware bowls made exclusively in sandy wares, some of which were decorated with curvilinear motifs of the late La Tène tradition. Whilst a wide variety of bowl and jar forms had been deposited in enclosure D, the primary fills of the enclosure E were dominated by these S-profiled forms. These accounted for an astounding 85% of the

form assigned pottery in this context, as opposed to the 35% in deposits from enclosure D.

It is unlikely that chronology and ceramic change are solely responsible for all the contrasts displayed between pottery in context [10998] of enclosure D and context [10976] of enclosure E. Although enclosure E was stratigraphically later than enclosure D, the silts of context [10998] were still accumulating whilst the basal fill of enclosure E was beginning to form. In other words, some of the pottery in these deposits is likely to be contemporary. It is argued, therefore, that some of the distinctions between assemblages results from the use and deposition of different functionally-related pottery groups across different zones of the North Enclosure. The high frequency of fineware bowls in context [10976] may therefore suggest that enclosure E saw practices of food preparation and consumption which were markedly different to those that occurring in and around enclosure D. The 'balanced' frequency of different vessel forms in the enclosure D silts suggests that a range of cooking and serving activities occurred in this space. However, the predominance of fineware bowls in the enclosure E assemblage implies that this compound was reserved for the serving and consumption of food stuffs, and was possibly an arena in which fineware bowls were used, displayed, and ultimately/selectively (?) deposited.

Stratigraphically, the latest assemblage to be analysed from the North Enclosure derived from the secondary silts of enclosure E, context [10975]. This yielded 3941 sherds (28720g) with MSW of 7.3g. The assemblage was similar in character to that from context [10998], enclosure D. Flint-gritted fabrics became dominant once again, with 75% of material (by weight) falling within this fabric group; the highest percentage from all of the enclosure ditch contexts. Given that context [10975] is late in the enclosure sequence, the rise in flint-gritted wares is at odds with the general trend towards an increasing use of sand-tempered pottery over the course of the Middle Iron Age. Although this localised reversal does not alter wider patterns of fabric change, it does highlight the danger of relying too heavily on fabric frequencies to date Iron Age sub-assemblages.

The shift in fabric frequency was also coupled with a change in form representation, though the results were different to that expected. Given the rise in flint-gritted wares, one would expect there to be an increased representation of jars. However, no jar forms were identified in context [10975] and bowl forms BD2 and 3 continued to dominate (accounting from 91% of form assigned vessels). The absence of jars is probably more apparent than real, and reflects the difficulty in establishing vessel forms from fragmented pottery groups - a MSW of 7g being very low for a Middle Iron Age pottery assemblages. Instead, an increased emphasis on jars may be inferred from the lower incidence of burnishing in the sub-enclosure pottery. In total 14% of sherds from this horizon were burnished (533 sherds, 4953g), giving a net fall of 6% from the primary silts. As established above, burnishing tends to occur on a restricted range of vessels, principally sand-tempered bowls and small jars. A decline in the incidence of burnishing could therefore indicate an overall fall in the number of bowls relative to jars; a trend not implied by the vessel-form data alone. Assuming this pattern to be true, it suggests that a much wider range of vessel types were used and deposited during the later history of the enclosure E. Indeed, the differences between the two stratified pottery groups may reflect the changing function or status of the enclosure. Whilst pottery from the primary silts reflected practices restricted to the

serving and consumption of foodstuffs, the expanded repertoire of ceramics in the secondary silts implies that a more generalised range cooking and eating practices occurred; practices probably involving a variety of coarse and fine vessel for both cooking and serving.

Overall, the analysis of the different ditch-fill assemblages has enabled changes to fabrics, forms and surface treatment to be defined across the stratigraphic sequence. Stepping back from this detail, it is clear that there are a series of basic changes to the ceramic repertoire over time. Though some of these contrasts are related to, and/or enhanced by enclosure function, status or the selective deposition of particular vessel classes, there are underlying temporal trends. By defining the traits which are chronologically sensitive, the pottery from the enclosure sequence can be used as a bench mark to gauge the date of other Middle Iron Age pottery assemblages. In other words, the 'ceramic profile' of the remaining pottery groups can be compared against the large stratified ditch-assemblages from the North Enclosure, and assigned to phase accordingly. The resolution offered by this method is far from perfect, since subdividing Middle Iron Age pottery assemblages is notoriously difficult, especially without the aid of independent dating evidence, or in most cases, stratigraphic relationships. At best, this approach will allow a distinction to be drawn between 'earlier' or 'later' phases of the Middle Iron Age; to which broad dates have been assigned. The traits identified from the North Enclosure sequence are as follows:

The 'earlier' Middle Iron Age ceramic profile: c. late 4th/3rd to 2nd century BC
(Based on the overall character of the enclosure ditch D assemblage)

- High percentage of flint-gritted fabrics (above 70% by weight).
- Low incidence of burnished wares. Generally under 20% (by sherd count)
- Low frequency of forms BD2, 3 and 5.
- Low frequency of pedestal/foot-ring bases
- Absence of la La Tène decoration

The 'later' Middle Iron Age ceramic profile: c. 2nd mid 1st century BC
(Based on the overall character of enclosure E assemblage)

- Sandy-wares equal or dominate to flint-gritted wares (c.50% of more by weight).
- Higher incidence of burnishing. Generally over 20% (by sherd count)
- High frequency of form BD2,3 and 5.
- High frequency of pedestal/foot-ring bases.
- Presence of late La Tène decoration

Inevitably, there are dangers inherent in this strategy. The frequency of forms, fabrics and modes of surface treatment are not just chronological connected, but can fluctuate according to functionally related practices and differential deposition. This problem is particularly acute when broken pottery from different cooking and serving activities are deposited in select areas of the site; be they different structures, pit-groups or ditches. Admittedly, there are no straightforward one-to-one correlations, and only by considering a combination of traits can one reduce the risk of miss-assignment.

