

# MEDIEVAL POTTERY IN DERBYSHIRE: A REVIEW

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## INTRODUCTION

The purpose of this article is to establish an outline ceramic type series for northern and central Derbyshire, based upon the evidence provided by the sites discussed in the text. Archaeologically problems exist in achieving a comprehensive overview of the scale and organisation of production because, although a number of rural sites in Derbyshire have been published in the last few years, the reporting of the pottery assemblages has been handicapped by a lack of standardisation in terminology and problems with the identification of ware types from known production sites. It is hoped that this review, when taken together with the results of the examination and analysis of hitherto unpublished production sites (Cumberpatch in prep. 1, 2; 2003a), will be the first step in remedying this situation.

## METHODOLOGY

The work discussed here forms part of a wider project, funded by English Heritage, to create a regional ceramic type series for South Yorkshire and north Derbyshire. The results of the wider project are reported elsewhere (Archaeology Data Service homepage [ADS]). The work involved publication of hitherto unpublished sites with evidence for pottery production and re-examination of pottery assemblages from published sites with a view to creating a concordance linking the various ware type and fabric names and creating a revised terminology for use across the county. In practice, not all of the latter assemblages could be re-examined in their entirety, but enough had usable type series to allow the defined types to be compared and contrasted, both with each other and also with the ware types from the production sites.

## POTTERY PRODUCTION SITES

To date only a small number of sites in Derbyshire have produced incontrovertible evidence of pottery production. These are Brackenfield (Little Ogston), Burley Hill and King Street, Duffield. These sites will be published in full elsewhere (Cumberpatch in prep. 1, 2; 2003a) and details of the assemblages will be made available on the project website (ADS). From the point of view of the present discussion it is important to note a number of facts. Contrary to what has been implied in recent reports, the wares from Brackenfield and Burley Hill are easily distinguishable and do not resemble each other either in terms of visual appearance of the fabric or in the range of vessel types produced.

The Brackenfield material is characterised by a wide range of visually distinct fabric types which may indicate either a heterogeneous source of raw material or a long period of production during which a variety of clay sources were exploited. In all twenty-three fabrics were defined visually, although statistical analysis of the results of chemical (ICPS) analysis suggested that these could be subsumed within six larger groups (Cumberpatch 2003a). In contrast, the Burley Hill material is relatively consistent in terms of the fabric types; only six fabrics were visually distinctive and petrological examination suggested that these should be reduced to four. Chemical analysis suggested an even tighter series of groupings with a division into only two principal groups (Cumberpatch in prep. 1).

The pottery from King Street, Duffield, is extremely distinctive visually, chemically and petrologically and is very restricted in its distribution. It appears to be significantly earlier in date than either Brackenfield or Burley Hill, is predominantly hand made and forms are largely restricted to wide-mouthed cooking pots. Although certain minor variations in the fabric are visible at the macroscopic level, the results of petrological and chemical analysis concur in indicating that only a single fabric is present (Cumberpatch in prep. 2). It has rarely been identified outside the production site and it would seem to be a short-lived and very localised industry, although the vessels are by no means technically incompetent and seem to have been made by an experienced potter or potters.

It is clear from the comparison of the products of the known potteries with the pottery from consumer sites that we know of only a small number out of the original total of production sites. Excavations in Nottingham have revealed evidence for a number of potteries within and close to the medieval town (McCarthy and Brooks 1988), although in the absence of comprehensive publication the numbers, dates and ware types have remained, until recently, largely unknown. The preparation of a description of the local type series by Nailor and Young (2001) is of considerable value, although publication of selected groups of material is still highly desirable.

Comparison with other medieval towns would suggest that Derby and Chesterfield should also have been the location of potteries and a number of wares have indeed been tentatively ascribed to Derby (e.g. Derby ware, Derby off-white sandy ware and Derby Splashed ware; Courtney 1976: 67–8). The definition of a distinctive ‘Chesterfield ware’ (e.g. Storey 1978) now appears to have been premature, the type in question seeming to be a Brackenfield product (Cumberpatch 2003a), but the possibility of production in the town predating that at Brackenfield should not be dismissed. Further work on the archives from excavations undertaken in the town in the 1970s and early 1980s are essential if this possibility is to be adequately assessed (Cumberpatch and Thorpe 2002). There are a number of place names in Chesterfield which may indicate the location of potteries, but further work on the place name evidence is needed before the reliability can be assessed (Allen and Cumberpatch, in prep.).

## POTTERY FROM CONSUMER SITES

Table 1 represents a preliminary attempt to reconcile the published pottery reports for a number of rural sites in Derbyshire together with Coppack’s report on assemblages from Derby (1972; 2002) and preliminary work on the assemblages from Chesterfield (Connelly and Walker 2001; Crooks 2002; Foundations Archaeology 2001). The so-far

unpublished material from excavations at Bradbourne near Ashbourne will be considered in detail separately (Cumberpatch in prep. 3), although as it is on the basis of the results from this site that a number of the proposed new names for particular types have been defined, a preliminary discussion will be presented here.

## Derby

### *Full Street, Derby*

Any discussion of pottery from Derbyshire must begin with Coppack's analysis of the material from the excavations in Full Street (Coppack 1972). Although intended as a preliminary discussion to be expanded on as further work took place in the town, the failure of such work to materialise has left the Full Street type series as one of the central reference points for pottery studies in Derbyshire and north Nottinghamshire. The absence of any significant publications from Nottingham has compounded the problem, although work is now under way on a type series for the town (Young and Nailor 2001). Re-examination of the Full Street type series by the author has demonstrated that Coppack's Burley Hill types can be identified with types BUH001 and BUH003 as defined on the basis of the examination of the assemblages from the site (Table 1; see also Cumberpatch in prep. 1). Other types defined (excluding those of known origin such as Stamford ware) have yet to be matched with possible sources, but fall into a series of groups which seem to represent local production in unrecognised centres. These are Cream Sandy ware, Grey Gritty ware, Orange Gritty ware. They form a rather similar group, distinguished by colour and, to some degree, texture, but all containing moderate to abundant quartz grit (up to c. 0.4mm) and are hard and wheel thrown. The texture might be described more properly as coarse sandy rather than gritty, although this depends upon the standards of definition adopted.

A second type, also unrecognised elsewhere, is Developed Splash Glazed ware. As the type was defined by Coppack, who also looked at a considerable amount of Nottingham material, it is unlikely that this is of Nottingham origin and may therefore also be considered a local Derby type (Coppack 1972, 45). It is almost certainly the local counterpart (chronologically and functionally) of the Nottingham Splash Glazed wares. This rather undistinguished sandy ware with green splashed glaze externally is presumably earlier in date than the suspension glazed Burley Hill wares and is certainly unrelated to the King Street, Duffield wares.

The Full Street collection also includes significant quantities of Midlands Purple ware, although fabric variations within this category have not been defined. Examples from Ticknall in Derby Museum suggest that this was one source of this ware, but it is perhaps unlikely to have been the only source. As generally employed, the term Midlands Purple is a generic one, subsuming a number of fabrics and sources under the same name. Only outside the Midlands have individual types been defined (e.g. Purple Glazed Humberware). A preliminary attempt has been made to distinguish individual fabrics at Bawtry although it was not possible to suggest sources for the nine types identified (Cumberpatch 1996).

More recently Coppack has published a second group of finds, recovered during excavation of the Roman extra-mural settlement at Little Chester near Derby (Coppack 2002) which extends the range of the material recovered from Full Street. Of particular

interest is the Derby Brown Sandy ware, a type not described at Full Street and which appears to date to the very late 9th and 10th centuries (*ibid.*, 247). It is possible that this is similar to the Derbyshire Medieval Sandy ware defined and described below and which, in terms of vessel forms, certainly appears to be an early ware, although as yet no well dated groups have been identified. The Little Chester group confirms the importance of Nottingham as a source for pottery in the area and also more widely and is further demonstration of the urgency of publishing key groups from the city.

Current work on the site of the new courthouse in Derby will, no doubt, cast further light on the situation in the town and allow the closer definition of the wares identified by Coppack.

