

THE MEDIEVAL POTTERY OF THE SAINTONGE

By K. J. BARTON

This report¹ describes trial excavations at a known kiln site in Saintonge, in Western France, and is followed by a short survey of the medieval pottery of the region.

It has long been known that pottery manufactured in Western France was exported to Britain during the Middle Ages. The finest of this pottery is known as western French polychrome ware. It has certain characteristics of paste, shape and decoration. The bulk of the examples recognized in Britain are decorated with designs painted in green, yellow and black, some of which represent scrolls of plants, and others birds and shields.

Examples of these wares have been published from a great many sites in Britain, in particular from the principal ports and cities of the medieval period. No material has however previously appeared from the source of these wares, although M. Marcel Clouet has written a summary account of the kilns and their products.²

The pottery illustrated here is from two sources: firstly, a small quantity from a known kiln site near La Chapelle-des-Pots, 3 miles north-east of Saintes (Fig. 2), and, secondly, material kept at the Musée d'Antiquités, Hotel de Ville, Saintes, Charente Maritime (Figs. 3 and 4).

The town of Saintes, principal town of the Saintonge, lies 47 miles north of Bordeaux on the banks of the Charente. It is a town known for its sea-trade connections. Along these routes the coastal traders are reported to have carried wine, salt and ceramics, as well as transporting pilgrims to the shrine at Compostella.

The principal centre of pottery production during the Middle Ages, a trade that had its beginnings in the nearby Gallo-Roman settlement of Mediolanum, was the village of La Chapelle-des-Pots. The name is derived from the chapel built in the 13th century for the potters who lived and worked there; this chapel was replaced by the existing church. The bulk of the kiln sites are on the road to Vénérand; five others are known near the hamlet of Monplaisir, besides one at Moulin à Vent, one in the grounds of the Hospital in Saintes, another in the town of Cognac, and yet another at St. André de Lidon (Fig. 1). These kilns produced polychrome vessels and encaustic tiles, some of which are exhibited in the Museum at Saintes.

LA FERME, LES OUILLIÈRES

This farm is situated 1 mile to the north of La Chapelle-des-Pots on the road to Vénérand (Fig. 1). The farm buildings lie just west of the main road in the middle of an area of known kiln sites. This area stands on a slight

¹ This report could not have been written without the support and encouragement of Mr. G. C. Dunning, F.S.A.; M. Marcel Clouet, Curator of the Musée d'Antiquités provided full facilities and gave the writer considerable assistance. A letter from M. Clouet to Mr. G. C. Dunning was lent to the writer who has used information from it in this paper.

² Marcel Clouet, 'La Céramique de Ouilrières de la Chapelle-des-Pots au Moyen Âge', *Revue de Saintonge et d'Aunis*, n.s. 1 (Saintes, 1952), 24-34.

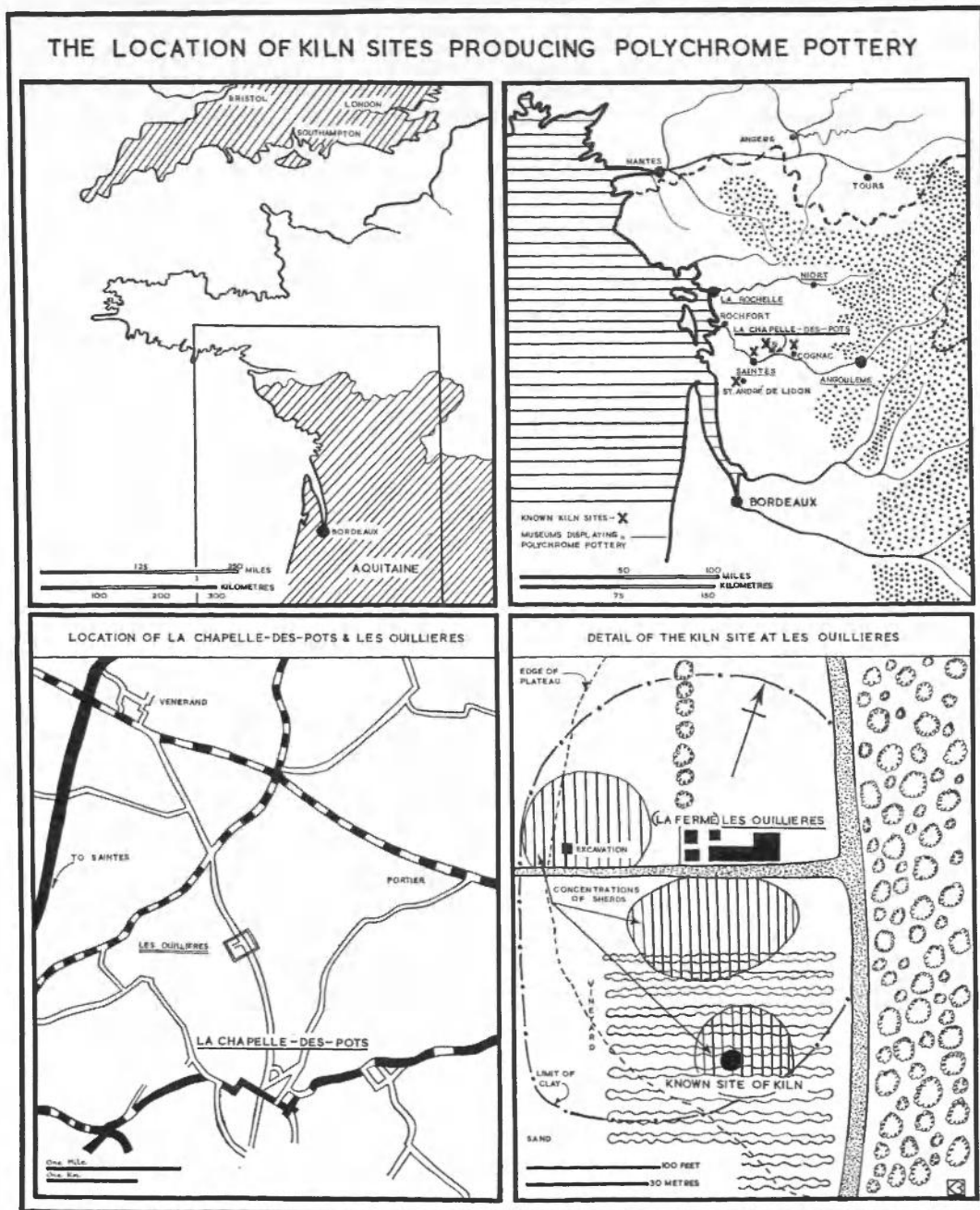


Fig. 1.

eminence; the land falls away to the west. At the time of the writer's visit in 1960 all the land about the farm was under cultivation, that to the south being a vineyard. All the crops were well-hoed allowing full examination of the soil.