Pottery from the remaining structures, ditches and pits

Data relating to the remaining pottery analysed from the EH/BM phase of post-excavation is presented in two tables. Table 9 quantifies assemblages from features within the North Enclosure, whilst Table 10 displays the data that from a range of structures, pits and ditches from the rest of the site. Each feature is dated by the nature of its ceramic profile. For the most part, this method appears to have been successful. Features with 'later' ceramic profile have tended to be located in area of the site which are known to have continuity into the Late Iron Age, such as the ABC and Banjo enclosures. Likewise, features with 'earlier' profiles also seem to cluster in some areas, or can be shown to be early in a sequence of stratigraphic relationships with other ditches and enclosures. Inevitably, one or two contexts have displayed conflicting profiles. For example, in roundhouse 88, the very high percentage of flint-tempered fabrics suggested an 'early' date, whilst the presence of a late La Tène decorated sherd indicated a 'later' one. However, roundhouse assemblages may be more susceptible to these problems, particularly in paired groupings where one structure may have had a specific function, such as a cooking hut.

| Feature | Contexts analysed | No./Wt. (g) sherds | MSW | % burnished by Wt. | Fabric % by wt | | | Forms, by vessel count () | | Rim EVE | Late La Tène wares? | Cross-decorated bases? | Ceramic Profile |
|-----------|--|--------------------|-------|--------------------|----------------|------|---------------|---------------------------------|---|---------|---------------------|------------------------|-----------------|
| | | | | | Flint | Sand | Organic/shell | Rim | Base | | | | |
| RH 89 | 11442, 11444, 11446, 11504, 11508, 11510 | 179/2420 | 13.5g | 55 | 13 | 87 | - | BD3(2), JC4(1) | Pinched(1), Pedestal(3) | 1.70 | Y | - | 'Later' MIA |
| RH 97 | 10959, 10967, 11865, 11871, 11889 | 777/4794 | 6.2g | 10 | 94 | 6 | >1 | BC2(2), BD3 (1) | Flat(3), Stepped(1) | 1.60 | - | - | 'Earlier' MIA |
| RH 110 | 11284, 11996, 11998, 12100, 12102, 12104, 12106, 12110, 12112, 12114, 12118, 12120, 12122, 12312 | 51/281 | 5.5g | 19 | 93 | 7 | - | - | - | 0.05 | - | - | 'Earlier' MIA |
| 4-Post 85 | 10951, 11022, 1049, 11024 | 162/1004 | 6.2g | 2 | 95 | 5 | - | - | Flat(3) | 0.70 | - | - | LBA/EIA? |
| Pit 10910 | 10909 | 139/925 | 6.7g | 6 | 86 | 14 | - | - | Pinched(2) | 0.15 | - | - | 'Earlier' MIA |
| Pit 10920 | 10919 | 429/3524 | 8.2g | 27 | 40 | 60 | >1 | BC1(1), BD1(2), BD3(6), BD5 (4) | Flat(4), Pinched(2), Stepped(1), Pedestal(8), Omphalos(1) | 2.80 | Y | Y | 'Later' MIA |
| Pit 10922 | 10921 | 153/1173 | 7.7g | 50 | 25 | 75 | - | BD1 (1) | Pinched(1), Pedestal(4) | 0.40 | Y | Y | 'Later' MIA |
| Pit 10924 | 10923 | 185/1548 | 8.4g | 55 | 15 | 85 | - | BD3(1), DA2 (1), JC2 (2) | Flat(3), Pinched(1), Stepped(4), Pedestal (2) | 1.20 | - | - | 'Later' MIA |
| Pit 10934 | 10935 | 91/735 | 8.1g | 51 | 37 | 63 | - | - | Flat(1) | 0.25 | Y | - | 'Later' MIA |

Table 9: Basic quantification of pottery from select features within the North Enclosure

