

**Excavations at Lagham Manor, South Godstone,
Surrey TQ 36481**

by LESLEY L KETTERINGHAM

LAGHAM MANOR

THE POTTERY TO 1500: PETROLOGICAL REPORT

by Michael Russell

The ubiquitous sand-tempered medieval pottery from East Surrey is generally classified by its visually distinctive rim forms and colour. The small assemblage from Lagham, recovered from five separate trenches and which amounted to some 300 sherds (3.5kg total weight), consists mainly of body sherds. Moreover, it lacks the quantity and variety of rim forms required to establish fabric groups with any certainty. Classifications based upon colour alone can be dangerously subjective and misleading. Streeten's (1979; 1981) method of analysing sandy wares, which has been particularly effective in distinguishing between such fabrics in Sussex (1981, 105-118) and Kent (1982), has been employed in East Surrey to some effect (Russell forthcoming, b) and was used on the Lagham assemblage.

THE POTTERY FABRICS

The pottery was initially divided into fabric groups defined by colour. Each group was then analysed at x40 magnification using a binocular microscope, attention being accorded to the size, angularity, degree of sorting and frequency of the sand temper. Fabrics were further characterised by thin-sectioning sherds from certain groups; the data was expressed in terms of Streeten's (1979, 114-16) textural analysis. Thin-sectioned groups are starred. Fabric descriptions are after Peacock (1977, 21-33), and the proportion of temper to clay matrix follows Shvetsov (1955, 229-34).

ROMANRed micaceous ware

A soft, smooth reddish yellow (5YR 7/3-6) fabric with a smooth monochrome fracture. The clay is very well levigated and tempered with sparse (1%), very fine (0.1mm to 0.05mm), well-sorted, subrounded mica; moderate (7% to 10%), very fine (0.1mm), rounded grog; and sparse (1%), very fine (0.06mm) well-sorted, subrounded quartz sand.

The base of a jar (fig 6 : 1) was represented in this fabric. There are traces of red colour-coating (clay paste) on the exterior of the vessel.

MEDIEVALLimpsfield ware*

A hard, harsh greyish brown (10YR 5/1-3) reduced fabric, sometimes with a grey core, with a hackly fracture. The temper consists of abundant to common (40% to 30%), angular to subrounded, well-sorted quartz sand (fig 8 , A). There is also some sparse (1%), coarse to fine (1mm to 0.1mm), angular ironstone in an anisotropic clay matrix.

Three dishes and one cooking pot were represented. The dishes have wide flat topped and flanged rims with internal beading. One dish (fig 6 : 2) is decorated with multiple incised wavy lines on top of the flange, The cooking pot (fig 6 : 3) has a flat squared, slightly undercut, asymmetrical rim. Bases are plain and sagged.

Earlswood ware*

This is a hard, harsh (where unglazed) pinkish grey to reddish yellow (5YR 7/3-6, 6/2) fabric, occasionally with a grey core, with a hackly fracture. The clay is tempered with abundant (30% to 20%), well-sorted subrounded quartz sand (fig 8 , B), with moderate amounts (10%) of coarse to medium (1mm to 0.5mm) ironstone in an optically anisotropic clay. Jugs are generally slipped, though not always, and covered with a green, brown or yellow glaze (Turner 1974, 47-55). Cooking pots occasionally possess glaze.

A minimum of five jugs and two cooking pots were represented in this fabric. Strap handles predominate (80%), and have single (fig 6 : 4b) or double (fig 6 : 4c) rows of stabbing. A single rod handle (fig 6 : 4a) has a double row of stabbing.

They are glazed yellow-green or brown-green with or without a slip. The rim and upper handle junction of a jug (fig 6 : 8) has a cream slipped exterior which is overlain by a well-preserved green glaze. The inside of the neck also has a cream slip. One body sherd (not illustrated) has vertical sgraffito combing in brown. The neck and body of a cream slipped and brown-green glazed jug (fig 6 : 10) is decorated with semi-circular bands set within horizontal bands in yellow. Two flat-topped, undercut and internally beaded cooking pot rims (not illustrated) are closely paralleled at the Bushfield Shaw kiln (Turner 1974, 51, fig 3 : 4).

Pink oxidised ware*

This is a variant of Earlswood ware which has a hard, rough reddish yellow (5YR 6/2) coloured fabric with a distinctive thin grey core and hackly fracture. The texture is finer and not as harsh as in Earlswood ware. It is tempered with abundant (30%), medium to fine (0.7mm to 0.04mm; mean of 0.24mm), well-sorted, subrounded quartz sand. There is also some very sparse (less than 1%), medium to fine (0.5mm to 0.2mm), rounded grog, and some very sparse (less than 1%), fine (0.2mm) ironstone in a fairly clean clay matrix.

The rim and fragments of a cooking pot were represented in this fabric (fig 6 : 7). Although the rim is apparently not glazed, the shoulder of the vessel has a thin external covering of yellow-green glaze.