The farm is situated in the centre of a bed of clay which is surrounded by fine white sand. This clay, when examined (at the height of a very hot summer), was extremely hard and even, below the plough it was hard packed. It is of a fine greasy texture and light grey-brown in colour.

Within the clay area were three places that had heavy concentrations of potsherds (Fig. 1). The most southerly of these was on the known site of a kiln that had been dug out some years ago and which produced some of the material displayed in Saintes museum (*cf.* Figs. 3 and 4, nos. 1-18). The other two sites were opposite the farm house and to the west of it on the right hand side of the farm road. The rest of the clay area had a general scatter of waster sherds widely spread by ploughing. There were no surface indications of the site of further kilns. The total area affected was approximately 1,800 sq. ft.

Pottery was collected from all over the site. At one point south-west of the house (Fig. 1) a small hole, 18 in. square and 24 in. deep, was dug through the deposits of clay and sherds. Three distinct layers were seen (although this cannot be considered as providing a stratigraphical sequence for the site). The top soil, to a depth of 6 in., was all disturbed by the plough. *Layer 1*, to a depth of 18 in., contained numerous fragments of pottery and tile (mostly very small). These were mixed with a dirty soil containing much clay and charcoal. At this depth the nature of the soil changed and lumps of yellow clay appeared in a distinct layer. *Layer 2*, beneath this yellow clay, was a thick layer of charcoal which in turn covered a layer of pottery. Excavation ceased at a depth of 24 in. owing to the hard nature of the soil and inadequate equipment.

Initial selection of material from the site was hindered by coatings of thick greasy dried clay. When this material was washed and sorted it was apparent that there were no stratigraphical differences; therefore although the sherds had been kept in separate marked groups, the following description is by groups of portions of vessels.

THE POTTERY¹

This pottery has certain characteristics by which it is readily recognized. These are:

Paste. The most usual paste fires to a fine white colour, called in the text 'standard white'. This paste is smooth to the touch and hard in texture. Some paste is pink in colour although of exactly similar hardness and texture as the white. Occasionally minute black specks can be seen in both pastes. On occasions the pink paste will fire out to a white finish suggesting the pink is caused by a slight iron content in the clay.

Glaze. The bulk of the glazed fragments indicate that copper was used in an oxidizing atmosphere to obtain an even bright green glaze, which is so different from the reduced iron green glazes of the English products.

Polychrome Decoration. By the use of fine metallic slips under a nearly clear lead glaze on a fine body, a bright and colourful design is produced.

¹ All the material from this site has been deposited in the Department of British and Medieval Antiquities of the British Museum.