### **Chesterfield**

Recent excavations in Chesterfield by the University of Manchester Archaeological Unit (Connelly and Walker 2001), Archaeological Investigations Ltd (Crooks 2002) and Foundations Archaeology (2001), and the work on the Brackenfield assemblage referred to above (Cumberpatch 2003a) have allowed a provisional ceramic type series for the town to be created, building on (and revising) the original proposals of Storey (1978). While a considerable amount of further work is required on the material recovered from earlier excavations (Cumberpatch and Thorpe 2002), it is possible to present a provisional type series from the town, linked to those proposed for other sites (Table 1). The fabric types defined are described in Appendix B. Much remains to be done, particularly in determining the chronological relationships between the various wares and identifying potteries other than Brackenfield, although this will scarcely be possible without analysis of the material recovered from the excavations undertaken in the 1970s and early 1980s.

### **Bradbourne and Derbyshire Medieval Sandy ware**

The Bradbourne project is a landscape archaeology project run by the Department of Archaeology, Sheffield University, involving survey and excavation, which has produced significant pottery assemblages from a number of sites within the village (Allen in prep.). A full discussion of the material will be presented elsewhere (Cumberpatch in prep. 3), but a summary of the wares identified is presented in Appendix C. For the purposes of the present article a number of particular points are of note;

- A distinctive type of unglazed sandy ware (Derbyshire Medieval Sandy ware) was defined which has parallels on other sites and a range of forms which appear to place it in the earlier part of the medieval period.
- Smaller quantities of other wares of unidentified origin were defined, although these appeared to have no precise parallels with material from other sites. These included two varieties of fine gritty ware, a splash glazed sandy ware and a fine sandy ware.
- Pottery of Burley Hill type was prominent within the assemblage and was present on all of the medieval sites investigated within the village.
- Brackenfield pottery, although present, was scarce in comparison to both the Burley Hill and unsourced wares.

Derbyshire Medieval Sandy ware (DMSw) is a distinctive sandy textured ware, normally reduced to black or dark brown, but sometimes with dull oxidised margins. There is some variation in the texture and the density of inclusions but these generally



Bradbourne	Brackenfield	Burley Hill	King St, Duffield	Stanley Grange & Hemp Croft Thurvaston	Full St., Derby	Chesterfield	Aldwark	Top Lane Laxton (Notts.)	Royston Grange	Notes
Derbyshire Medieval Sandy ware	N/A	N/A	N/A	F2A, F2A1 (F3C)			Fabric a (1992) Fabric 2 (1995)		Fabric A (1 & 2)	Also present at Peveril Castle
Derbys. Fine Sandy ware 1	N/A	N/A	N/A							
Derbys. Early Med. Sandy ware 1 (Splash glazed)	N/A	N/A	N/A							
Derbys. Early Med. Gritty ware 1	N/A	N/A	N/A							
Derbys. Early Med. Gritty ware 2	N/A	N/A	N/A							
	BRK001/002	N/A	N/A				Local Sandy ware 2 Local Sandy ware 5 (1992) Local Sandy ware 8 Local Gritty ware 1 Soft White ware (1995: Ill. 2)			
	BRK004	N/A	N/A							
	BRK005	N/A	N/A							
	BRK008	N/A	N/A							
	BRK012	N/A	N/A							
	BRK006	N/A	N/A							
							Local Sandy ware 6 Local Sandy ware 11 Local Sandy ware 7 Soft Orange Sandy ware 4			
	BRK009	N/A	N/A							
	BRK013	N/A	N/A							
	BRK022	N/A	N/A							
	BRK023	N/A	N/A							
	BRK014	N/A	N/A							
	BRK015	N/A	N/A							
	BRK016	N/A	N/A							
	BRK003	N/A	N/A							
	BRK007	N/A	N/A							
	BRK010	N/A	N/A							
	BRK019	N/A	N/A							
							Local Gritty ware 3 Soft Orange Sandy ware 3			
	BRK020	N/A	N/A							
	BRK021	N/A	N/A							
	BRK011	N/A	N/A							
							Local Sandy ware 1 Local Sandy ware 10			
	BRK017	N/A	N/A							
	BRK018	N/A	N/A				Soft Orange Sandy ware 1			



consist of fine sub-angular quartz (0.1mm–0.2mm) which is somewhat more prominent at the surfaces than in the cross-section. Some sherds were coarser in texture and occasional large grains (up to 1.00mm in size) were noted. Splashed glaze was noted on a small number of sherds which were designated as Derbyshire Early Medieval Sandy ware 1 (DEMSw1). Petrologically the DMSw fabric has been described as containing a frequent scatter of ill-sorted, mostly monocrystalline, quartz grains ranging to over 1mm in size throughout the clay matrix. It also contained fragments of fine-grained sandstone and argillaceous inclusions, probably mudstone (Cathie 2003).

The bases were flat and rims everted (e.g. Cumberpatch 2000, illustration 4; in prep. 3), sometimes with thumb impressions on the exterior of the rim. One sherd was decorated with combed wavy lines externally. A number of sherds, notably the bases, had black deposits on the underside. The vessels were hand made and with a smoothed external finish. On typological grounds and in view of the hand-made character of the vessels, an earlier medieval date within the 11th to 12th centuries seems appropriate (Blinkhorn *pers. comm.*). The ware also has similarities with the 12th century Sandy ware recognised at Pontefract Castle (Cumberpatch 2002), although the latter has not been examined petrologically. The potential early dating of the ware was not, however, supported by the associated material found at Bradbourne, which included significant quantities of Burley Hill wares, conventionally ascribed to the 13th and 14th centuries. Given the nature of the excavated site (a rural farmstead), however, this should not be taken as definitive as problems of residuality and the mixing of earlier and later contexts have yet to be fully assessed.

Comparison with material from other sites in Derbyshire showed that DMSw is identical with material from Peveril Castle, Hemp Croft (Thurvaston) and Stanley Grange (Fabrics F2A, F2A1 and possibly F3C), Hilltop Farm, Aldwark (Fabrics a and 2) and Roystone Grange (Fabric Group A consisting of Fabrics 1 and 2). These relationships are set out in Table 1 and the details of the individual assemblages are discussed below.

The assemblage from Peveril Castle is of considerable interest in a number of ways, but can cast little light on chronological questions as the material is effectively unstratified. In her discussions of the material from Stanley Grange and Hemp Croft, Beswick has suggested that her F2A and F2A1 fabrics are of later 11th to 12th century date (1999; 2004). Alvey's dating of the assemblage from Hilltop Farm, Aldwark is derived from the accepted (but virtually unsubstantiated) date for Burley Hill wares within the 13th and 14th centuries, although he does also consider there to have been 12th century pottery from the site (see below). The details of the Roystone Grange assemblage remain unpublished, but the interim report (Coutts and Barrett unpublished), indicated that Fabric Group A (consisting of fabrics previously defined as Fabrics 1 and 2) was the largest single group from this site. Dates were not ascribed and it is unfortunate that the Shell Tempered wares have been lumped together as St. Neots' ware, when sources in Lincolnshire or even the Chesterfield area are perhaps more plausible. A review of these Shelly wares might serve to cast light on the insecure dating of many of the Derbyshire wares, given the precision with which such material can be dated in Lincolnshire.

No definite conclusions can be reached at present regarding the Derbyshire Medieval Sandy ware type, other than that it appears, typologically, to be early in date (perhaps

later Saxon to early medieval), but also occurs alongside (?) 13th to 14th century Burley Hill pottery, albeit in contexts which may be mixed. In consequence it must be considered as insecurely dated. The presence of the type on a number of widely distributed sites suggests that production was undertaken on a significant scale and that, unlike the material from King Street, Duffield for example, the ware achieved a wide regional distribution, presumably through one or more of the local markets.

### **Stanley Grange and Hemp Croft, Thurstaston**

Stanley Grange and Hemp Croft, Thurstaston were both excavated by the Trent and Peak Archaeological Unit under the direction of Keith Challis and the reports on the pottery were prepared by Pauline Beswick (1999; 2004). As these reports are amongst the most useful and comprehensive available for Derbyshire, the fabrics defined require careful consideration. Beswick's cogent summary of the limitations on attribution and dating (1999, 249) should be noted at the outset, particularly the extent of the dependency on Coppack's analysis of the Full Street assemblage (as discussed above).