| Feature | Contexts analysed | No./Wt. (g) sherds | MSW | % burnished by Wt. | Fabric % by wt | | | Forms, by vessel count () | | Rim EVE | Late La Tène wares? | Cross-decorated bases? | Ceramic Profile |
|-------------|--|--------------------|-------|--------------------|----------------|------|---------------|--|--|---------|---------------------|------------------------|-----------------|
| | | | | | Flint | Sand | Organic/shell | Rim | Base | | | | |
| RH 1 | 8, 10, 12, 28, 102, 104, 106, 137, 141 | 622/5959 | 9.6g | 66 | 23 | 75 | 2 | BC2(1), BD1(1), BD2(2), BD3(4), JC3(3) | Flat(1), Stepped(2), Pinched(1), Foot-ring(10) | 2.90 | Y | - | 'Later' MIA |
| RH 20 | 14146-7, 14178, 14180 | 473/5451 | 11.5g | 31 | 21 | 65 | 14 | - | Flat(1), Stepped(2), Foot-ring(4) | 1.95 | Y | - | 'Later' MIA |
| RH 24 | 14146-7, 14213, 14231, 14237, 14243, 14246, 14256-7, 14260, 14266, 14268 | 280/2552 | 9.1g | 72 | 11 | 87 | 1 | - | Stepped(3) Foot-ring(6) | 2.20 | Y | Y | 'Later' MIA |
| RH 25 | 1907, 1926 | 928/10373 | 10.9g | 64 | 11 | 72 | 17 | BC7(1), BD2(1), BD3(1), JB2(1), JC2(1) | Flat(6), Stepped(6), Pinched(1), Foot-ring(9) | 2.75 | Y | Y | 'Later' MIA |
| RH 44 | 7710, 7718 | 62/592 | 9.5g | 71 | 57 | 43 | - | - | - | 0.40 | - | - | 'Earlier' MIA |
| RH 45 | 7730 | 528/4034 | 7.6g | 29 | 91 | 6 | 3 | BD3(1), BC3(1) | Flat(2), Pinched(1), Beaded(1) | 2.10 | - | - | 'Earlier' MIA |
| RH 51 | 5007, 5039, 5107-8 | 85/610 | 7.2g | 9 | 48 | 47 | 5 | BC2(2), BC3(1) | Flat(1) | 0.40 | - | - | 'Earlier' MIA |
| RH 64 | 12438, 12446-8 | 123/876 | 7.1g | 35 | 64 | 26 | 9 | - | Stepped(1) | 0.75 | - | - | 'Earlier' MIA |
| RH 77 | 4176-7 | 193/1279 | 6.6g | 7 | 94 | 5 | >1 | - | - | 0.50 | - | - | 'Earlier' MIA |
| RH 79 | 5904, 5921, 5923, 5925 | 194/1516 | 7.8g | 40 | 27 | 60 | 12 | BD2(2), BD3(1) | Flat(1), Foot-ring(1) | 0.80 | - | Y | 'Later' MIA |
| RH 82 | 6099, 6101, 6103, 6175, 6177 | 623/6094 | 9.8g | 36 | 71 | 29 | >1 | - | Flat(3), Stepped(4), Pinched(1), Foot-ring(1) | 1.85 | - | - | 'Earlier' MIA |
| RH 88 | 10161, 10165, 10167, 10169, 10171, 10179, 10181, 10183, 10187, 10189 | 826/5966 | 7.2 | 17 | 96 | 4 | >1 | BC2(4) | Flat(6), Stepped(4), Pinched(1), Foot-ring(1) | 1.50 | Y | - | 'Later' MIA' |
| RH 90 | 10192 | 291/2098 | 7.2 | 22 | 8 | 92 | >1 | JC3(1) | - | 1.20 | - | - | 'Later' MIA |
| RH 100 | 10315 | 197/1606 | 8.2 | 42 | 46 | 54 | >1 | - | Flat(2), Stepped(1), Foot-ring(1) | 0.80 | Y | - | 'Later' MIA |
| RH 101 | 10365, 10367, 10369 | 513/5546 | 10.8 | 11 | 88 | 11 | >1 | BC2(1), JC2(2), JC3(1), JD1(1) | Flat(2), Stepped(4), Pinched(2) | 1.95 | - | - | 'Earlier' MIA' |
| RH 105 | 10435, 10517, 10521 | 70/665 | 9.5 | 21 | 65 | 35 | - | - | Flat(3), Stepped(1) | 0.15 | - | - | 'Earlier' MIA' |
| RH 108 | 25423, 25431, 25437, 25441, 25445 | 15/68 | 4.5 | 54 | 97 | 3 | - | - | - | - | - | - | LBA/EIA |
| RH 109 | 11284, 25737, 26078 | 3/24 | - | - | 100 | - | - | - | - | - | - | - | LBA/EIA |
| Pit 10508 | 10507 | 150/1814 | 12.1 | 34 | 89 | 10 | >1 | BA3(1), JC2(1) | Flat(3) | 0.90 | - | - | 'Earlier' MIA |
| Pit 25063 | 25062 | 178/1102 | 6.2 | 18 | 77 | 22 | >1 | - | Flat(1), Stepped(1), Pinched(1), Foot-ring(1) | 1.10 | - | - | 'Earlier' MIA |
| Pit 25564 | 25563 | 181/7830 | 43.3 | - | 100 | - | - | - | Flat(6) | 0.25 | - | - | 'Earlier' MIA |
| Pit 5840 | 5839 | 72/1052 | 14.6 | 44 | 78 | 22 | - | BE1(1), JB3(1) | Foot-ring(2) | 0.75 | - | - | 'Earlier' MIA' |
| Pit 5794 | 5793 | 79/968 | 12.3 | 41 | 2 | 81 | 17 | BD5(1) | Flat(1), Stepped(2) | 0.50 | - | - | 'Later' MIA |
| Ditch 10186 | 10185 | 59/256 | 4.3 | 2 | 85 | 15 | - | BA3(1) | - | 0.20 | - | - | 'Earlier' MIA |
| Ditch 10454 | 10452, 10453 | 36/265 | 7.4 | 31 | 63 | 37 | - | - | - | 0.15 | - | - | 'Earlier' MIA |
| Ditch 10494 | 10493 | 4/20 | 5.0 | - | 20 | 80 | - | - | - | - | - | - | MIA |