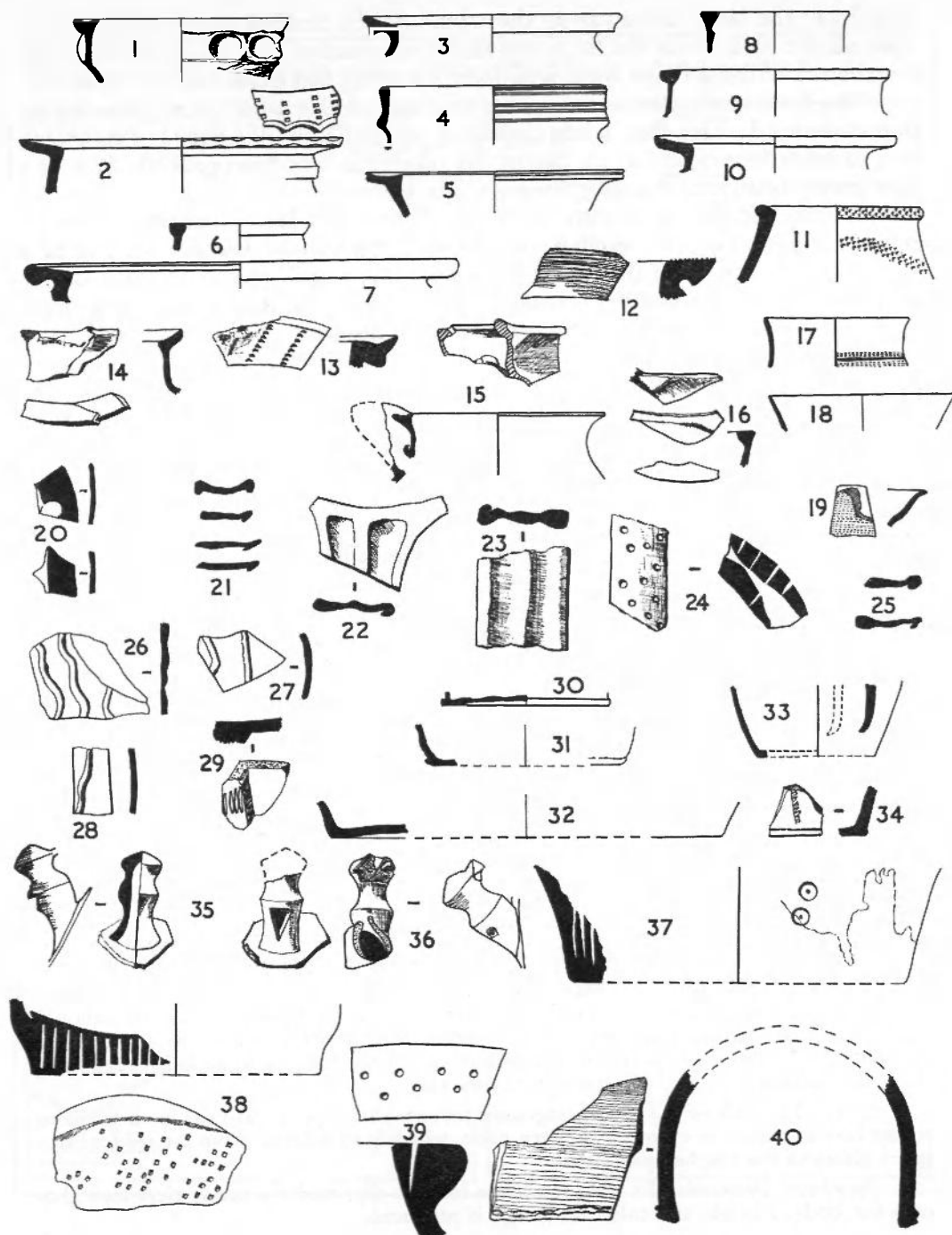


Fig. 2. Medieval pottery from Les Ouillières and (no. 35) from Bristol ($\frac{1}{4}$)

Handle and Spout forms. The form of the handle, with its hooked section, is peculiar to Western France although not confined to the Saintonge (Fig. 2, nos. 21 and 22). The bridge spout is also a special feature of the products of this region and is distinctive in profile and in the way that the pouring hole is pierced from within the pot. In some instances the 'bridge' has been cut away (Fig. 2, no. 16).

RIMS

The rims found were of a wide variety of forms (Fig. 2, nos. 1-19). These are dominated by the two similar shapes seen in Fig. 2, nos. 6 and 8. These are also the most common types found in vessels exported to Britain. Next in order of frequency are nos. 9 and 10. The simple form of no. 18 is also very common. Rim forms 4 and 7 are quite uncommon; no. 5 may well be post-medieval.

Rims are frequently decorated and about 65 per cent of them were glazed. The decorated rims are of two types — fine wares and coarse wares.

Fine wares. These are all in the standard white paste (Fig. 2, nos. 1, 17 and 19). Although no. 1 is an unusual form it is contemporary with nos. 17 and 19, which are pure south-western French polychrome types. They are decorated in red in association with green, under a fine clear glaze.

Coarse wares (nos. 2, 11, 12 and 13). In every case the paste is standard white. The glaze common to these types is basically a coarse lead with some copper added, fired in an oxidizing atmosphere to give an orange/green glaze.

No. 11 is the fragment of a rim showing some evidence of an applied spout; it is decorated with an underglaze slip and diamond rouletting on the neck and rim — the only example of this form of decoration found here. Nos. 2, 12 and 13 are all heavy flanged rims (similar in paste and glaze to no. 11). No. 2, part of a handled bowl, has a stamped decoration similar to that seen on no. 13, while no. 12 is decorated with combing on the upper surface of the rim. These last three items are probably, though not certainly, of late medieval form.

SPOUTS

Bridge Spouts. Many fragments of these appeared but no complete examples were found. The best is no. 15, in which the method of fastening the spout is seen; the pouring hole is pierced from the inside. No. 14 shews two views of the fastening to the rim, and no. 16 shews a spout fixing in which the bridge has been cut away. The majority of the spouts found had the bridge cut away.

Pulled lip spouts. One fragment came from a pulled lip, which is of similar shape to those of Italian vessels of the 14th century that have trefoil-shaped mouths.¹

Dummy Spouts. One example of a dummy spout was found — no. 36. This has a fine copper green glaze on a smooth hard white paste. It had been thrown as a tube and then one end closed. The other end was then fastened onto a vessel. A small roughly made perforation on the front was probably to allow air to escape during the firing. The shape of the lower fastening indicates that it was attached to the shoulder of a globular vessel;² the expanded top touched the rim. A knob from a similar spout was also found.

No. 35 illustrates two similar dummy spouts from the unpublished collections of medieval pottery found in the Pithay, Bristol, and now in the City Museum, Bristol. These are similar to that discussed above except that the perforation in this case is a neatly cut triangular hole.

HANDLES

With the exception of no. 24, all handles have a common sectional profile (e.g. nos. 21 and 25). This is a distinctive shape and common to most of the material exported to Britain.

¹ Cf. B. Rackham, *Italian Majolica*, pl. D, 1A and 1B.

² For an example of a dummy spout attached to the shoulder of a pot, from Clough Castle, Co. Down, see *Ulster Journ. of Arch.*, xvii (1954), 120, fig. 6, 2 (there dated to the first half of 13th century).

The wide strap handles of nos. 22 and 23 are similar to those on a vessel from Chester.¹ No. 23 is covered with a badly fired rough glaze. No. 24 is a hollow handle made in the standard white paste and glazed in lead with a copper splash. This form is unusual but together with rim no. 11, base no. 34 and sherds with body decoration, nos. 26-8, it provides a link with areas to the north, viz., southern Normandy, where these traditions are common. The piercing of this handle has affinities with other material found on the site and with handles in the Rouen-Caen medieval types.

None of the handles have any decorative features. There was a variation in the paste. The bulk of the handles were in a standard white paste, about one third were in the pink version and several were in a buff sandy paste. Many handle fragments were not glazed, those that were had a monochrome bright green glaze.

BASES

Nos. 30-34 are flat with little if any external decoration. No. 33 is a typical base of a 'polychrome type' commonly exported to Britain, as is the flanged form no. 30. No. 31 is a waster of the same type. Nos. 32 and 34 are in a coarser paste than the others.

The majority of the bases found were of the plain type described above. Exceptions were noted in some small fragments which showed base edges with external rings or reeding.

About 50 per cent of the examples were glazed, of these two-thirds were glazed within only and one third glazed inside and outside. There were several examples of bases from large vessels similar to no. 32. This particular base is in a smooth pink paste glazed inside and out in a streaky green and orange finish.