Three groups of fabrics were defined amongst the Hemp Croft material; Fine (F1), Sandy (F2) and Gritty (F3), each of which was further subdivided as necessary (Beswick 1999). The same system was used to describe the material from Stanley Grange (Beswick and Challis 2004).

Fabric F1A is a smooth fabric with moderately well sorted angular and rounded quartz inclusions generally less than 0.5mm in size. It also contained sparse red ferrous inclusions up to 1.00mm in size. The fabric was generally oxidised externally (and thus distinguished from F1B) but reduced internally. The presence of splash glaze links it with Coppack's Local Developed Splashed ware (late 12th and early to mid 13th century) and with his Burley Hill type ware (early 13th to early 15th century).

F1B is a reduced fabric similar in most respects to F1A, but is harder and decorated with green/brown suspension glaze and has been ascribed a somewhat later date.

F1C is a wheel-thrown fabric with a smooth, slightly soapy texture and containing poorly sorted sparse quartz grains between 0.1mm and 0.5mm with rare rounded lumps of iron oxide (0.5mm–2.00mm). The sherds were oxidised externally with a reduced core and interior. A jug base in this fabric was typologically similar to an example from Nottingham and it is suggested that the fabric originates there (Beswick and Challis 2004, 000).

Comparison of the F1 group of fabrics with examples from Burley Hill by the author suggested that they were very similar to BuH001 and BuH003, thus also tending to support Coppack's identification of the comparable types from Full Street. The presence of splash glaze, which was extremely rare amongst the Burley Hill assemblage (Cumberpatch in prep. 1), is of considerable interest as it might suggest an earlier phase of production at, or close to, Burley Hill. The practice of splash glazing is widely believed to have ended during the earlier part of the 13th century, although the precise date may have varied between potteries. An examination of the material from an evaluative excavation on the site of the new Derby courthouse produced three small sherds defined as 'Developed Splash Glazed ware' which bore a resemblance to the BUH001 fabric. Further work is clearly needed to resolve the matter, particularly as the BUH001 fabric is not a particularly distinctive one, at least in a hand specimen. The possibility may exist

of an earlier phase of pottery manufacture using clays similar to those employed at Burley Hill, presumably in the same locality.

Whether F1C is a Nottingham product or whether its similarity to material from Nottingham implies that Burley Hill wares were being used in Nottingham, must await the publication of selected groups of material from that city.

The Sandy ware group, F2, consisted of two rather different sub-groups, F2A and F2B, each of which was further sub-divided.

Fabric F2A is a soft, hand made, smooth, sandy textured fabric containing moderate quantities of poorly sorted quartz grains (0.25mm–0.5mm), both rounded and angular. The dark brown or reddish brown colours resembled those described by Coppack for his 'Brown Sandy ware' but other characteristics suggested that the parallels were not sufficient for the two to be equated (Beswick 1999, 235). Comparison of examples of Fabric F2A with the Derbyshire Medieval Sandy ware as defined at Bradbourne (described above) suggested that the two were in fact the same basic fabric, subject to the sort of minor variations in texture and the density of inclusions that might be expected in such a fabric.

Fabric F2A(1) is essentially similar to F2A but without the angular quartz grit and with a lower frequency of rounded grains. The ware appears to be wheel made and is predominantly grey in colour. Beswick has suggested that the fabric resembles the Grey Sandy wares of the Thetford ware tradition which originated in the Saxon period and continued into the 12th century (1999, 249). At Thurstaston the rim forms seem to be of 11th to early 12th century type, with the 11th century parallels based on comparison with vessels from Goltho, with Thetford Smooth wares and with Stamford ware while 12th century parallels are based on the evidence from Full Street (Beswick 1999, 249–50). It is clear from direct comparisons of the fabrics of F2A(1) with the material from Bradbourne that it is also part of the Derbyshire Medieval Sandy ware type, which includes a number of visually distinct, but chemically and petrologically identical fabrics.

The second sub-group of F2, F2B, is also subdivided into F2B and F2B(1). Although Beswick has suggested that F2B includes Coppack's oxidised Burley Hill type wares, this was not immediately apparent when the sherds were compared directly. In addition, the presence of hand made vessels in this fabric contrasted sharply with the Burley Hill material, which was entirely wheel thrown. Beswick has suggested that the hand made element may be early (11th century), in which case it could, like the Developed Splash Glazed wares mentioned above, represent a phase not visible in the extant Burley Hill assemblages.

Fabric F2B(1) is equivalent to Coppack's Cream Sandy ware which appears in the late 12th century and continues during the 13th century in Derby (Beswick 1999, 236; Coppack 1972, 74). Cream Sandy ware is believed to be a local Derby product and as no comparable material was located on any other production site, this seems to be a reasonable assumption, pending further work in the city.

The third group of fabrics, F3 consisted of three sub-types; F3A, F3B and F3C. These were more diverse in character than F1 and F2 and the original suggestion that they were made at Burley Hill and/or Brackenfield (Beswick 1999, 236–7), was modified in the light of the examination of the material from Stanley Grange (Beswick and Challis 2004, 78). The re-examination of examples of these types by the author suggested a greater degree of diversity than that described by Beswick; a good example of the problems

inherent in the presentation of pottery fabric data and the essential subjectivity of many published descriptions.

Fabrics 3A and 3B, as described by Beswick (1999, 236–7; 2004), resemble each other, the former being a harder version of the latter. Both contain common (20%–25%) quartz grains (mainly clear), well sorted, well rounded and averaging 0.5mm–1.00mm in size. Red and black iron oxide grains are both present in sparse to moderate quantities (1%–5%), are well rounded and of a similar size to the quartz. Colours are variable, ranging from oxidised pink or buff to reduced pale and dark greys. The surfaces are typically pimply in texture. Glaze is rare and patchy on 3A but commoner on 3B. Beswick has identified cooking pots and bowls as the commonest forms. Parallels include Coppack's Grey and Orange Gritty wares which, at Full Street, run from the early 12th to the later 13th century, but which may last longer at other sites. The absence of the 'early' rim forms at Thurstaston and the small size of the 14th/15th century assemblage from Full Street means that a later survival may be masked here.

Fabric F3C is a soft, oxidised fabric containing poorly sorted coarse rounded and angular quartz (10%–15%) grains between 0.5mm and 1.00mm in size. It also contains rare iron-rich grains (1mm–3mm in size) and rare white clay lumps up to 4mm in size. A date range within the later 11th and 12th centuries has been suggested but no source has yet been determined for this fabric (Beswick 1999, 237; Beswick and Challis 2004).

Comparison of the F3 group of fabrics with examples from elsewhere was less straightforward than in the case of the F1 and F2 groups. F3 appeared to be a heterogeneous group within which a number of sub-groups could be defined. Five such sub-groups were identified by the author amongst the Thurstaston and Stanley Grange assemblages (Appendix A). The commonest sub-type was defined as Derbyshire Coarse White Sandy ware (ADS, DCWSW: Sample number THV02). This can be described as a coarse white to pale buff sandy textured ware with an almost gritty texture containing rounded to sub-angular quartz grains (0.6mm–1.0mm, occasionally up to 1.5mm) and occasional fine (0.2mm–0.3mm) black grit. Petrologically the fabric has a fairly clean clay matrix with a moderate scatter of ill-sorted quartz grains mostly monocrystalline in texture. Other inclusions include a moderate scatter of small rounded clay pellets, pieces of mudstone and a little chert (Cathie 2003). The distinctive form seems to be a globular cooking pot (often sooted) with a sharply everted rim. A variant which was visually distinctive but petrologically similar was designated Derbyshire Soft Coarse White Sandy ware (ADS, DSCWSW: Sample number THV03) and was characterised by being significantly softer (typically the sherds were more abraded and had prominent grit on the surfaces). It was distinguished principally by the presence of medium to large (1.00mm up to 5.00mm, the latter rare) grains of red grit. The fabric was buff/white at the surfaces with varying black/grey cores. Petrologically the larger inclusions appeared to be pieces of mudstone, although grains of sandstone were also present (Cathie 2003).