Table 10: Basic quantification of pottery from select features across the site

Section 3: Catalogue of Illustrated vessels

Pottery from the North Enclosure

1. North Enclosure ditch D, primary silts [10999], 1860x1030. Bowl, Form BD3. Fabric S2.
2. North Enclosure ditch D, primary silts [10999], 1910x1035. Rim sherd. Fabric F1.
3. North Enclosure ditch D, primary silts [10999], 1910x1025. Base from D. Fabric F2
4. North Enclosure ditch D, primary silts [10999], 1775x775. Bowl, Form BC. Fabric S2. Slow-wheel turned?
5. North Enclosure ditch D, primary silts [10999], 1775x775. Base form M. Burnished. Fabric S1
6. North Enclosure ditch D, primary silts [10999], 1893x905. Burnished jar, Form JB2. Fabric F2.
7. North Enclosure ditch D, primary silts [10999], 748x1044. Residual Late Bronze Age/ Early Iron Age bowl with closely spaced diagonal finger-nail impressions on carination. Form BC5. Fabric F1.
8. North Enclosure ditch D, primary silts [10999], 1903x985. Residual Late Bronze Age/ Early Iron Age carinated body sherd with fine incised chevron motif below four narrow girth grooves. Burnished. Fabric F1.
9. North Enclosure ditch D, secondary silts [10998], 1665x1030. Burnished bowl, Form BD5. Decorated with free-flowing incised curvilinear pattern. Fabric S3.
10. North Enclosure ditch D, secondary silts [10998], 1893x1053. Burnished sherds from a globular vessel displaying elements of an incised formalised arc motif flanked by reversed S rouletting or stamps? Fabric FS.
11. North Enclosure ditch D, secondary silts [10998], 1893x910. Body sherd decorated with incised rectilinear pattern. Fabric FS.
12. North Enclosure ditch D, secondary silts [10998], 1893x930. Body sherd decorated with a deep finger-tip impression bearing nail marks. Fabric S1.
13. North Enclosure ditch D, secondary silts [10998], 1893x917. Rim sherd decorated on the exterior rim-edge with a row of fingertip-tip impressions. Fabric F2.
14. North Enclosure ditch D, secondary silts [10998], 1893x922. Rim of jar with internally expanded lip. Form JB3. Fabric S1.
15. North Enclosure ditch D, secondary silts [10998], 1893x925. Body sherd covered with finger-tip impressions bearing nail marks. Fabric F2.
16. North Enclosure ditch D, secondary silts [10998], 1902x968. Body sherd decorated with fingertip-tip impressions. Fabric FS.
17. North Enclosure ditch D, secondary silts [10998], 1910x1025. Perforated lug handle. Fabric F2
18. North Enclosure ditch D, secondary silts [10998], 1910x1050. Rim sherd decorated with a row of finger-tip impressions on the shoulder. Fabric F2.
19. North Enclosure ditch D, secondary silts [10998], 1908x1008. Rim sherd decorated with a row finger-tip impressions on the exterior rim-edge. Fabric F2.
20. North Enclosure ditch D, secondary silts [10998], 1910x1050. Body sherd decorated with combed horizontal lines. Fabric F2.
21. North Enclosure ditch D, secondary silts [10998], 1910x1025. Body sherd decorated with incised horizontal lines. Fabric S1.
22. North Enclosure ditch D, secondary silts [10998], 1910x1050. Rim sherd decorated with finger-tip impressions on the exterior rim-edge. Fabric F2.
23. North Enclosure ditch D, secondary silts [10998], 1906x1000. Body sherd decorated with incised rectilinear pattern. Fabric F2.
24. North Enclosure ditch D, secondary silts [10998], 1900x1055. Bowl of sub-class BC, decorated with a row of finger-tip impressions on the rim-top and finger-tip impressions bearing nail marks on the shoulder. Fabric F2.
25. North Enclosure ditch D, secondary silts [10998], 1906x1004. Burnished bowl, Form BD3. Fabric S3.
26. North Enclosure ditch D, secondary silts [10998], 1860x1058. Body sherd decorated with an incised rectilinear pattern. Fabric F1.
27. North Enclosure ditch D, secondary silts [10998], 1657x1026. Base form Q. Burnished. Fabric S1.
28. North Enclosure ditch D, secondary silts [10998], 1646x826. Jar, Form JC1, decorated on the rim-top with finger-tip impressions bearing nail marks. Fabric S1.
29. North Enclosure ditch D, secondary silts [10998], 1664x801. Body sherd decorated with incised rectilinear pattern. Fabric F1.
30. North Enclosure ditch D, secondary silts [10998], 1655x832. Rim sherd with pinching on the neck. Fabric S1.
31. North Enclosure ditch D, secondary silts [10998], 1644x870. Rim sherd with finger-tip impressions on exterior rim-edge. Fabric F2.
32. North Enclosure ditch D, secondary silts [10998], 1674x778. Body sherd decoarted with linear combing. Fabric FS.
33. North Enclosure ditch D, secondary silts [10998], 1718x758. Body sherd decorated with incised rectilinear pattern. Fabric S1.
34. North Enclosure ditch D, secondary silts [10998], 1721x762. Body sherd decorated with a row of finger-nail impressions on the shoulder. Fabric FS.
35. North Enclosure ditch D, secondary silts [10998], 1735x761. Burnished body sherd decorated with incised horizontal lines on the shoulder. Fabric F1.
36. North Enclosure ditch D, secondary silts [10998], 1893x905. Rim sherd. Fabric F2.
37. North Enclosure ditch D, secondary silts [10998], 1993x910. Jar, Form JC2. Fabric S1.
38. North Enclosure ditch D, secondary silts [10998], 1910x1035. Base form M. Burnished. Fabric S2.
39. North Enclosure ditch D, secondary silts [10998], 1664x801. Jar, Form JD4. Fabric V1.
40. North Enclosure ditch D, secondary silts [10998], 1910x1015. Residual Late Bronze Age/ Early Iron Age sherd, decorated with a grooved rectilinear pattern above the shoulder. Fabric F2.
41. North Enclosure ditch D, secondary silts [10998], 1650x852. Residual Late Bronze Age/ Early Iron Age body sherd with incised horizontal lines on shoulder. Fabric F2.
42. North Enclosure ditch D, secondary silts [10998], 1900x1055. Body sherds of a globular vessel decorated with a grooved standing/interlocking arc motif, flanked by reverse S-stamps/ rouletting ?. The interstices contain triads of triple concentric circle-stamps. Smoothed surface. Fabric F2.