BODY DECORATION

Polychrome (painted wares). No. 17 is red/brown with a thin black line at the collar, under a clear glaze. No. 19 is red on green. The probable reason for the dearth of polychrome decoration is that this is a thin painted slip and does not stand any weathering at all. It washes off exposed fragments with ease, and many described as undecorated may well originally have been painted. One piece of base was found to have a painted circle upon it which may have been caused by a firing fault.

Trailed Slips. This is a form of decoration more commonly met with in the Saintonge than on examples of this ware imported into Britain. Nos. 26, 27, 28 and 33 have a trailed raised slip in a high iron content clay, giving a black underglaze colour. No. 20 shows two similar examples of slipping: the lower has a broad brown raised slip which shows as a dark brown underglaze colour; the upper has an all-over wash upon which a white pellet has been applied, all under a green glaze.

Applied Strips, as in no. 29, are associated with coarse wares. In this case the strip is covered with a thick green glaze and heavily combed.

Diamond rouletting is seen on the body of no. 11.

Stamping, already noted on rims nos. 2 and 13, is also seen on no. 34.

Ring and dot motifs are shown on no. 37 as well as noted on a fragment of roof tile.

The majority of the fragments bore evidence of glazing and some of these showed traces of painted designs similar to those described above or of shields like Fig. 3, nos. 6 and 7.

In almost every case the paste of these fine wares is standard white or else pink. The body varies in thickness between 2 mm. and 4 mm. (approx. $\frac{1}{8}$ in.). The coarse wares are thicker 5 mm. to 7 mm. (approx. $\frac{1}{4}$ in.). They appear to be harder than the fine wares and some feel sandy.

Many fragments had been slipped to a bright red colour, while others have traces of yellow slip; the result of glazing such slipped wares is a wider variety of polychrome glazes that ranges through yellow, green, brown, red and black.

¹ I. A. Richmond and Graham Webster, 'Goss Street Excavations', *Chester Arch. Soc. Journ.*, (1950), 31, fig.13.

PIERCED PIECES

A large number of pierced pieces occurred but few were retained (nos. 37-39).

Mortar bases¹ nos. 37 and 38 are both glazed on the outside. The former is decorated with a ring and dot motif. These bases have a special characteristic in that the original base has been pierced with a small square tool, and then covered top and bottom with another layer of clay. This could be related to the subsequent use of the vessels or to assist in the firing of them. The paste of no. 37 is the standard white colour whilst that of no. 38 is pinker.

The pierced rim no. 39 is unglazed and in a much coarser paste than that previously met with. It appears to have a fine sandy inclusion; there are also inclusions of small pieces of iron-bearing clay mixed with it, probably derived from the slip clays used for decoration at this site. From the preciseness of its form and finish, not commonly met with in the larger medieval vessels, it appears to be of post-medieval date.

ROOF TILES (Fig. 2, no. 40)

There was a preponderance of roof tiles in all the areas examined at this site, where they appear to be equal in quantity to all the other ceramic forms. Examples were found in all the layers examined in the excavation. They had all been formed on a jig, probably rolled out first, laid on the jig, then smoothed out with a tool which always left a ridge at the bottom edge.

The texture was variable; none was made in the super levigated clays of the fine-bodied wares, but on the other hand they did not appear to be made of special pastes as is common to the British examples. The paste is smooth to the touch. A clean fracture shows it to be, in the main, pale salmon pink, although in many cases there are distinct patches of pure white clay included and very occasionally an inclusion of small red pebbles. When reduced the pink paste goes to a dark blue/grey colour and the white paste an orange/buff colour.

Of the three glazed pieces two are oxidized lead-brown and the third has evidence of copper inclusions in the lead glaze. There is only one fragment bearing a decoration, which is similar to the ring and dot motif seen on Fig. 2, no. 37.

MISCELLANEOUS

Kiln Waste. One lump of reduced clay used for packing a kiln and moulded to the shape of the mouth of a vessel. One lump of fired clay, mixed pink and white.

Reduced Wares. Six fragments in a dark grey paste. Fired very hard, almost vitrified. One rim as Fig. 2, no. 3. Base fragment standard to rest; all body fragments globular. No decoration and no glaze.

Post-medieval Wares. Only found in the surface deposits. Six examples. Two of yellow, one of green and brown glaze, three milky blue-green mottled glaze and one brown glaze.

MEDIEVAL POTTERY IN THE MUSEUM AT SAINTES

The vessels described and illustrated here (Figs. 3 and 4) are, with one exception, in the Musée d'Antiquités at the Hotel de Ville, Saintes; they comprise all those displayed in the section of this museum devoted to the medieval pottery of the Saintonge.

Nearly all the vessels in this collection have similar characteristics. These can be seen in the form of all but two handles, in the body paste which is usually of a consistent pale pink or white hue, though not always free of inclusions, and also in the parrot beak spout, with or without its bridge at the back. The slipping appears to be predominantly black but it is an underglaze colour and is in reality a dark red haematite slip. All the vessels are oxidized.

¹ See also Appendix A and Fig. 5.