A second sub-group identified visually within the F3 group was designated as Derbyshire Coarse Soft Orange Sandy ware. This was a soft bright orange coarse sandy ware with a very distinctive range of inclusions; quartz (sub-angular, up to 1.00mm), white chalk/limestone (rounded, up to 4.00mm, but generally finer) and rounded red grit (0.8mm–1.2mm). Sherds from Thurstaston (ADS: Sample numbers THV01 and THV04) and Stanley Grange (ADS: Sample number SGD01) were examined petrologically and found to be very similar and to contain a moderate scatter of ill-sorted quartz grains



together with a number of pieces mudstone some of which were over 1.5mm in size together with a few discrete grains of sandstone and a piece of weathered igneous rock (Cathie 2003). Visually there was a considerable degree of diversity within the material found to be petrologically similar to the material designated as THV01 containing prominent large grains of white non-crystalline rock and almost equally prominent red grit, while these inclusions were less apparent in the groups designated THV04 and SGD01. To some degree this may be the result of differential abrasion, but it also illustrates the extent to which the eye may be drawn to particularly prominent inclusions and overlook underlying similarities.

The statistical analysis of the results of the chemical analysis (Hughes 2001) of these sherds (as part of the wider analysis of material from Derbyshire and South Yorkshire) are of some interest, but are not entirely conclusive. Samples THV02 and THV03 (Derbyshire Coarse White Sandy ware, Derbyshire Soft Coarse White Sandy ware) and SGD01 (Derbyshire Soft Orange Sandy ware) formed a distinct group together with a sherd of later Medieval Midlands Purple ware from Swan Yard, Chesterfield) and were so far removed from any other samples that they were suggested to be the products of a hitherto unknown pottery. While this is entirely feasible, and broadly in line with Beswick's suggestion that an unidentified source is involved (2004, 000), the second two samples (THV01; Coarse Soft Orange Sandy ware and THV04; Soft Orange Sandy ware type) were less informative. They fell into two separate statistical groups. THV01 was found to resemble sherds from Brackenfield, Burley Hill and Bradbourne. Sample THV04 was linked with Coal Measures wares from South Yorkshire (Barnburgh Hall, Rawmarsh and Canklow Woods) and with a sherd of Humberware from West Cowick, although both the Humberware and Thurvaston sherds were extreme elements in the cluster (Hughes *pers. comm.*) and the association might thus be interpreted as a statistical anomaly.

An additional complication is that a number of wares distinguished amongst the material from recent excavations in Chesterfield (as discussed in greater detail above) also fell into the general category of Coarse Sandy or Gritty wares and while these cannot be linked directly with the Thurvaston and Stanley Grange material, it would seem clear that such wares were a regular part of the repertoire of Derbyshire potters. It has been argued elsewhere (Cumberpatch 1997) that medieval potters produced wares according to rather prescriptive phenomenological templates but it would seem that in Derbyshire these did not include the same distinction between Sandy and Gritty wares as found in Yorkshire. Further discussion of this aspect of the pottery industry will be reserved for a future article.

### **Aldwark**

The recent publication of the pottery assemblage from Aldwark (Alvey 2001) exemplifies the problems which have restricted our understanding of the medieval pottery of Derbyshire.

The pottery report consists of four sub-sections, each dealing with the pottery from a different seasons excavation and each section has its own type series. There is no indication of the connections between the different fabric classification schemes proposed, no identification of the types within the assemblage and no separation of drawn material in the site archive. Brackenfield and Burley Hill wares are, in part,

conflated as Brackenfield/Burley Hill type (1994 and 1995 excavations) and there is no detailed discussion of the sources for dating of the various types. These problems prompted the present author to undertake a partial re-examination of the assemblage and this allowed some of the questions of definition to be resolved, although it was not possible to review the assemblage in its entirety and certain problems remain outstanding. The results of this re-examination are as follows:

#### *Longhouse excavations 1992*

Four fabrics were identified amongst the small assemblage from 1992 (ninety-eight sherds weighing 492 grams). Fabric a, considered by Alvey to be of Burley Hill type closely resembled the Derbyshire Medieval Sandy ware (DMSw) type and had no clear connection with Burley Hill. Examples of fabric b could not be located, but the description (Alvey 2001, 178) suggests that it may be related to a type defined at Bradbourne as Derbyshire Early Medieval Sandy ware 1, which also bore splashed glaze and was thus ascribed an early date (11th to early 13th century). Fabrics c and d appeared, as Alvey suggested, to be from Burley Hill and Brackenfield respectively. Of the illustrated vessels, two could not be located (Alvey 2001: fig. 14, 1 and 2) while numbers 3 and 4 were of DMSw type, number 5 was Burley Hill and number 6, Brackenfield.

#### *Farm Excavations 1993*

Alvey defined seven fabrics amongst the material from the 1993 excavations of which two (Fabrics 4 and 6) appeared to be very similar to Derbyshire Medieval Sandy ware. Unfortunately there were no named fabrics amongst the archive and as only six of the twenty illustrated sherds could be located it was on the basis of three of these (Alvey 2001, fig 15: numbers 2, 3 and 5) that the link was made with the DMSw type. Fabric 7, a general Brackenfield–Burley Hill group is not useful as it conflates two very different groups of material. The remaining illustrated sherds were either Shell Tempered ware (possibly from Lincolnshire, although no source was suggested), of post-medieval date or were unidentifiable.

#### *Excavations in 1994*

Only four groups were identified amongst the 613 sherds from the 1994 season of excavations and the largest of these was the questionable Burley Hill–Brackenfield category (58% of the total). The 'Rough Orange Sandy ware' group certainly included examples of DMSw type (fig. 16: 6, 18), but other types were also subsumed under this name (e.g. fig. 16: 1, 7).

#### *Excavations in 1995*

The excavations in 1995 produced 1817 sherds which were divided into seven fabrics, none of which were ascribed to a specific source. Examination of the illustrated sherds suggested that DMSw was certainly present (fig 17: 21, 31) together with the Brackenfield Whiteware (BRK001) and possibly Burley Hill 04 (fig 17: 34 and 30 respectively).

It is clear from Alvey's report that the assemblage has a number of similarities with those from Bradbourne and Roystone Grange. Unfortunately the eccentric structure of

the report precludes any detailed re-analysis of the assemblage itself or direct comparison with others without undertaking a complete reclassification of the material.

### Roystone Grange

The site of Roystone Grange and its surrounding landscape has been the scene of a long-running series of excavations and surveys by Sheffield University. A number of parts of the project have been published, together with overviews of the project (Hodges 1991). A report on the pottery assemblages from the earlier stages of the excavations is in preparation (Hodges *pers. comm.*). The following comments are based upon a brief review of the material and on the draft report by Coutts and Barrett (unpublished). The material was originally divided into thirty-three fabric and ware groups but was later resorted into seven fabric groups, three of them subdivided. The author's re-examination suggested that neither of these schemes was wholly satisfactory but it proved impossible with the resources available to undertake a complete revision of the material. A considerable body of material, collected during the final season's work on the site and during test pitting operations in the valley remains unexamined. A scan of the material from the final seasons showed that it was unsuitable for the creation of a type series, consisting as it did of many small abraded fragments of local sandy and coarse sandy wares. A thorough review of the material will be required once nearby sites (including Bradbourne) have been fully examined so as to provide a basis upon which such poor quality material can be classified. In the meantime, the following notes, which relate the fabric groups proposed by Coutts and Barrett to the present work, give an overview of the complexity of the assemblage.

Fabric group A was identified as equivalent to the Derbyshire Medieval Sandy ware type and was the largest single fabric group in the assemblage (32% of the total).

Fabric group B consisted of shell tempered wares which have been classified as St. Neot's ware, although given the recent work on shell tempered wares in Lincolnshire, there is room for scepticism over this attribution. In total shell tempered wares constituted nearly 13% of the total assemblage, making the question of attribution one of some considerable significance.