43. North Enclosure ditch D, secondary silts [10998], 1893x905. Body sherd decorated with finger-tip impressions. Fabric S1.
44. North Enclosure ditch D, secondary silts [10998], 1649x855. Body sherd decorated with a double row of impressed dots below an incised linear line. Fabric F1.
45. North Enclosure ditch D, secondary silts [10998], 1893x905. Residual Late Bronze Age body sherd with finger-nail impressed neck-cordon. Fabric FS.
46. North Enclosure ditch D, secondary silts [10996], 1648x859. Residual Late Bronze body sherd decorated with incised lines. Fabric S1.
47. North Enclosure ditch D, secondary silts [10996], 1644x870. Perforated body sherd. Fabric F2.
48. North Enclosure ditch D, 1893x905. Body sherd decorated with shallow curvilinear grooves and, possibly, incised chevrons. Sandy fabric with crushed flint filler.
49. North Enclosure ditch E, primary silts [10796], 1836x876. Bowl, Form BD5, decorated with broad shallow-tooled curvilinear groove. Fabric S3.
50. North Enclosure ditch E, primary silts [10796], 1869x872. Bowl, Form BA3, decorated with a row of finger-nail impressions below the rim. Fabric F2.
51. North Enclosure ditch E, primary silts [10796], 1884x805. Residual Late Bronze Age body sherd decorated with shallow, wide divergent grooves. Fabric F1.
52. North Enclosure ditch E, primary silts [10796], 1885x809. Residual Late Bronze Age body sherd, decorated with diagonal shallow tooling between parallel grooves. Fabric F1.
53. North Enclosure ditch E, primary silts [10796], 1801x866. Burnished bowl, Form BD. Slow-wheel turned? Fabric S1.
54. North Enclosure ditch E, primary silts [10796], 1795x815. Jar, Form JC2, fabric F2.
55. North Enclosure ditch E, primary silts [10796], 1845x875. Burnished bowl, Form BD3. Base form N. Fabric S2.
56. North Enclosure ditch E, primary silts [10796], 1836x876. Burnished bowl, Form BD3. Slow-wheel turned? Fabric S1.
57. North Enclosure ditch E, primary silts [10796], 1802x800. Burnished bowl, Form BD3. Slow-wheel turned? Fabric S3.
58. North Enclosure ditch E, primary silts [10796], 1886x825. Burnished jar, Form JC3. Fabric S1.
59. North Enclosure ditch E, primary silts [10796], 1845x875. Base form B. Fabric S1.
60. North Enclosure ditch E, primary silts [10796], 1805x785. Base form D, with faint vertical burnished striations. Fabric S1.
61. North Enclosure ditch E, primary silts [10796], 1840x780. Jar, sub-class JC, decorated with cabling on rim-top. Fabric F3.
62. North Enclosure ditch E, primary silts [10796], 1890x870. Rim with low cabled decoration on rim-top. Fabric F2.
63. North Enclosure ditch E, primary silts [10796], 1845x875. Jar, Form JC3 with finger-tipping on rim-top. Fabric S1.
64. North Enclosure ditch E, primary silts [10796], 1805x785. Base form B, with faint vertically burnished striations. Fabric S1.
65. North Enclosure ditch E, primary silts [10796], 1807x871. Dish, Form DA or possibly a lid. Fabric FS.
66. North Enclosure ditch E, primary silts [10796], 1885x865. Residual Late Bronze Age. Sub-class JD. Fabric F2.
67. North Enclosure ditch E, primary silts [10796], 1881x826. Jar, Form JC3. Fabric F2.
68. North Enclosure ditch E, primary silts [10796], 1865x865. Jar, Form JD4. Fabric F2.
69. North Enclosure ditch E, primary silts [10796], 1864x783. Bowl, Form BD2. Slow wheel-turned? Fabric S1.
70. North Enclosure ditch E, primary silts [10796], 1887x841. Bowl, Form BD3. Base Form D, with very faint wiped cross on base. Fabric S2.
71. North Enclosure ditch E, primary silts [10796], 1795x839. Burnished bowl, Form BD3. Fabric S2.
72. North Enclosure ditch E, primary silts [10796], 1828x878. Bowl, Form BD5, decorated with incised chevrons on the interior rim-edge, and a row of impressed dots on the shoulder.
73. North Enclosure ditch E, secondary silts [10795], 1885x833. Bowl, Form BD5, decorated with free-flowing curvilinear pattern. Fabric S1.
74. North Enclosure ditch E, secondary silts [10795], 1810x874. Burnished base, form N, decorated with a wiped cross on underside. Fabric S1.
75. North Enclosure ditch E, secondary silts [10795], 1885x809. Rim sherd decorated with finger-tip impressions along the rim-top and finger-tip impressions in a row on the shoulder of the vessel. Fabric F2.
76. North Enclosure ditch E, secondary silts [10795], 1846x873. Rim sherd decorated with a row of finger-nail impressions along the rim-top. Fabric S1.
77. North Enclosure ditch E, secondary silts [10795], 1885x865. Body sherd with incised linear decoration on underside of carination. Fabric F2.
78. North Enclosure ditch E, secondary silts [10795], 1885x809. Burnished sherd with ridged carination. Fabric F1.
79. North Enclosure ditch E, secondary silts [10795], 1807x871. Rim sherd, haematite coated with shallow tooled linear grooves. Fabric F2.
80. North Enclosure ditch E, [10793], 1836x880. Burnished body sherd with shallow tooled curvilinear decoration. Fabric F2.
81. North Enclosure ditch E, [10793], 1801x866. Residual Late Bronze Age body sherd with shallow tooling and external haematite coating. Fabric F1.
82. North Enclosure ditch E, [10793], 1793x828. Burnished body sherd with shallow-tooled curvilinear decoration. Fabric S1.
83. North Enclosure ditch E, 1795x846. Burnished body sherd with broad shallow curvilinear grooves. Sand tempered.
84. North Enclosure ditch E, 1795x846. Body sherd with curvilinear groove.
85. North Enclosure ditch E, 1836x876. Bowl, Form BD5, decorated with shallow curvilinear grooves and, possibly, diagonal lines. Sandy fabric with very fine crushed flint.
86. North Enclosure ditch E, 1846x873. Body sherd decorated with curvilinear groove. Sand tempered.
87. North Enclosure outer extension ditch, [10449], 2095x635. Rim sherd with shallow tooled chevron filled with incised horizontal lines. Fabric S2.
88. North Enclosure outer extension ditch, [10449], 2066x642. Base, form N, decorated with a burnished lattice design on underside. Fabric S1.

89. North Enclosure outer extension ditch, [10450], 2100x655. Burnished base, form D with wiped cross on underside. Fabric S2.
90. North Enclosure outer extension ditch, [10542], 2090x753. Jar, Form JC2, base form B. Outside surface heavily scored and rim decorated with irregular finger-tipping. Fabric S1.

Pottery from RH1

91. Roundhouse 1, [8], 135x23. Burnished bowl, Form BD5 decorated with a faintly incised cross motif on the interior rim-edge. Fabric S1.
92. Roundhouse 1, [10]. Rim sherd, possible Bronze Age. Fabric F3.
93. Roundhouse 1, [10], 92x12. Burnished bowl, Form BD3, decorated with a row of impressed dimples above the shoulder and shallow incised crosses on the interior rim-edge. Fabric S1.
94. Roundhouse 1, [10], 95x13. Burnished bowl, Form BD3. Fabric S1.
95. Roundhouse 1, [10], 93x16. Burnished jar, Form JC3. Fabric S1.
96. Roundhouse 1, [104], 125x0. Bowl, Form BD3. Fabric S1.
97. Roundhouse 1, [104]. Bowl, Form BD3, base form N. Fabric S3.
98. Roundhouse 1, [106], 120x10. Burnished base, from N, decorated with shallow grooved cross-hatch/ double-cross motif. Fabric S1.
99. Roundhouse 1, [106], 120x10. Base, form M, decorated on underside with a shallow tooled arc motif. Fabric S1.
100. Roundhouse 1, [137]. Burnished rim sherd with a horizontal ridge below the rim. Fabric S2.
101. Roundhouse 1, [137]. Burnished bowl, Form BD3. Fabric S1.
102. Roundhouse 1, [165]. Belgic rim sherd. Fabric V1.
103. Roundhouse 1, [165]. Burnished rim sherd. Fabric S1.