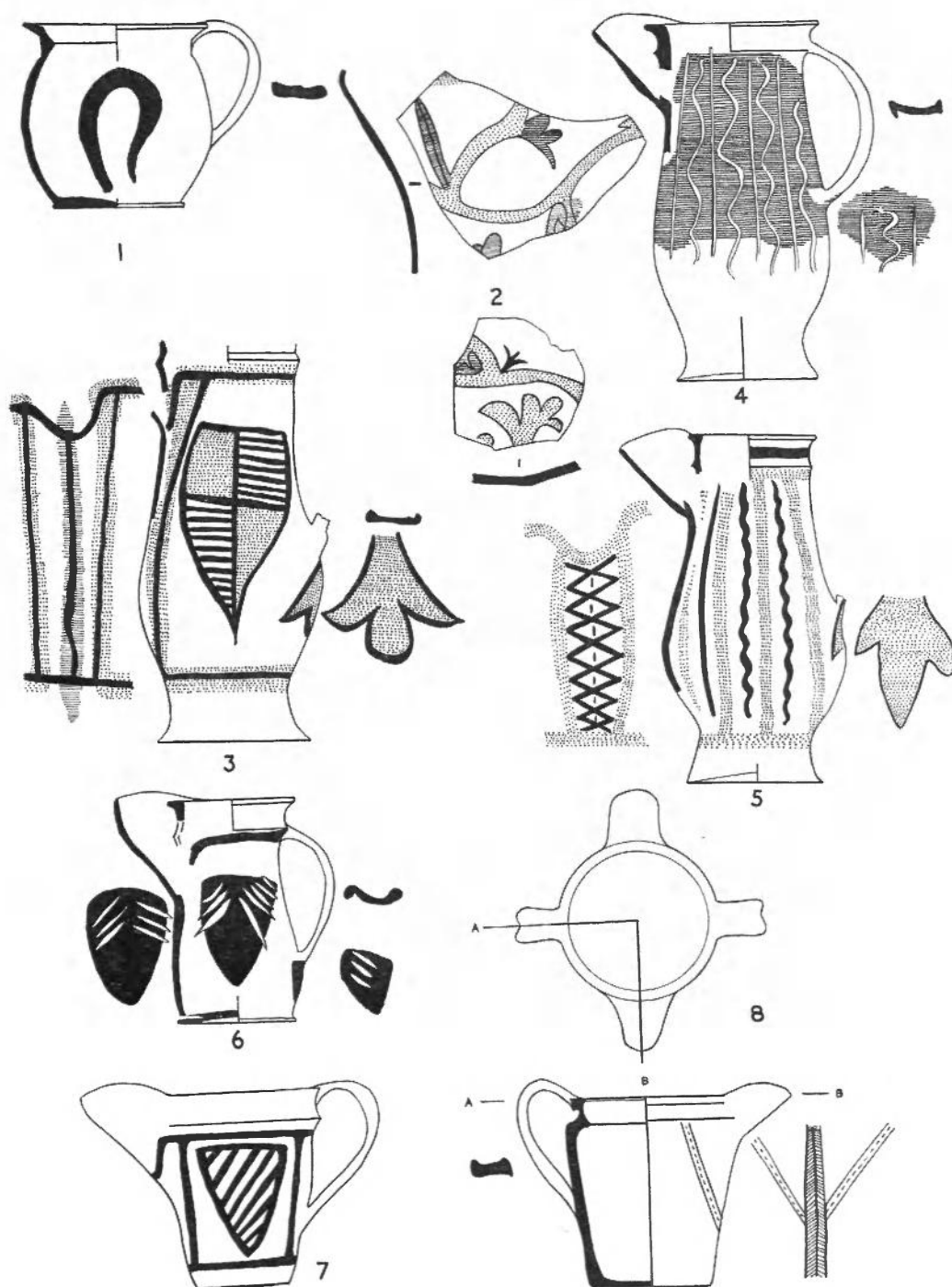


Fig. 3. Medieval pottery in Saintes Museum and (no. 7) at Niort (1)

The date range for these vessels is, in the writer's opinion, between the 12th and the early 15th centuries. These assumptions are based on the following evidence:

12th-century vessels are represented here by the red painted wares, Fig. 3, no. 1. These can be correlated with all the other red painted wares that were at this time common to the western seaboard south and west of the Rhine, and in particular to northern France.

We are left then with the 13th and 14th centuries. The two-mouthed two-handled vessel, no. 8, can be assigned to a place in this period by association with a datable crozier. The highly decorative polychrome wares nos. 2, 3 and 5 can be assigned to the end of the 13th century, by comparison with similar items dated to that period by G. C. Dunning.¹

The remaining items in Fig. 3 could well belong to the period c. 1250-1350. This date bracket might well fit nos. 9, 10, 13 and 14 (Fig. 4). The bowl, no. 9 (a pottery copy of stone mortars), is of a type widespread over large areas of western France; this and fragments of another vessel also at Saintes are, however, a little more elaborate than usual. There is also a complete mortar in the Museum at Bergerac.

Of the remaining vessels in Fig. 4, nos. 11, 12, 15-18, it is possible to suggest a date for only two items. No. 18 is called 'Early Medieval' on the label. Its shape is similar to no. 1 although it has a spout and is not decorated. No. 17 has a shape and hard purple glaze which may indicate a date towards the end of the medieval period.

ILLUSTRATED POTTERY (Figs. 3 and 4)

1. Unglazed creamy-white coarse ware with many inclusions; fractures show a white paste. Decorated with red painting on the body, in the form of three bold looped strokes around the vessel and one stroke down the middle of the handle. Two other similar vessels. The museum label describes it as a 'Vase of 12th or 13th century used for funerary purposes. Discovered in the foundations of a large pillar to the left of the church of St. Joseph and St. Peter, at one metre depth, near to two stone coffins separated by a stone wall'.
2. (upper). A thin-walled fragment in a fine white paste free from inclusions, with a soapy texture. Decorated outside only with a painted underglaze design: a floral pattern outlined in black; stems green, leaves yellow, upper floret (?) brown; all on a white body under a clear glaze.
2. (lower). The fragment of the base of a platter or wide-mouthed bowl. Very thick heavy body in fine white paste without inclusions. Decorated with a painted floral design outlined in black; stems and large lower floret green, large upper floret yellow, small floret at junction of stems black.
3. Vessel with rim, spout and handle missing. Thrown in a fine white paste. Decorated with an underglaze painted design, in four parts: a pointed shield at each side of the vessel within a lined zone; three vertical lines down the front of the vessel and a trefoil design under the handle. These lines are painted black, as is the shield design. The trefoil design is outlined in black. The shield, trefoil design and the framing lines are over-painted with green, while the central line of the frontal pattern is over-painted yellow. The vessel is coated with a fine clear glaze of a pinkish hue. Found in a tomb in the Priory of Le Chail, 1888.

¹ Dunning, *P.S.A.Scot.*, xci; *Ant. J.*, xli (1961), 1.