Fabric group C consisted of twelve groups as originally defined, one of them split between Group C and Group F4. Examination of all but four of these suggested that the group is in fact larger than it should be and that a number of disparate types have been lumped together when splitting would have been preferable. Three of the sub-groups (4, 18 and 31) were tentatively identified as of Burley Hill type.

Group D consisted of seven sub-groups, one of which (D6), was of Brackenfield type and formed 5.6% of the assemblage as a whole. Fabric F4 was also identified by Coutts and Barrett as of Brackenfield type. When added to group D6 a combined figure of 10.4% of the total assemblage is arrived at which contrasts with the low representation of Brackenfield wares at nearby Bradbourne.

Group D3 was a Gritty ware resembling Hillam type ware, a fabric common in West Yorkshire (Cumberpatch 2002, 173–4). D4 and one of the members of Group C were of a coarse sandy type, but were both finer than D3.

The type sherds for Groups E1–E3, F1–F3 and G (the latter listed as a post-medieval ware) were not located while other fabrics had no known parallels.

### Other sites

A number of excavations in Derbyshire have produced small amounts of medieval pottery or groups from contexts which have clearly been disturbed. While some of these have been published, others remain in the 'grey literature'. While the following is not intended to be a definitive list, it is hoped that it will indicate the nature of the dataset available pertaining to medieval pottery in Derbyshire.

#### *Melbourne*

Excavations at Melbourne took place in 1973 on a site close to that of the castle (Courtney 1976). Finds included medieval and post-medieval pottery from a number of unstratified and disturbed contexts. The material was examined by Coppack whose comments were used in the compilation of a brief summary catalogue and description (Courtney 1976, 67–9). The material, held in Derby Museum, was examined by the author in 2002 but, while a number of medieval sherds were located amongst the assemblage, it was not possible to link these with the types described in the publication. The sherds noted were sandy to coarse sandy buff to orange wares, unglazed and included three possibly earlier medieval local types, named by Coppack as Derby ware, Derby off-white sandy ware and Derby Splashed ware and a later type, Late Medieval gritty ware. The group was too small to serve as a reliable source for a discussion of possible Derby wares.

#### *Staden, Buxton*

A series of excavations undertaken by G. Makepeace on a primarily Romano-British site at Staden near Buxton produced a small group of medieval wares (Makepeace 1995). The group, examined by R.C. Alvey, was dominated by wares attributed to Brackenfield (67% of the total) with only very small quantities of Burley Hill and other types. The unsourced wares included Pink and Red Sandy wares which appear, from the descriptions, to be similar to the many varieties of oxidised sandy wares found on other sites in the area, some of which have been considered in detail above.

#### *Manor Farm, Alsop-en-le-Dale, Ashbourne*

Excavations at Manor Farm, Alsop-en-le-Dale, carried out in 1999 by ARCUS (University of Sheffield) revealed a series of enclosure walls and boundaries which produced an assemblage of 140 sherds of pottery (Badcock 2000; Cumberpatch 2000). The pottery included a group of Derbyshire Medieval Sandy wares together with Brackenfield wares and a type of local sandy ware defined from material recovered in Chesterfield as 'Local Sandy ware 3' (see Appendix B). As with other rural sites discussed in this article, the extent of residuality precluded the establishment of any detailed chronology.

#### *Miscellaneous other sites*

Small scale excavations at Dene Quarry, Cromford and Hulland (Cumberpatch 2002a; 2003c) have produced small assemblages of medieval pottery, none of it identifiable to specific sources, but most probably of local origin.

A single vessel was recovered from a well at Glasshouse Farm, Chesterfield during work by ARCUS (Cumberpatch 1999). Although the fabric was not one which could be

ascribed to any specific source, it was most probably of local origin and it contained a range of inclusions typical of a Coal Measures type clay source (rounded quartz grit, sparse fine black grit and rare rounded red inclusions). It would seem to offer further evidence that undiscovered potteries exist in the Chesterfield area utilising local clay and supplying the local market.

A small scale excavation at Belper by ARCUS produced seven sherds of medieval pottery (Cumberpatch 2002b), one of which was probably a Burley Hill product. Two sherds resembled an unidentified Coal Measures ware provisionally designated as Bradbourne Reduced Sandy ware 2 and one, a black reduced gritty ware, may have been of early medieval date. The remaining sherds were oxidised sandy or coarse sandy wares of unknown origin (?Nottingham/Derby) and 13th to 14th century date.

### **The Dark Peak area**

To date, excavation and survey in the northern part of the Peak District National Park, the Dark Peak, has produced relatively little in the way of data pertaining to the medieval pottery industry and its products. The excavation of a lead working site at Howden Clough produced two vessels, neither of which could be related to known ware types, although one appeared to be made from a Coal Measures type clay (Bevan 1999). The non-Coal Measures vessel (Vessel 1) had a soft oxidised fabric of a type familiar in general terms from elsewhere in Derbyshire and probably related to the types described above. The Coal Measures ware vessel (Vessel 2) could not be definitely ascribed to a source and is almost certainly the product of an as yet unidentified pottery where Coal Measures clay was used. Such unidentified potteries have been postulated in the Chesterfield area and also in South Yorkshire (Cumberpatch 2003b).

Excavations at Camp Green, Hathersage (Hodges 1980) produced a single sherd of Brackenfield ware (1980, 31). The site was tentatively interpreted as of early post-Conquest date, part of the measures taken to consolidate the gains of the Conquest. As such the links with Peveril Castle, also founded soon after the Conquest are significant and the presence of substantial quantities of Brackenfield material on that site and the sherd from Camp Green are of considerable interest.

### *The Upper Derwent Valley*

Between 1992 and 1994 nearly 2000 sherds of pottery were collected by Mr P. Ardron from the shores of the reservoirs located in the Upper Derwent valley. The fieldwalking took place during a period when dry conditions exposed hitherto flooded areas of the valley, exposing the sites of former farms. The material was examined and recorded by Ms. P. Beswick and a report compiled for the Peak Park Joint Planning Board Archaeology Section (Beswick 1996). Subsequently further work in the same area has been undertaken by a voluntary group, ARTEAMUS, and the pottery collected has been examined by the author. Both projects included post-medieval material which would benefit from further work but which lies outside the scope of this review and so will not be considered here.

Of the material forming the Ardron collection, 19.4% was of medieval date with a further 2.4% of 16th century date (Beswick 1996: table 1). None of the sherds collected was dated to before the mid 13th century and the majority appeared to be somewhat later (Beswick 1996, table 3).

Beswick identified thirteen distinct fabric types amongst the assemblage and these formed three broader groups; gritty wares, sandy wares and white and fine wares. Only seven of the fabric types were represented by more than ten sherds (Fabrics 1, 3, 4, 5, 10, 11 and 13) and of these 1, 3, 4, 10 and 11 are gritty wares. The commonest gritty wares, types 1 and 4, are Coal Measures type wares with strong similarities to the South Yorkshire Coal Measures wares as produced at Firsby Hall Farm and Rawmarsh, while types 8 and 10 show marked similarities to this material. The extent of the variation in these fabrics has been discussed elsewhere (Cumberpatch 2003b) and probably accounts for the proposed sub-divisions. Type 4 also includes a number of 'thinner walled, better potted sherds, unglazed or splash glazed' (Beswick 1996) which most probably fall into the category of 'Coal Measures Finewares' proposed on the basis of the examination of sherds from the Lower Don Valley (Cumberpatch 2003b). Coal Measures clay was clearly used widely by medieval potters and the presence of sherds in fabrics 3 and 6, which can be distinguished from the Firsby–Rawmarsh wares, is a further indication of the number of as yet unlocated medieval potteries which exploited this resource.

Sandy wares, grouped together in Fabric 5, totalled only fourteen sherds and were not identified to a specific source or sources, although it was suggested that they were relatively local (Doncaster, south Derbyshire or Nottingham) in origin. This tends to reflect the situation in Chesterfield (Appendix B) where sandy wares of unidentified origin represent a significant part of the pottery assemblages. A similar situation exists with regard to the white and fine wares, which were represented by small numbers of sherds and appeared to include vessels from beyond the immediate area (e.g. Type 7 which may be a Surrey Whiteware) as well as unidentified wares from more local sources (e.g. Types 9 and 14).