Pottery from RH4

104. Roundhouse 4, [64], 195x25. Base sherds from Late Iron Age vessel, form E. Fabric VI.
105. Roundhouse 4, [84], 170x30. Burnished jar, Form JD4. Fabric F3.
106. Roundhouse 4, [84], 160x40. Burnished bowl. Form BD5 decorated with shallow tooled cross motifs on the interior rim-edge. Fabric S1.
107. Roundhouse 4, [84], 160x40. Burnished bowl, Form BD3.

Pottery from RH20

108. Roundhouse 20, [14146/14147/14180], 320x40. Burnished sherd decorated with shallow groove and impressed dots. Fabric S1.
109. Roundhouse 20, [14180/14199], 330x31. Burnished sherd decorated with shallow curvilinear groove and impressed dots. Fabric S1.

Pottery from RH24

110. Roundhouse 24, [14146/14147], 410x45. Burnished sherds, decorated with impressed dots and shallow curvilinear grooves. Fabric S1.
111. Roundhouse 24, [14243/14244], 406x40. Bowl, Form BA3. Fabric S1.
112. Roundhouse 24, [14256/14266/14213], 372x45. Burnished rim sherd with faint cross or chevron decoration on interior rim-edge. Fabric S1.
113. Roundhouse 24, [14256/14266/14213], 372x45. Base, from M, decorated with an incised double cross/cross-hatch motif on underside. Fabric S1.

Pottery from RH25

114. Roundhouse 25, [1907], 440x95. Burnished base, form M, decorated with a wiped cross on underside. Fabric S1.
115. Roundhouse 25, [1907], 425x60. Eight sherds decorated with bands of shallow tooled curvilinear chevrons. Fabric S1.
116. Roundhouse 25, [1907], 440x95. Burnished bowl, Form BC7, base form C. Fabric S1.
117. Roundhouse 25, [1907], 461x90. Burnished rim. Fabric F2.
118. Roundhouse 25, [1907], 461x90. Base, from D, decorated with a faint wiped-cross on underside. Fabric S1.

Pottery from RH31

119. Roundhouse 31, 500x158. Base form N, oval in shape. Fabric S1.

Pottery from RH45

120. Roundhouse 45, [7730], 972x151. Bowl, Form BC3, decorated with a shallow groove along the rim-top. Fabric F2.

Pottery from RH51

121. Roundhouse 51, [5039/5097/5093], 1027x145. Bowl, Form BC3, decorated with vertical scoring from the carination down, and with finger-tipping along the rim-top. Fabric S1.

Pottery from RH64

122. Roundhouse 64, [12447/12448], 1129x367. Burnished bowl, Form BC2. Fabric FS.

Pottery from RH65

123. Roundhouse 65, 1153x269. Body sherd decorated with a single groove and row of square notches. Sandy fabric with sparse finely crushed flint.

Pottery from RH69

124. Roundhouse 69, [5432], 1210x246. Bowl, Form BC2, decorated with finger-tipping on the rim-top. Fabric S1.
125. Roundhouse 69, [5432], 1238x282. Jar, Form JC1, decorated with finger-tipping on the rim-top. Fabric F2.
126. Pit in roundhouse 69, [1231x245]. Body sherd decorated with curvilinear groove flanked by a row of dot decoration on either side.
127. Pit in roundhouse 69, [1231x245]. Burnished shoulder of a round bodied vessel decorated with tooled lines and rows of impressed dots. Sparse sandy fabric.

Pottery from RH79

128. Roundhouse 79, [5904/5906/5915], 1400x320. Burnished base, form M, decorated with a wiped-cross on underside. Fabric S1.

Pottery from RH82

129. Roundhouse 82, [6101], 1530x380. Burnished bowl, Form BA1. Fabric FS.
130. Roundhouse 82, [6101], 1506x380. Bowl, Form BC2. Fabric F2.
131. Roundhouse 82, [6101], 1510x380. Base, form F. Fabric FS.
132. Roundhouse 82, [6101], 1510x380. Bowl, Form BC2. Fabrics FS.
133. Roundhouse 82, [6101], 1510x380. Base and body sherds from large burnished vessel. Base form B. Fabric FS.
134. Roundhouse 82, [6103], 1540x355. Burnished jar, Form JC2, base form D. Fabric S1.
135. Roundhouse 82, [6103], 1510x380. Rim of vessel decorated with a row of finger impressions on the top surface of the rim and finger pinching in a row round the neck. Fabric F2.

Pottery from RH85

136. Roundhouse 85, [6198], 1563x441. Handle. Fabric F2

Pottery from RH88

137. Pit in roundhouse 88 [10167], 164x684. Burnished base sherd, form E. Fabric FS.

Pottery from RH89

138. Roundhouse 89, [11444], 1674x990. Burnished vessel with bands of incised cross-decoration on neck and shoulder, both bounded by horizontal grooves. Fabric S1.
139. Roundhouse 89, [11446], 1681x992. Body sherd decorated with a band of shallow diagonal impression. Fabric FS.
140. Roundhouse 89, [11510], 1673x966. Burnished bowl, Form BD3. Fabric S1.