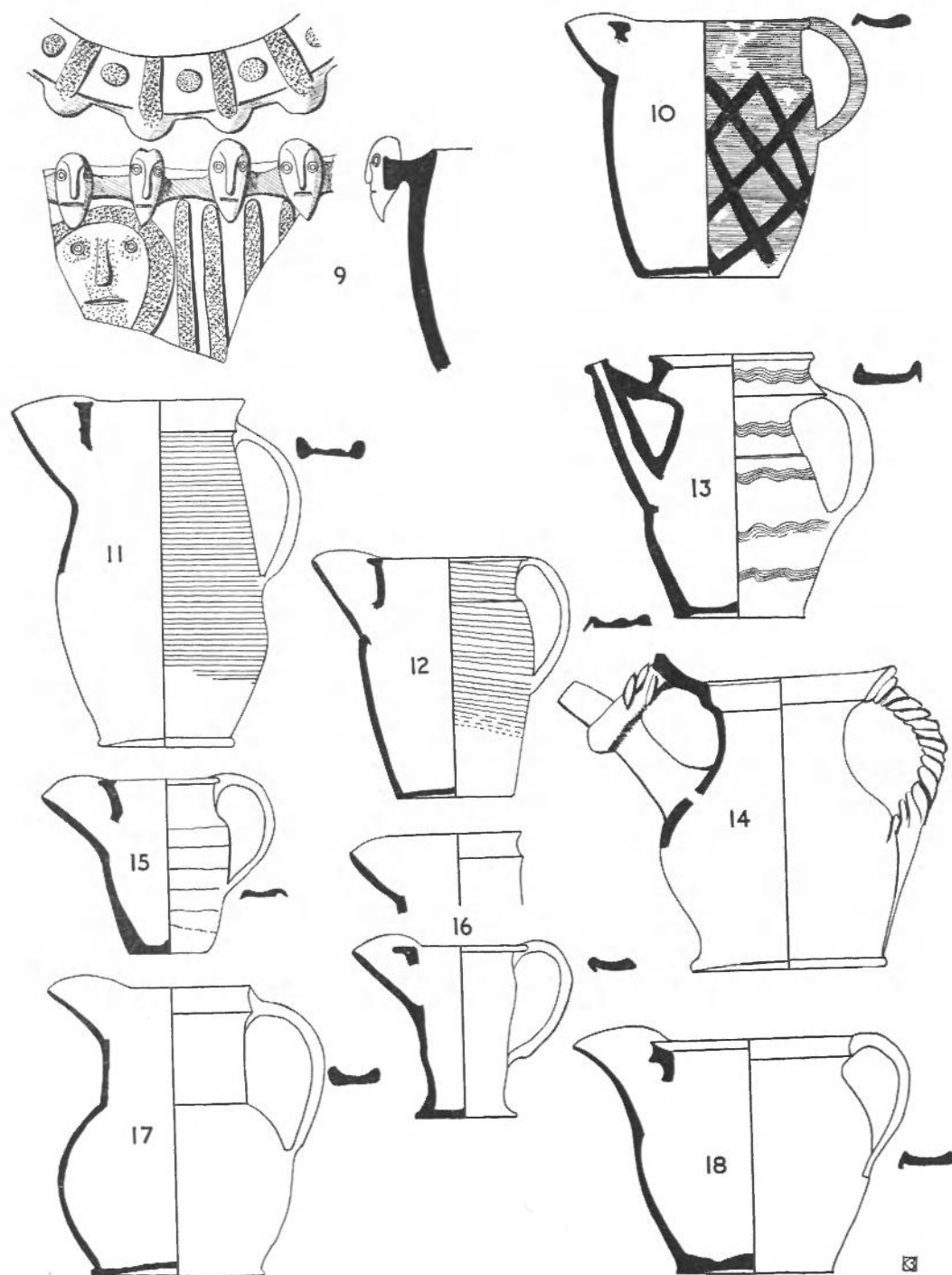


Fig. 4. Medieval pottery in Saintes Museum ($\frac{1}{4}$)

4. Vessel in a fine cream-coloured soapy paste with a pink internal colour; fine with inclusions. Body decorated with a brush-applied chocolate-brown slip which covers the upper half of the body but not the handle. This slipping has been broken with a graffito design which has revealed the paste, showing yellow under the glaze.
5. Vessel, with handle missing, in a fine orange-cream paste with many minute inclusions of a very dark material. Decorated on the outside with a painted underglaze design in alternate stripes of black and green. Under-handle decoration of a trefoil design in an indeterminate green that had probably been edged with black. Dark green lateral band at waist. The condition of the glaze is poor, suggesting an incorrect firing.
6. Small complete vessel in a hard pink paste with tiny black inclusions, decorated with a painted design in black only. Decorations take the form of three shields placed to each side and the front of the vessel; a smaller shield is painted under the base of the handle. These shields are embellished with slashing through the slip to reveal the body underneath. This vessel had been dipped in the glaze down to half its length, mouth first.
7. (At Niort Museum — this vessel is included here as it has affinities with material excavated at La Chapelle). It was not possible to examine this vessel closely due to inadequate lighting. The decoration comprises a black-painted shield design under a very rough glaze, obviously kiln (or fire) damage. There are indications of what may be similar shields under the spout and handle.
8. One of two similar vessels in a pink paste, covered with a spotty green glaze. Both vessels are double-spouted and double-handled. Only the illustrated example has the incised decorations beneath the spouts. The unillustrated vessel has round-sectioned solid handles, a shape not met with elsewhere in this pottery. These vessels were found in the tomb of an Abbess of the Abbey of Sainte Marie at Saintes. In the tomb was a 13th-century crozier.
9. One of two similar fragments of 13th-century vessels in a coarse grey-white paste with some inclusions of fine grit. Decorated with designs in trailed black slip and raised moulded faces. Raised slip designs, on the body and on the upper surface of the rim, take the form of vertical stripes, a large circle and raised pellets. The large circles contain faces with the nose raised, the mouth made with a slash and the eyes with a ring and dot motif; eye, nose and mouth areas are washed in black. All the strips of slip and the face circle are covered with a diamond rouletted pattern. The rim is heavily embellished with many heart-shaped faces with moulded features, slashed mouths and ring and dot eyes. The vessel is coated with a fine copper green glaze.
10. Grey-white paste with salmon-pink finish, decorated with lustrous copper green glaze over criss-cross decoration in black slip.
11. Hard, soapy salmon-pink paste. Decorated with fine combing of the body and a sparse coarse green glaze. Basal handle fastening rough and has indented the body.
12. Hard, pink/grey paste. Decorated with fine linear incisions under a green glaze; spotty with iron inclusions. In comparison with the other vessels this is poorly potted.
13. Hard white paste with a creamy unglazed finish. Decorated with horizontal combing under an overall lustrous dark-green glaze. Found in a tomb, Chenac-sur-Saintes, 1841.
14. Spouted vessel in a grey-white coarse paste, covered all over with a yellow-green glaze. Spout holder and handle twisted, a feature common to some vessels in this area. From Neuvicq, Montguyon (Saintonge).
15. Hard salmon-pink paste with some minute micaceous inclusions. Roughly thrown and decorated with fingertip grooving. Glazed in a coarse textured dark-green colour.
16. (lower). Vessel in a white paste with a pink soapy finish. Paste has a few inclusions. Unglazed except for one small splash.
16. (upper). The upper portion only of a complete vessel similar to the lower example except that the bridge has been cut away from the spout. This vessel has a knife-trimmed base.
17. Very hard coarse paste with purple-red finish outside and grey to red inside. Covered with an all-over poor-quality purple glaze and obviously fired at a higher temperature than those previously discussed. From Neuvicq, Montguyon (Saintonge).