The project carried out by ARTEAMUS has involved further fieldwalking around the edge of the Derwent Reservoir and this has produced mainly 18th and 19th century wares, but amongst this material is a small amount of Coal Measures Purple ware, apparently of Firsby–Rawmarsh type (Hayfield and Buckland 1989; Cumberpatch 2003b; Bevan, in prep.; Peet and McGuire *pers. comm.*). Although the quantities are somewhat smaller than those dealt with by Beswick, the general pattern is similar and it would seem that pottery was reaching the Derwent Valley from the Middle Don Valley and beyond. Two features of the assemblages stand out; earlier medieval wares (mid 11th to mid 13th century) are absent and, in spite of the presence of the Coal Measures wares, Humberwares, which so often accompany them, are also absent. At present no explanation for these observations can be offered and further work in the Derwent Valley and the Dark Peak generally is required before useful explanations can be suggested.

### *Peveril Castle*

Excavations at Peveril Castle near Castleton by the Ministry of Works in the 1930s resulted in the collection of a sizeable assemblage of pottery and other material, unfortunately without any indication of its source within the area of the Castle (Lunt *pers. comm.*). The purpose of the work on the Castle seems to have been to remove recent stonework and expose the medieval masonry. The only contemporary report concerning the excavations appeared in the *Yorkshire Telegraph and Star* on Friday 15th May 1936. The details given are not particularly informative and there is no real indication of where the excavation took place, although an accompanying photograph shows scaffolding



around the Keep and people working on walls in front of it. Excavation within the keep also took place and was claimed to have shown that the original floor of the basement was six feet below the existing level. The article also refers to 'the foundations of a large chamber and two fireplaces' but it is not clear whether these were inside the keep or outside it. Possible Saxon coins are also referred to and these may be linked with the otherwise unsubstantiated claim that the site was the location of a Saxon hall. Other finds mentioned include arrowheads of various designs and tweezers. A single sentence refers to the pottery; '... a good amount of pottery has also been found, but nothing complete'.

The finds are now held in Sheffield City Museum where they were examined as part of the Regional Reference collection project. As noted above, a significant part of the assemblage consisted of Derbyshire Medieval Sandy ware, but the largest single group within the assemblage were Brackenfield type wares which formed 32% of the assemblage. The greater part was the whitewares of BRK001 type, but smaller quantities of other types were also present (BRK003, BRK011). In contrast Burley Hill wares represented only 0.5% of the total while DMSw formed 2% of the total. This clearly raises many questions regarding the chronological relationships between the various wares, similar to those also raised by the co-occurrence of apparently earlier and later material at sites such as Bradbourne. Neither the rural sites (which lack any depth of strata or cut features of substantial size) or Peveril Castle (because of the nature of the excavation) offer a way to resolve this problem and it will perhaps not be until data becomes available from Chesterfield (Cumberpatch and Thorpe 2002) and Derby that these problems will be resolved.

### *Beauchief Abbey*

Excavations at Beauchief Abbey undertaken in the early years of the 20th century produced a substantial assemblage of pottery which has, in the intervening years, been lost. A small group of late and imported material remains in Sheffield City Museum and more recent work has produced additional material, although the quantities are too low to allow any overall conclusions to be drawn regarding the principal sources of supply.

The material held in the museum is predominantly of later medieval and post-medieval date and includes Cistercian wares and Blackwares, Slipware, Redware, Yellow ware and Brown and Purple Glazed Coarsewares. It also includes a group of one hundred and thirteen sherds from later 15th or 16th century Martincamp flasks. Medieval pottery is limited to a sherd from a Coal Measures Purple ware cistern and a fragment of an unidentified local Gritty ware.

Recent excavations undertaken by Mr C. Merrony have produced a group of fifty-six sherds which includes medieval material (Cumberpatch 1998). This included sherds of Coal Measures Purple ware of Firsby-Rawmarsh type together with White and Reduced Sandy wares which, although distinguishable in terms of the density and size of the quartz grit, are linked through the presence of moderate quantities of rounded red grit. The whitewares bore a close resemblance to the White Gritty ware as defined at Rawmarsh (Cumberpatch 2003b) but the presence of splash glaze points to a date in the 12th or early 13th centuries. The Reduced Sandy wares were not readily identifiable, although the range and type of inclusions may also link them with an origin on the Coal Measures.

DISCUSSION

It is not intended that this article should arrive at definite conclusions relating to the medieval pottery industry of Derbyshire given the many problems which still surround the location and chronology of the industry. It is hoped, however, that together with the publication of the material from the three known potteries (Brackenfield, Burley Hill and King Street, Duffield) it will serve as a baseline from which more detailed work on the pottery industry can be taken forward. Some possible areas of research are as follows:

*Late Saxon to early medieval pottery:* definition and characterisation of 10th to 11th century pottery and the resolution of issues of dating and chronology surrounding the Derbyshire Medieval Sandy and Early Medieval Gritty wares;

*Chronology of the known potteries:* although date ranges have been ascribed to the Brackenfield, Burley Hill and King Street potteries, these have yet to be substantiated with reference to securely stratified and independently dated groups of material;

*Publication of selected groups of material from Nottingham:* as a major centre, potteries in and around the medieval town of Nottingham are likely to have supplied markets both within the town and outside. Until a representative range of the material, and particularly groups from sites which have produced evidence of production, is fully published, the reporting of Nottingham wares from the areas around the city will remain unsystematic;

*Publication of material from Chesterfield:* analysis and publication of material excavated by the North Derbyshire Archaeological Trust (NDAT) in Chesterfield during the 1970s and early 80s is required as a matter of priority in order to provide data from stratified groups to contribute to the resolution of chronological questions and to establish the nature of pre-Brackenfield material. This will allow the provisional type series presented in Appendix B to be revised and refined;

*Investigative survey of possible production sites:* work in progress on place name evidence (Allen and Cumberpatch in prep.) may provide starting points for investigation of the locations of possible potteries, particularly those located in or around villages. The numbers of distinctive fabrics which cannot yet be attributed to particular sources illustrates the extent to which our knowledge of the medieval pottery industry of Derbyshire is limited and targeted research may prove useful in identifying the location of potteries. There are many problems with using place-name evidence in this way, but when used with caution and combined with field-walking and survey it may prove possible to identify the location of potteries from surface scatters of material.

APPENDIX A

Sample code	Name	Petrology
THV01	Derbyshire Coarse Soft Orange Sandy ware	= THV04, SGD01
THV02	Derbyshire Coarse White Sandy ware	= THV03
THV03	Derbyshire Soft Coarse White Sandy ware	= THV02

THV04	Derbyshire Soft Orange Sandy ware type	= THV01, SGD01
SGD01	Derbyshire Soft Orange Sandy ware	= THV01 and THV04

Samples taken from Thurstaston (THV) and Stanley Grange (SGD) for thin section / ICPS analysis and inclusion in the South Yorkshire / north Derbyshire ceramics reference collection

Site	Trench	Context	Type	No. of sherds	Sample number
THV	3	3	Derbyshire Soft Coarse White Sandy ware	1	
THV	3	21	Derbyshire Coarse White Sandy ware	1	THV03
THV	3	31	Derbyshire Soft Coarse White Sandy ware	1	THV02
THV	3	26	Derbyshire Coarse White Sandy ware	1	
THV	3	2	Derbyshire Soft Orange Sandy ware type	1	?THV04
THV	2	22	Coarse Soft Orange Sandy ware	1	
THV	3	32	Derbyshire Coarse Soft Orange Sandy ware	1	THV01
THV	3	3	Derbyshire Coarse Soft Orange Sandy ware	1	
SGD	10	271 / U/S	Derbyshire Soft Orange Sandy ware	2	SGD01

Additional samples from Thurstaston and Stanley Grange included in the regional ceramics reference collection

## APPENDIX B: THE CHESTERFIELD TYPE SERIES

The provisional type series presented here is based on the reports produced on the excavations at Vicar Lane, Lordsmill Street, South Street and Alpine Gardens and on the Brackenfield type series, as cited in the body of the article. The numbering of several of the wares is not sequential as it is derived from the preliminary type series devised for the Chesterfield sites which predates the work on Brackenfield.