Pottery from RH93

141. Pit in roundhouse 93, 1740x577. Bowl, Form BD3. Base form M, decorated on underside with an incised cross.

Pottery from RH97

142. Roundhouse 97, [10959], 1813x905. Burnished bowl, Form BC2. Fabric FS.
143. Roundhouse 97, [10959], 1818x894. Bowl, Form BC2. Wiped outer surface and rim-top decorated with finger-tip impressions. Fabric F2.
144. Roundhouse 97, [10959], 1785x865. Rim sherd decorated with finger-tip impressions on the inside edge of rim and finger-nail within finger-tip impressions around the outside edge of rim. Fabric FS.
145. Roundhouse 97, [10959], 1791x864. Small haematite coated sherd decorated with curvilinear combing. Fabric F1.

Pottery from RH100

146. Roundhouse 100, [10315], 1913x610. Sherd decorated with shallow grooves in a linear pattern. Fabric FS.
147. Roundhouse 100, [10315]. Burnished base, form H. Fabric FS.

Pottery from RH101

148. Roundhouse 101, [10365], 1999x563. Burnished Jar, Form JD1. Fabric F2.
149. Roundhouse 101, [10365], 2001x565. Rim sherd. Fabric S1.
150. Roundhouse 101, [10365], 1987x567. Burnished jar, Form JC3. Fabric FS.

Pottery from the RBI Enclosure

151. RB1, 193x97. Base, form N, decorated on underside with cross-hatch/double-cross motif.
152. RB1, 155x270. Lower half of vessel decorated with an incised curvilinear scroll. Base form P.
153. RB1, 380x150. Body sherd from a globular vessel decorated with incised lines and two triple concentric circle-stamps.
154. RB1, 326x122. Body sherds from a globular vessel decorated with part of an incised interlocking arc motif with circlet and double concentric circle stamps. Profuse medium crushed calcite filler. Published in Elsdon 1975, 61, fig.14 no. 1.
155. RB1, 326x122. Body sherd belonging to a globular vessel. Decorated with incised grooves forming part of an interlocking arc motif with stamped circlets. Profuse medium crushed calcite filler. Published in Elsdon 1975, 61, fig.14 no. 4.
156. RB1, 155x270. Burnished bowl, Form BD3 decorated with curvilinear scroll. Base form N. Sandy fabric.
157. RB1, 155x270. Burnished sherd decorated with curvilinear pattern.
158. RB1, 155x270. Everted rim with horizontal groove on the neck.
159. RB1, 155x270. Burnished sherd decorated with curvilinear pattern.
160. RB1, 155x270. Burnished jar, Form JC3. Sandy fabric.
161. RB1, 370x140. Burnished bowl, Form BD3, decorated with a curvilinear pattern below a horizontal neck groove. Sand fabric.
162. RB1, 380x150. Selection of body sherds from a large globular vessel decorated with triads of triple concentric circle-stamps enclosed by two horizontal grooves. Medium crushed flint filler.
163. RB1, 400x145. Body sherd from a globular vessel decorated with a circlet and double concentric circle-stamps. Sparse, finely crushed calcite filler. Published in Elsdon 1975, 61, fig.14 no. 2.
164. RB1, 410x155. Body sherd with grooved lines demarcating zones filled with dot decoration. Published in Elsdon 1975, 61, fig.14 no. 9.
165. RB1, 375x35. Bowl, Form BD3. Base Form D, decorated on underside with a incised single-cross.

Pottery from the 'Banjo' Enclosure

166. Banjo enclosure, 1263x161. Base, form M, decorated on underside with incised double loop motif.
167. Banjo enclosure, 1068x220. Base, form M, decorated on underside with an incised single-cross.
168. Banjo enclosure, 1063x220. Base, form M, decorated on underside.
169. Banjo enclosure, 1252x270. Body sherd decorated with incised curvilinear pattern.
170. Banjo enclosure, 1252x270. Base, form M, decorated on underside with incised arcs.
171. Banjo enclosure, 1150x268. Lower half of vessel decorated with an incised curvilinear scroll. Base, form P.

Pottery from the Double-ditched Enclosure

172. Double-ditched enclosure, 1212x848. Body sherd decorated with a single groove and a row of square notches. Sandy fabric with sparse finely crushed flint.

Pottery from gullies

173. Gully, 1061x115. Body sherd decorated with curvilinear groove flanked by a row of dot decoration.
174. Gully, 1088x318 1882. Base, form M, decorated with randomly wiped/incised lines.

Pottery from pits

175. Pit, [5793], 1001x289. Bowl, Form BD5 decorated with shallow-tooled curvilinear motif. Fabric S2.
176. Pit, [5793], 1001x289. Burnished rim and base sherds. Base form D. Fabric S1.
177. Pit, [5839], 1041x290. Jar, Form JB3. Fabric S1.
178. Pit, [5839], 1041x290. Bowl, Form BE1, base form M, decorated with a row of finger-tip impressions on the rim-top. Fabric S1.
179. Pit, [5839], 1041x290. Burnished rim sherd. Fabric S1.
180. Pit, [5839], 1041x290. Burnished base, form M. Fabric S1.
181. Pit, [10507], 2005x740. Jar, Form JC2. Fabric F2.
182. Pit, [10507], 2005x740. Cup. Fabric F2.
183. Pit, [10919], 1828x825. Bowl, Form BD3, decorated with incised chevrons on exterior edge of rim. Fabric S3.
184. Pit, [10919], 1828x825. Base form M, decorated with wiped cross on underside. Fabric S1.
185. Pit, [10919], 1828x825. Base Form Q. Fabric S1
186. Pit, [10919], 1828x825. Dish, sub-class DA. Fabric S1.
187. Pit, [10919], 1828x825. Bowl, Form BD3. Fabric FS.
188. Pit, [10919], 1828x825. Residual Late Bronze Age/ Early Iron Age sherd. Form BC1. Fabric F1.
189. Pit, [10919], 1828x825. Bowl, Form BD5 decorated with curvilinear motif. Fabric S1
190. Pit, [10919], 1828x825. Burnished body sherd with deep curved groove. Sand tempered.
191. Pit, [10919], 1828x825. Body sherd with neck groove and incised rectilinear lines.
192. Pit, [10921], 1832x840. Base form P, decorated with rudimentary wiped cross on underside. Fabric S2.
193. Pit, [10921], 1832x840. Burnished Base form M. Fabric S2
194. Pit, [10923], 1885x845. Jar, Form JC2. Fabric S1.
195. Pit, [10923], 1885x845. Burnished base, form M. Fabric S2
196. Pit, [10923], 1885x845. Burnished bowl, Form BD3. Fabric S2.
197. Pit, [25062], 2184x676. Flat inverted rim with faint finger-tip impressions on rim-top. Fabric S1.
198. Pit, [25062], 2184x676. Base, form R, with grass impressions on exterior. Fabric F2.
199. Pit, [25062], 2184x676. Burnished jar, Form JC3. Fabric F1.
200. Pit, [25563], 2243x1008. Jar, Form J3, decorated with finger-tip impressions on rim top.