Pinkish grey oxidised ware

A hard, harsh pinkish grey fabric with a grey core and hackly fracture. The surface texture is harsher than Earlswood ware. Temper consists of abundant (30%), coarse (1.3mm max) to fine (0.04mm min; mean of 0.23mm), fairly well-sorted, subrounded quartz sand, and very sparse (1%), fine (0.25mm) subrounded grog.

The strap handle (fig 6 : 5), rim and body sherds (not illustrated) of a jug were present. The handle is decorated with a double alternate row of holes and, like the body sherds, has traces of yellow-green glaze over a thin cream slip. A body sherd (not illustrated) has a single horizontal incised line.

Oxidised fineware*

This is a very distinctive, newly identified fabric (Russell forthcoming, b). It is hard, fairly smooth and reddish brown (2.5YR 5/4) with a grey core and laminated fracture. The clay is tempered with abundant (30%) well-sorted, angular to subrounded quartz sand (fig 8,C). There is also some sparse (1%), coarse to fine (0.9mm to 0.1mm) grog in a clean and optically anisotropic clay matrix.

The handle and three body sherds (not illustrated) of a jug were represented. The lower part of a rod handle has traces of cream slip overlain by a yellow glaze.

Imported jug*

A hard, fairly smooth reddish brown (2.5YR 5/4) fabric with a grey core and smooth fracture. It is tempered with abundant (40%), very fine (grains range from 0.03mm to 0.17mm), subrounded, well-sorted quartz sand, and sparse (1%), very fine (0.05mm) rounded grog.

The rim, handle and body sherds of a jug (fig 6 : 9) were represented in this fabric. The outer surface of the vessel is covered with a thin green-brown glaze, in excellent condition, whilst the inside of the neck has a cream slip. The handle has a single row of small, slightly raised pellets.

White ware

This visually distinctive white or off-white coloured fabric is hard and harsh with a hackly monochrome fracture. Temper consists of common (20%), coarse (1mm max) to fine (0.03mm min; mean of 0.25mm), well-sorted, subrounded quartz sand, and very sparse (1%), medium (0.35mm) ironstone. The sand temper appears dark and pronounced against the white clay background. One cooking pot, of which rim and most of the body and base is present (fig 6 : 11), was identified. The flat-topped, flanged and internally beaded rim is unglazed, though the interior of the sagged base, which is part of the same pot, has an even covering of green glaze; the exterior is unglazed but charred grey-black.

Quantification of medieval pottery

The pottery from each fabric group was weighed and the results expressed proportionately to facilitate comparison. The results are probably reliable since inter-group sherd thickness was fairly uniform. A minimum vessel count was also undertaken. Details are shown below in Table 1.

TABLE 1: Quantity of pottery by weight and function.

Fabric group	Weight (g)	%	Jug	Cooking pot	Dish
Limpsfield Ware	878.9	23.4	-	1	3
Earlswood Ware	1020.6	27.2	5	2	-
Pink Oxidised Ware	467.8	12.5	-	1	-
Pinkish Grey Ware	255.2	6.7	1	-	-
Oxidised Fineware	85.1	2.3	1	-	-
Imported Jug	226.8	6.0	1	-	-
White Ware	822.2	21.9	-	1	-
<u>Total</u>	3756.6	100.0	8	5	3

The small sample size precludes a detailed assessment of the relative importance of the fabrics. It is nevertheless interesting to note the high proportions of Earlswood and Limpsfield wares. The White ware total is probably statistically unreliable since it is derived from one vessel. Categories of vessels are clearly under-represented. This is probably due to the system of waste disposal employed at this site. It has been suggested that the moat was used as a depository for domestic refuse. This is in line with the evidence cited above, and consistent with some other moated sites (Emery 1962; Hurst & Hurst 1967, 48-86).

DISCUSSION

The presence of Roman pottery is probably due to the proximity of the Roman road $\frac{1}{2}$ km to the west. No other evidence of Roman activity was found. The medieval pottery from Laghan is not without interest. Significantly there is no Shell-tempered ware or any other fabric which might be attributed to the 12th century. Equally there is nothing later than about 1350, although post-1500 pottery is apparently quite frequent. Limpsfield ware is conventionally dated from about 1250 (Percy 1970, 111-12; Prendergast 1973). Turner (1974) suggests that the Bushfield Shaw, Earlswood, pottery is 14th century, but well-established associations with Limpsfield ware and other 13th century wares implies a rather earlier date (Russell forthcoming, b). The White ware is arguably a Kingston product (it lacks the fine texture of Cheam products) and is frequently recovered from 13th century contexts (Orton 1982). Taken

together this evidence strongly suggests that the site was occupied from about 1250 (but see also the historical discussion in the site report).

One of the most important features of this ceramic assemblage is the presence of the Oxidised fineware fabric. At present this fabric is known from early to mid-13th century contexts, though the possibility of survival into the late 13th century cannot be discounted. It has been recognised at Bell Street, Reigate (Williams 1983), Chaldon (Russell forthcoming, a), Caterham (Russell 1983), Generals Grove, Godstone (Ketteringham forthcoming) and Watendone, Kenley (Turner 1973, 214-18). The writer has found that the proportion of this ware to other wares is always small, and that a chronological overlap with Earlswood ware is indicated.