18. One of two similar vessels in a hard white paste with a pink finish. Unpainted and unglazed. Also another of like form but covered with a thick yellow glaze with some specks of green.

CONCLUSIONS

An examination of the illustrated material from both sources will show certain parallels with fragments and vessels found in Britain. One outstanding difference, however, is a complete lack of the bird motif in the French examples.

On wares found in Britain the bird is frequently accompanied by a shield, two good examples of which came from Lesnes Abbey, Kent,¹ and from Doctors' Commons, London.² Another fragment with this combination was found at Bristol³ and bird fragments are also known from many other sites such as Dover⁴ and Llantwit Major.⁵

It is interesting to note that the usual form of the vessels on which this motif is used is different from that of the examples illustrated in this paper. The former has a long columnar base which may be seen on the Llantwit Major, Dover and Lesnes Abbey examples; it also occurs on a vessel with a leaf motif decoration in the Guildhall Museum, London. The bird design, however, is not necessarily limited to columnar-based vessels as can be seen on the Doctors' Commons example. It is possible that (a) examples of the bird motif may yet be found in the Saintonge, or (b) it was only applied to vessels exported to Britain, or (c) these vessels were made elsewhere than at the sites so far discovered.

One feature common to the British examples is a trefoil design under the handle base, seen here on Fig. 3, nos. 3 and 5. This can be paralleled with the examples from Doctors' Commons, London, Anlaby, Yorks.,⁶ and Llantwit Major, among many other sites.

The example Fig. 4, no. 14, is paralleled by a similar vessel found in Scarborough,⁷ an indication that not only the finer polychrome wares were exported.

As has been stated above, dummy spouts (Fig. 2, 35) and fragments with slip decorations⁸ have been found by the writer in Bristol. I have also found examples similar to the trailed slips shown in Fig. 2, nos. 26-28.

Exportation of pottery from this source was not restricted in date; we know of post-medieval importations from the Saintonge and there is little doubt that close examination of excavated material will demonstrate a considerable trade with this great pottery producing area.

¹ Dunning, *Ant. J.*, xli (1961).

² Dunning, *Archaeologia*, lxxxiii (1933), 126, fig. 13, e, f. London Museum, *Medieval Catalogue* (1940), fig. 70.

³ K. J. Barton, 'Excavations at Back Hall, Bristol', *Trans. Bristol & Glos. Arch. Soc.*, lxxix, fig. 9, no. 2.

⁴ Dunning and Rix, 'Excavations of a Medieval Garderobe in Snaregate Street, Dover, in 1945', *Arch. Cant.*, lxxix, fig. 3.

⁵ V. E. Nash-Williams, 'The Medieval Settlement at Llantwit Major', *Bulletin of the Board of Celtic Studies*, xiv, fig. 10.

⁶ M. W. Thompson, 'The Excavation of a Medieval Moat at Anlaby', *Y.A.J.* (1956), 77, fig. 3, no. 1.

⁷ J. G. Rutter, 'Medieval Pottery in the Scarborough Museum; 13th and 14th centuries', *Scarborough Research Report* No. 3 (1961), 14, fig. 2, no. 7/3.

⁸ K. J. Barton 'Excavations on a bastion at St. Nicholas' Almshouses', *Med. Arch.*, forthcoming.

APPENDIX A

In 1963 the writer again visited the site at Les Ouillieres with the intention of making more intensive investigations in the area around it. However, owing to continuous rain this programme had to be deferred. One cutting was made in the height of a violent thunderstorm.

This cutting was made at approximately 100 yds. due west of that made in 1961. It was approximately 3 ft. square and went to a depth of 4 ft. At a depth of 3 ft. a spread of wasters associated with a thick layer of charcoal was found; some were retained by the writer and the rest are held by M. Fort, the farmer.

These wasters were, for the most part, fragments of mortars and large globular vessels with thumbled strip decoration. A selection of the mortars is described below (Fig. 5).