### *Brackenfield*

A substantial proportion of the pottery from excavations in Chesterfield has proved to be of Brackenfield type and a full description of this material is given elsewhere (Cumberpatch 2003a).

Examination of the archives from the NDAT excavations held in Chesterfield Museum showed that there were, in addition to Brackenfield wares, examples of wares from Nottingham and other centres of production (Cumberpatch and Thorpe 2002). There remain a number of types which have, as yet, no established parallels elsewhere. These are listed and described in this appendix with the descriptive names prefaced by 'Chesterfield' to distinguish them from similarly described wares elsewhere. These names will require revising as and when sources are identified and in that sense, it is intended that this type series will be transcended as work proceeds, very much in the sense that Coppack intended the Full Street series to be transcended.

### *Chesterfield Splash Glazed Sandy ware 1 (CSGSW1)*

A fine sandy ware containing abundant, fine, rounded to sub-angular quartz grit (0.1mm–0.4mm, mainly around 0.2mm) and rare non-crystalline rock fragments (up to 2.00mm). The inclusions are evenly sorted giving a fine, even 'emery-board' surface internally and externally. The colours range from a pale orange where oxidised to a pale

grey where reduced. The patchy, irregularly applied glaze is a pale green colour with the pitting characteristic of splash glaze.

*Chesterfield Splash Glazed Sandy ware 2 (CSGSW2)*

A very hard, dense, fine sandy ware, superficially resembling a sandy Humberware with a reduced core containing moderate quantities of fine angular to sub-angular quartz (0.2mm–0.4mm) and occasional rounded non-crystalline reddish grains (up to 0.5mm). Externally the ware is distinguished (and dated) by the presence of patchy splash glaze internally and externally with occasional small blobs of metallic lead internally. Examples of this type have also been found at Bradbourne.

*Chesterfield Splash Glazed Buff Sandy ware (CSGBSW)*

A soft, easily abraded sandy ware with a distinctive white to light buff internal margin, often burnt to a dull brown to grey externally. Inclusions consist of moderate to abundant brown quartz grains (0.2mm–0.5mm) with sparse fine black grit (0.2mm–0.4mm) and moderate quantities of very fine mica which is particularly visible where the surface has been removed by abrasion. The patchy glaze is pale green in colour and patchily applied with the pitting characteristic of splashed glaze.

*Chesterfield Local Gritty ware 2 (CLGW2)*

A local gritty ware containing abundant quartz grains, red non-crystalline rock fragments and fine black grains in a pinkish orange matrix. The range of inclusions resembles that in Local Gritty ware 1, (redefined as Brackenfield type BRK001/002), but the ware is slightly finer in texture and somewhat softer. The majority of sherds were unglazed but splash glaze and friable granular brown glaze was noted on a small number. Vessel types included a jar from South Street (context 313) and a pipkin from Lordsmill Street (context 1042). It seems probable that the ware represents a phase of production pre-dating that represented by the excavated material from Brackenfield but one which was manufactured in the same area using very similar clay sources.

*Chesterfield Reduced Gritty ware (CRGW)*

A very distinctive hard, dense gritty fabric reduced throughout but with a thin oxidised external margin and containing abundant, prominent, rounded to sub-angular quartz grit (up to 2.5mm), occasional black shaley inclusions (up to 1.00mm) and occasional soft red non-crystalline grains (up to 2.00mm). The glaze (*cf.* the Reduced Sandy wares) is brown, friable and flaky and apparently only applied to parts of the external surface. This rare fabric appears to have been used for hand-made vessels and finger marks are visible internally.

*Chesterfield Local Sandy ware 3 (CLSW3)*

A hard, dense sandy textured ware, often reduced internally (pale grey) but with buff internal and external margins, containing moderate to abundant fine (0.2mm–0.4mm) rounded quartz grit with occasional larger grains and sparse to moderate quantities of black, non-crystalline grit. The glaze appears to vary with a soft, rather granular, bright green glaze on sherds from Lordsmill Street (context 1027) and harder brown glaze on similar sherds from context 1038 and from other sites, including Vicar Lane. Local Sandy

ware 3 was relatively rare amongst the South Street assemblage, occurring only in context 133.

*Chesterfield Local Sandy ware 4 (CLSW4)*

A hard, smooth pale grey to buff sandy ware containing moderate quantities of fine (up to 0.4mm) quartz grit and occasional rounded non-crystalline grit. In texture it resembles Local Sandy ware 3, but is somewhat more densely tempered. It has thin, hard, clear to pale to bright green glaze externally. One sherd (LS 98E context 1027) appears to be a fragment of a thumb-impressed base. The type does not appear to be a Brackenfield ware and, together with Local Sandy ware 3 may be the product of an entirely different pottery.

*Chesterfield Local Sandy ware 9 (CLSW9)*

A very hard, semi-vitrified sandy textured ware containing abundant quantities of rounded clear quartz grains in a dull orange-brown matrix. Externally a number of sherds bore sparse traces of a dark glaze on a dark red-brown surface. Although there is no independent evidence to confirm this, the character of the ware suggests that it is of later medieval date, perhaps 14th to 15th century.

*Chesterfield Reduced Sandy ware 1 (CRSW1)*

A hard, reduced fine sandy ware containing moderate quantities of fine (0.1mm–0.2mm) quartz grit and occasional black grit (up to 0.6mm). Examples of this ware from Lord Street and Vicar Lane had a hard mottled green glaze externally, but the sherds from South Street bore the granular green glaze which was commonly found on sherds in a variety of fabrics. A variant was noted at Vicar Lane (context 1009) which had a distinctive dark grey core with a buff-grey external margin.

*Chesterfield Reduced Sandy ware 2 (CRSW2)*

A moderately hard reduced ware with a very distinctive smooth, dense texture containing sparse to moderate non-crystalline inclusions including black grit (up to 0.4mm, some platey), rock fragments (up to 1.00mm) and rare pale grey (?grog) grains (up to 1.00mm, but mainly finer). The ware is typically grey throughout, sometimes with a pale grey external margin. The glaze is a distinctive friable, flakey brown type with a granular surface.

*Chesterfield Reduced Sandy ware 3 (CRSW3)*

A fine sandy textured Coal Measures fabric containing abundant fine rounded quartz grit (up to 0.2mm) and common rounded and elongated black non-crystalline grit (occasionally up to 1.00mm, but normally less). The ware is typically reduced throughout to a mid-grey colour, sometimes with a thin orange oxidised margin. The glaze is the friable, crumbly brown type also seen on Chesterfield Reduced Sandy ware 2 and Chesterfield Reduced Gritty ware.

*Chesterfield Reduced Sandy ware 4 (CRSW4)*

A hard, dense, reduced fine sandy ware containing moderate to abundant quantities of fine (0.1mm–0.2mm) angular to sub-angular quartz grit, somewhat resembling Burley

Hill 1. Like CRSw types 2 and 3 and CRGW, the glaze is a distinctive brown colour with a friable, crumbly texture. Vessel forms identified at South Street included a jug rim with internal bevelled edge (context 134) and a jug handle in the similar RSw 4 type fabric (context 313).

*Chesterfield Local Coarse Sandy ware 1 (CLCSW1)*

A dense but vesicular fabric containing moderate to abundant rounded quartz grains (0.4–1.00mm) and occasional red and black non-crystalline grains (0.4mm), typically with dull orange-buff margins and a reduced grey core. The relatively few vessels that appeared in this fabric were from South Street (e.g. context 1010) and were rather thick walled and heavy in appearance. Some had limited splash glazing, but this appeared to be accidental and was limited to odd splashes on the interior of the vessels. Two joining sherds from 1010 had a dull red slip externally and were heavily sooted. The same context also produced the only identifiable vessel, a jug.

*Chesterfield Soft Orange Sandy ware 2*

A soft, bright orange, fine sandy textured ware containing moderate quantities of fine (up to 0.2mm) quartz grit. The patchily applied greenish-brown splash glaze tends to flake easily from the soft surface. Vessel forms from Lordsmill Street included a jug rim with a distinctive thickened rim, formed by an external fold of clay smoothed onto the body.