Perhaps one of the most striking features regarding this assemblage is its similarity with the moated site at Hookwood, Charlwood (Turner 1977, 57-87). On the basis of an absence of 'early' wares, Turner argued that occupation of that site commenced from about 1250. The fabric groups identified are paralleled at Laghan to a large extent, and the absence of Black-surfaced grey ware at both sites is interesting. The proportion of Limpsfield-type ware was, however, small at Hookwood (Turner, pers comm) which is probably due to distance from the source (Russell forthcoming, b). No Cheam type ware was found.

The imported jug is morphologically late and resembles a small, rather globular baluster jug of the 14th/15th century. A late date is confirmed by its stratigraphic context (Ketteringham, pers comm).

In conclusion, the pottery from this site indicates occupation from about 1250, according to our present knowledge, when Earlswood and Limpsfield, amongst other potteries, were supplying domestic crockery, although it is known from documentary evidence that the house was occupied in 1211 and probably from at least ten years earlier.

TEXTURAL ANALYSIS

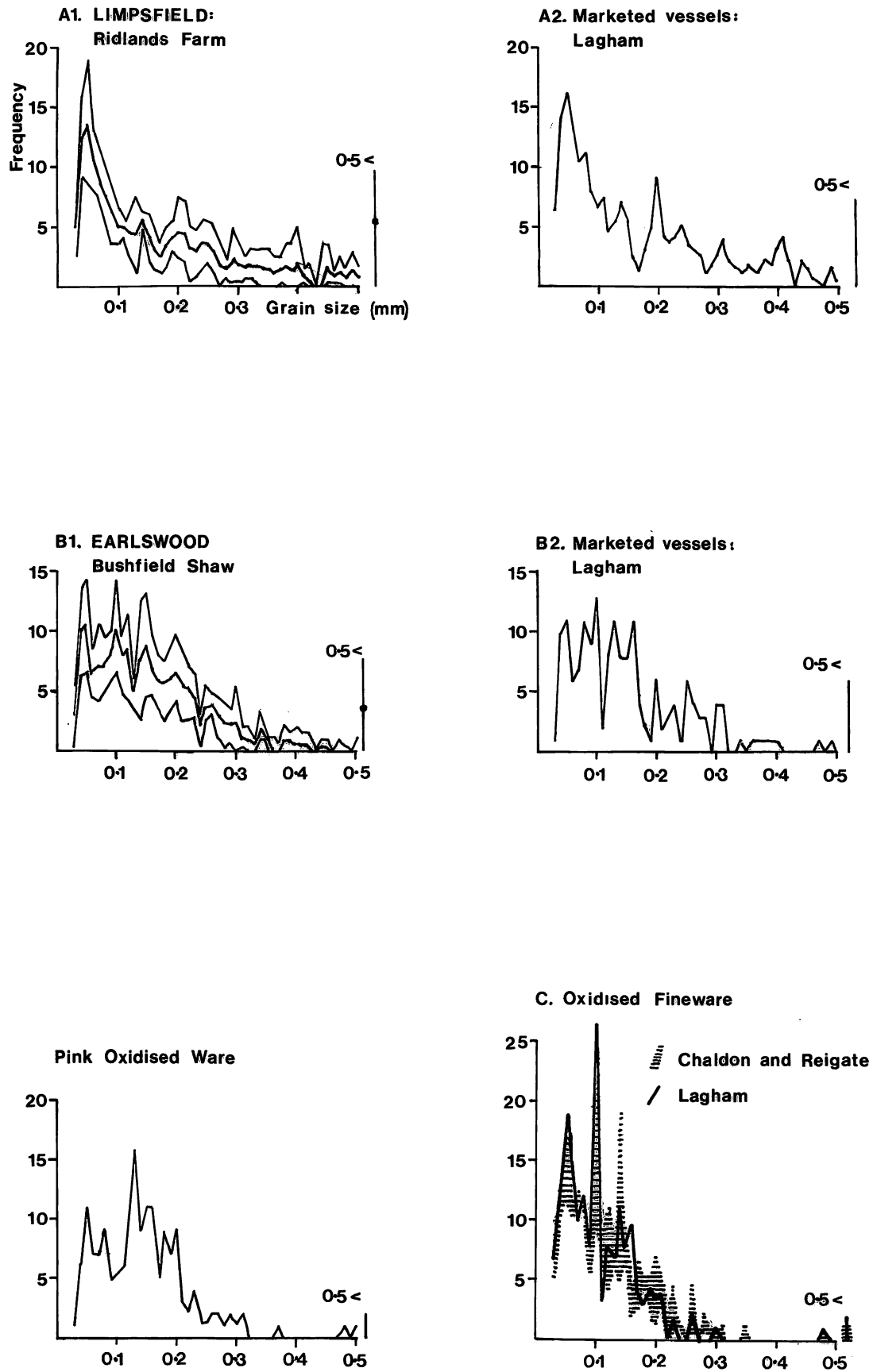


Fig 8