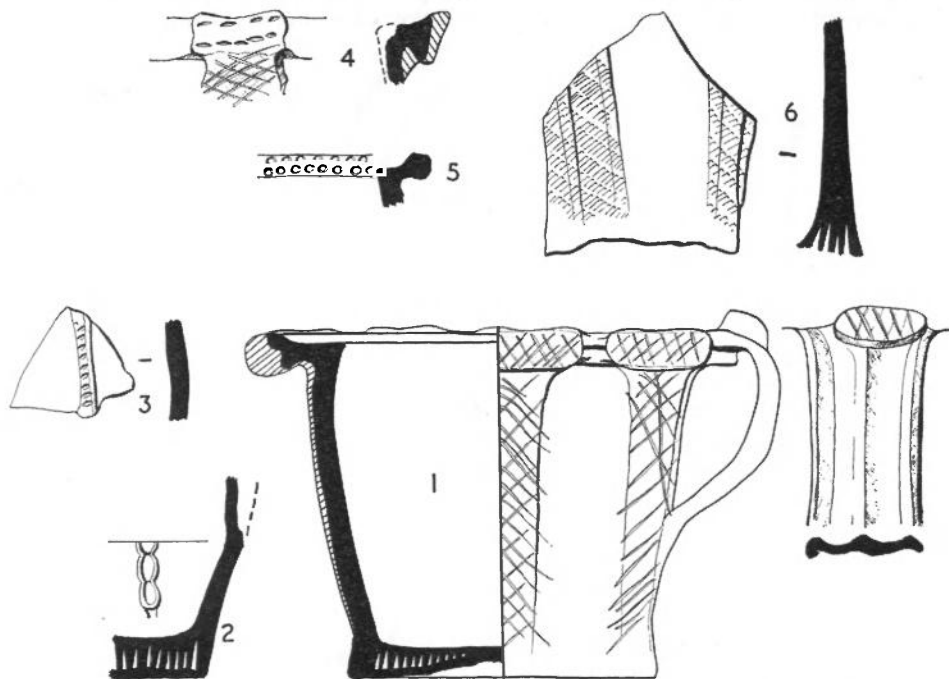


Fig. 5. A group of medieval ceramic mortars from Les Ouillieres ($\frac{1}{4}$)

1. A nearly complete mortar with a defective base, in the standard pink paste of this site, covered externally with a thin olive green glaze. It is decorated with seven lugs about the rim each over a raised external rib which runs from the lug to near the base. The lugs and the ribs are embellished with scoring in a diamond pattern. This vessel is served with one handle in the standard section of the wares of this area. The handle is surmounted by a lug which is, in turn, cross-hatched with scoring. The base was pierced in the manner already illustrated in Fig. 2, nos. 37-39. (This vessel has been deposited in the British Museum.)
2. Base of a similar vessel in a standard paste covered externally with a bright green and speckled glaze; the outside of the vessel shows a thumbled strip decoration.
3. Fragment from the side of a similar vessel glazed in lead and copper, oxidized to a fine orange colour with a green flush.
4. Fragment of a lugged rim in a standard paste covered with a fine green glaze — decorated after the fashion of no. 1.
5. Fragment of the rim of a similar vessel decorated externally with a stamped ring motif; in a standard pink paste and a fine green glaze.

6. Fragments from the side and base of a vessel, decorated externally with large applied strips over-run with rouletting and a fine speckled green glaze. The base was pierced with a large square sectioned tool.

APPENDIX B

A MONOCHROME JUG AT COGNAC WITH PARALLELS IN BRITAIN

The Museum at Cognac has a small collection of medieval pottery which is paralleled by some from La Chapelle-des-Pots (Fig. 2), but there are also five baluster jugs (Fig. 6, no. 1).

The detail of these jugs can be exactly paralleled by vessels found in Britain. Two complete vessels have been found in Bristol, one of which¹ is illustrated here (Fig. 6, no. 2). The other came from the Bristol Castle well.² Two other complete examples of exactly similar jugs are currently displayed in the God's House Tower Museum, Southampton.

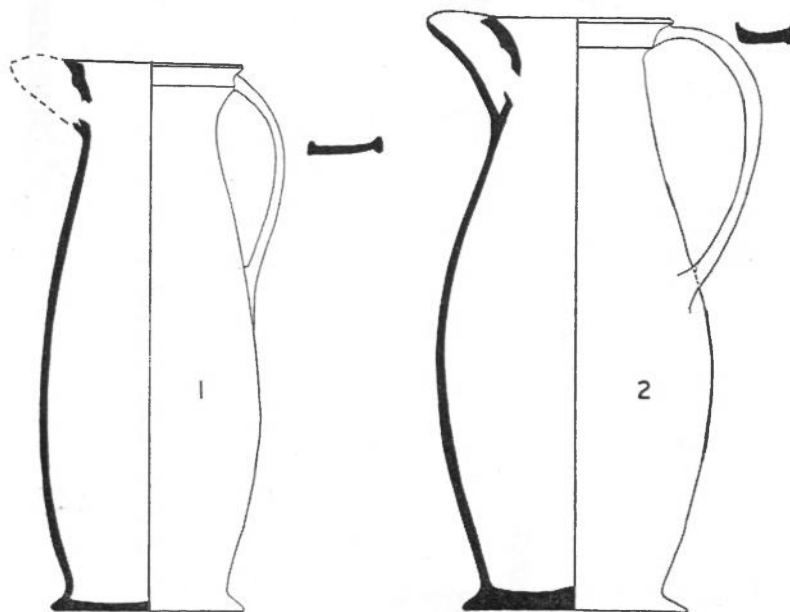


Fig. 6. Baluster jugs: 1, Sud Barneause, Baingres, near Cognac; 2, Back Hall, Queen Charlotte Street, Bristol (¼)

As has been mentioned above, kilns are known in the Cognac area. It is remarkable that vessels of this form have not so far been recorded from the area of the La Chapelle kilns, and no similar examples are contained in the collection at Saintes. It is, therefore, possible that these jugs are the products of the Cognac region, although they have very strong affinities with the pottery of the La Chapelle area.

1. In the Cognac Museum, from Sud Barneause, Baingres, near Cognac. Baluster jug in smooth white paste covered with a fine dark slightly mottled green glaze. Spout broken. Foot ring added after throwing. Strap handle of standard Saintonge form.
2. In the Bristol Museum, from Back Hall, Queen Charlotte Street, Bristol. Complete (restored) in a fine creamy paste with a green glaze. Bridge spout. Splayed foot ring has been added. Strap handle.

¹ 'Excavations at Back Hall, Bristol', *Trans. Bristol & Glos. Arch. Soc.*, LXXIX, fig. 9, no. 2. This vessel is reproduced here by permission of the Editor of the Bristol & Glos. Arch. Soc.

² K. J. Barton, 'A Group of Medieval Jugs from Bristol Castle Well', *Trans. B.G.A.S.*, LXXVII, 169.