201. Pit, 380x120. Jar, Form JC2, with finger-nail impressions on the rim-top and vertical scoring on the body. Base form E. Diameter 120mm.
202. Pit, 341x58. Burnished bowl, Form BD3, decorated with curvilinear scroll. Base form N, underside decorated with an incised cross-hatch/double-cross motif. Vessel tempered with finely crushed flint and glauconite.
203. Pit, 550x210. Body sherd decorated with incised curvilinear pattern.
204. Pit, 745x394. Body sherd with horizontal line above a curvilinear groove. Sand with some flint.
205. Pit, 632x252. Bowl, Form BD3. Base form N, decorated on underside with a wiped single-cross.
206. Pit, 904x272. Body sherd from a globular vessel decorated with a double wavy line (possibly a standing arc) above which is a row of three small circlets flanked by pairs of larger double concentric circle-stamps. Sandy fabric with fairly profuse crushed flint filler.
207. Pit, 1303x376. Rim of a globular beaded-rim jar decorated with incised lines and circlet with central dimple.
208. Pit, 375x110. Base, form N, decorated on underside with incised double loop motif.
209. Pit, 550x210. Body sherd decorated with a row of impressed dots.
210. Pit, 2253x866. Perforated base, form L, decorated on underside with a single-cross.
211. Pit, 984x255. Bowl, Form BD2. Base, form M, decorated with an incised circle overlain by a simple-cross; the quadrants of which each contained single tooled chevrons/arcs.
212. Pit, 782x266. Bi-conical jar with high rounded shoulder and beaded rim. Decorated with incised chevrons and 'loop' motifs. Vesicular with sand filler.

Pottery from post-holes

213. Posthole, 1110x297. Two neck sherds decorated with deep horizontal grooves flanked on each side by impressed dots. Crushed flint filler. Published in Elsdon 1975, 61, fig.14 no. 19.
214. Posthole, 637x256. Body sherd decorated with incised lines backed by reversed-Z rouletting. Published in Elsdon 1975, 66, fig.19 no. 1.

Pottery from ditches and kilns

215. Ditch, 755x350. Body sherds decorated with incised grooves and double concentric circle-stamps. Medium crushed flint filler. Published in Elsdon 1975, 61, fig.14 no. 10.
216. Ditch, 637x266. Body sherd belonging to a globular vessel. Decorated with two rows of reversed Z rouletting, one backed by a broad groove, and a line of triple concentric circle-stamps. Profuse medium crushed shell/calcite filler. Published in Elsdon 1975, 66, fig.19 no. 2.
217. Ditch, 745x350. Body sherd with incised groove and a double concentric circle-stamp. Tempered with medium crushed flint. Published in Elsdon 1975, 61, fig.14 no. 7.
218. Ditch, 775x360. Body sherd decorated with double concentric circle-stamp.
219. Ditch, 873x152. Base sherd decorated with a wide horizontal groove with small oval impressions above. Sand tempered.
220. Ditch, 902x271. Body sherd from a globular vessel decorated with a circlet and double concentric circle-stamps above a horizontal groove. Sandy fabric with fairly profuse flint filler.
221. Ditch, 954x184. Burnished body sherds decorated with a dimple encircled by impressed dots from which rows of dots emanate between narrow grooves in a 'whorl' pattern. Finely crushed flint (?) filler. Published in Elsdon 1975, 61, fig.14 no. 17.
222. Ditch, 2095x635. One of two burnished rim-sherds decorated with chevrons filled with incised horizontal lines. Sandy fabric with occasional large white particles.
223. Ditch, 535x208. Base, form N, decorated on underside with a single-cross.
224. Ditch, 535x213. Base, form N, decorated on underside with a single-cross.
225. Ditch/Kiln 17, 740x148. Two burnished body sherds from the same vessel. Decorated with and grooved lines arranged in a formal arc pattern and double concentric circle-stamps. Sand tempered. Published in Elsdon 1975, 61, fig.14 no. 8.
226. Kiln 4, 745x366. Residual. Burnished body sherd decorated incised grooves and a deeply impressed circlet and double concentric circle-stamp. Probably part of a formalised arc motif. Common medium crushed calcite filler. Published in Elsdon 1975, 61, fig.14 no. 5.

Un-stratified sherds and sherds without co-ordinates

227. 850x110. Body sherd decorated with reversed S rouletting or stamping (?) below a horizontal groove. Published in Elsdon 1975, 61, fig.14 no. 12.
228. 1664x870. Body sherd with incised curvilinear lines.
229. Rims sherds of round-bodied bowl decorated with curvilinear grooves.
230. Body sherds decorated with impressed dots, some of which seem to form rosettes. Finely crushed flint filler. Published in Elsdon 1975, 61, fig.14 no. 15.
231. Body sherd decorated with two stamped circlets located between a series of narrow incised grooves arranged in a chevron pattern. Profuse finely crushed flint. Published in Elsdon 1975, 61, fig.14 no. 6.
232. Body sherd decorated with a partly burnished narrow grooved arc, flanked by a row of impressed dots and a stamped circlet. Large shell/calcite filler. Published in Elsdon 1975, 61, fig.14 no. 13.
233. Body sherd decorated with a cordon with two rows of small triangular stab marks. Profuse coarse shell/calcite filler. Published in Elsdon 1975, 61, fig.14 no. 14.

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