*Shell Tempered ware*

By J. Young

Reports on the shell tempered ware from Vicar Lane and South Street in Chesterfield form the basis of this note (Young 2001; unpublished).

In both cases the shell tempered wares had suffered considerably from acidic soil conditions which resulted in the loss of the calcareous shell inclusions and posed problems for their identification.

The nineteen sherds from Vicar Lane were from a single vessel; a thin-walled, rounded jar. The vessel was originally tempered with moderate to common shell inclusions that had been almost completely leached out. The remaining shell is in such poor condition that it is impossible to determine the source of the temper. Also included in the fabric are common sub-rounded quartz, occasional iron-rich grains and occasional white clay pellets that contain fine quartz grains. The background fabric is slightly micaceous.

The surviving sherds indicate a rounded jar form similar to that of late 9th to 11th century shell and quartz tempered industries in the East Midlands. No decoration was visible.

The form and manufacture indicate that the vessel dates to the late Saxon period, probably between the 10th and mid 11th century. No comparable sherds were noted amongst material viewed as part of the East Midlands Anglo-Saxon Pottery Project from sites in Lincolnshire, Nottinghamshire, Derbyshire and Leicestershire. The presence of Coal Measure clay pellets in the fabric make it likely that this vessel is of local manufacture, making it an important discovery as this is the first indication of a late Saxon pottery industry in the Chesterfield area.



The assemblage from South Street consisted of eleven sherds representing five vessels. All of the sherds were in poor condition with the original fossil shell inclusions either entirely or mostly leached out. With the exception of one sherd (context 315) all of the pottery falls within the range acceptable for a group of shell tempered wares previously recognised in North Lincolnshire and South Yorkshire. No scientific work has been carried out on any of these wares and it is probable that they were produced at a number of centres. The earliest identified type (context 132) was a small jar in North Lincolnshire Shell-tempered ware and the rim typology dates the vessel to the 12th century although the fabric was in use from the late 10th century. A bowl from context 313 is also a North Lincolnshire Shell-tempered ware and dates to the period between the mid 12th and mid 13th centuries. This type of bowl is most common in the 12th century. Two jar rims (contexts 134 and 1012) were from large flat-based vessels principally used for cooking. This form first occurs in the late 12th century and, in part of Lincolnshire, continues in use until the late 15th century. The rim typology dates the examples from Chesterfield to between the late 12th and mid 13th centuries.

### *Chronology*

At present there is no independent evidence to suggest a chronological framework for the ware types identified in Chesterfield, the dating of Brackenfield having little to support it other than the overall character of the vessels themselves. The following tentative scheme is based upon comparison of the technical characteristics of similar wares found elsewhere. The small quantities of shell tempered ware and their poor condition make them less useful than they might be in establishing the date range of associated material, particularly given the unknown levels of residuality and intrusion on the recently excavated sites.

Splash glazing is generally held to be an early post-Conquest technique (mid 11th to early to mid 13th century, Cumberpatch 1996b) and it has been suggested (Cumberpatch 2001, 87) that the friable brown flakey glaze represents an early attempt to move towards a suspension glaze technique. On this basis (tentative though it is), the splash glazed wares and Reduced Sandy wares 2, 3 and 4, Reduced Gritty ware, Local Sandy ware 3 and Local Gritty ware 2 should all predate the Brackenfield wares, while Reduced Sandy ware 1 and Local Sandy ware 4 may be contemporary with them. Local Sandy ware 9 appears to be a later medieval type. These suggestions should be regarded as preliminary in nature and a full review of the information from the excavated sites is required, together with the analysis and interpretation of the material from the NDAT excavations (Cumberpatch and Thorpe 2002).

## APPENDIX C: THE BRADBOURNE TYPE SERIES

Excavations at Bradbourne by Sheffield University between 1998 and 2002 have produced a substantial assemblage of pottery from a number of different sites within the village. This section of the type series (which will be published in full in the report on the pottery from the sites) is limited to the distinctive wares identified and characterised, some of which have parallels elsewhere, as outlined in the body of the article.

*Derbyshire Early Medieval Sandy ware 1 (DEMSW1)*

The fabric is identical to that of the Derbyshire Medieval Sandy ware 1 (DMSW1) defined below but the type is distinguished by the presence of spots of green splash glaze on the rim and internally.

*Derbyshire Medieval Sandy ware 1 (DMSW1)*

A hard, evenly tempered, fine sandy ware containing abundant sub-angular quartz grains in a brown matrix. Petrologically identical to DMSW2 and 3, although it appears slightly finer than DMSW2 to the eye and lacks the soapy texture of DMSW3. The petrological description (Cathie 2003) is as follows 'A frequent scatter of ill-sorted, mostly monocrystalline, quartz grains, ranging to over 1mm in size, covers the clay matrix. Fragments of moderately fine-grained sandstone and argillaceous inclusions (possibly mudstone) are also present'.

*Derbyshire Medieval Sandy ware 2 (DMSW2)*

A hard, evenly tempered sandy ware with abundant sub-angular quartz grains in a brown matrix. Although petrologically identical to DMSW1 and 3, the fabric appears coarser to the eye than DMSW1 and lacks the distinctive soapy texture of DMSW3.

*Derbyshire Medieval Sandy ware 3 (DMSW3)*

A visually distinctive smooth, soapy textured brown fabric containing poorly sorted sparse to moderate quantities of rounded to sub-rounded quartz grit. The fabric shows a tendency towards laminated fractures quite unlike DMSW1 and 2, although it is petrologically identical to them.

*Derbyshire Fine Sandy ware 1 (DFS1)*

A fine dark buff to brown fabric containing sparse, fine quartz grains and occasional non-crystalline red grit in a fine, even matrix. Some examples of this fabric bore occasional spots of splash glaze and were sooted externally.

*Derbyshire Medieval Gritty ware 1 (DMGW1)*

A hard, gritty textured ware with a rough pimply surface and some rilling. A hard, dense fabric containing moderate quantities of sub-angular quartz grit. The grit appears, on the surface, to be denser than it is in cross-section and the surface has the 'self-slip' appearance characteristic of the West Yorkshire Gritty wares.

*Derbyshire Medieval Gritty ware 2 (DMGW2)*

A moderately hard, brown gritty ware containing sparse to moderate quantities of rounded quartz grit and sparse rounded iron-rich grains. The fabric has a black reduced core and brown internal and external margins. Two examples from Bradbourne had traces of splash glaze internally.

*Bradbourne Soft Orange Sandy ware (BSOS)*

A fine, soft orange fabric, abundantly tempered with sub-angular fine quartz (0.2mm–0.4mm) and occasional large (1.00mm–1.5mm) non-crystalline rock fragments.

The sherds recovered to date are heavily pitted and abraded, precluding the identification of glaze.

### ACKNOWLEDGEMENTS

Acknowledgements are due to the following for their assistance in the preparation of this article, which is part of an English Heritage funded project to investigate medieval pottery in South Yorkshire and north Derbyshire. A number of people offered essential assistance during the project: ARTEAMUS Fieldwalking team, Tim Allen (Sheffield University / Peak District National Park), Pauline Beswick (Consultant), Bill Bevan (Peak District National Park Authority), Paul Blinkhorn (Consultant), Kath Buxton (English Heritage) Keith Challis (Trent & Peak Archaeological Unit [TPAU]), Mark Edmonds (University of Sheffield), Richard Hodges (University of East Anglia), Mike Hughes Royal Holloway College), Gavin Kinsley (TPAU), Anne-Marie Knowles (Chesterfield Museum), Richard Langley (Derby Museum), Sara Lunt (English Heritage), Stella McGuire (ARTEAMUS), Colin Merrony (Sheffield University), John Moreland (University of Sheffield), Melissa Peet (ARTEAMUS), Ian Roberts (Archaeological Services WYAS), Reuben Thorpe (Albion Archaeology), Jonathon Wallis (Derby Museum), Gill Woolrich (Sheffield City Museum), and Jane Young.

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