

# XI.—MEDIEVAL AND OTHER POTTERY FROM FINCHALE PRIORY, COUNTY DURHAM.

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Abbreviations used in this paper:

### *Books and journals.*

AA1-4—*Archæologia Aeliana*, first to fourth series.

*Ant. J.*—*Antiquaries Journal*.

*Arch.*—*Archæologia*.

*Arch. Cant.*—*Archæologia Cantiana*.

*Arch. J.*—*Archæological Journal*.

CGP—J. A. Stansfield and M. G. Simpson, *Central Gaulish Potters* (1958).

CW2—Transactions of the Cumberland and Westmorland Antiquarian and Archæological Society, new series.

D & G—Dumfriesshire and Galloway Natural History and Antiquarian Society Transactions.

JRS—Journal of Roman Studies.

*Med. Arch.*—*Medieval Archæology*.

NCH—Northumberland County History.

O & P—F. Oswald and T. D. Pryce, *Introduction to the study of terra sigillata* (1920).

PSAN—Proceedings of this Society.

PSAS—Proceedings of the Society of Antiquaries of Scotland.

### *Reports and papers, with author of relevant section.*

*Bothwell*—PSAS, lxxxvi (1951-2), pp. 140-170. S. H. Cruden.

*Cambokeels I*—AA4, xxv (1947), pp. 181-196. J. Charlton.

*Cambokeels II*—AA4, xxvii (1949), pp. 177-206. J. Charlton.

*Carlisle I*—CW2, lv (1955), pp. 59-107. E. M. Jope and H. W. M. Hodges.

*Carlisle II*—To be published in a future volume of CW2. M. G. Jarrett and B. J. N. Edwards.

*Dunstanburgh*—AA4, xiii (1936), pp. 279-292. J. Charlton.

- Durham*—*Ant. J.*, xxxiii (1953), pp. 56-64. M. G. Simpson and V. Hatley.
- Gillam*—AA4, xxxv (1957), pp. 180-251. J. P. Gillam.
- Glenluce*—D & G, xxix (1950-1), p. 177 ff. S. H. Cruden.
- Kirkcudbright*—PSAS, xci (1957-8), pp. 117-138. G. C. Dunning, H. W. M. Hodges, and E. M. Jope.
- Kirkstall*—Thoresby Soc. Pub., xliii (1955). H. E. J. le Patourel.
- Kirkstall VI-IX*—Thoresby Soc., 1956-9. H. E. J. le Patourel.
- Knaresborough*—*Ant. J.*, xxxiii (1953), pp. 211-213. D. Waterman.
- Lismahon*—*Med. Arch.*, iii (1959), pp. 139-176. D. Waterman.
- Melrose*—PSAS, lxxxvii (1952-3), pp. 161-174. S. H. Cruden.
- SAN*—AA4, forthcoming. M. G. Jarrett and B. J. N. Edwards.
- SMP*—PSAS, lxxxix (1955-6), pp. 67-82. S. H. Cruden.

## INTRODUCTION.

The publication of the pottery from Finchale Priory, found more than thirty years ago during conservation of the structure by the Ministry of Works, is part of a general study of medieval pottery from north-eastern England<sup>1</sup> which will involve the publication of other groups of pottery.<sup>2</sup> Because of this many of the conclusions reached in this report can only be regarded as provisional.<sup>3</sup>

In particular, most of the dates suggested, though based on the best available evidence, are not only imprecise; they may well be inaccurate. Certainly there is not at present satisfactory stratigraphic evidence to support them, and we cannot regard typology as an adequate basis for the dating of pottery.<sup>4</sup> We regard the dates we have suggested as no more than a working hypothesis which will probably undergo

<sup>1</sup> This was initiated by one of us (M.G.J.) while holding a Sir James Knott Research Fellowship at King's College, Newcastle upon Tyne.

<sup>2</sup> Notably, the pottery from recent building works in Durham, and that from Lindisfarne Priory.

<sup>3</sup> We have not included any distribution maps since they would almost certainly be rendered incomplete by the material contained in these other groups of pottery.

<sup>4</sup> Cf. S. H. Cruden in PSAS, lxxxvi (1951-2), pp. 145-146; R. J. C. Atkinson, *Archæology History and Science* (Cardiff 1960), pp. 16-19.

substantial modification during the next few years. We recognize that at present there is no solid foundation for the dating of medieval pottery in the north-east.<sup>5</sup> Most of the material available for study comes from sites like Finchale which were occupied over a long period. It was recovered without any competent archæological record being made, and is therefore valueless for dating purposes.

It has been recognized for some years that pottery from north-eastern England has close affinities with that from Scotland.<sup>6</sup> In the whole of this area there are only three groups of pottery which we can claim as objectively dated, and these claims need to be subjected to a rigorous examination. The three are from Dunstanburgh Castle, Northumberland; Kirkcudbright Castle; and Cambokeels, County Durham.

Much is known about Dunstanburgh;<sup>7</sup> its ditch was being dug in 1314 and licence to crenellate was granted in the following year.<sup>8</sup> Excavations in 1931 by R. C. Bosanquet touched only a small part of the site.<sup>9</sup> It is therefore possible that there was an earlier medieval settlement within the unexplored area. The pottery has always been assumed to belong to the period after the foundation of the castle, but some of it might come from an earlier settlement on the same site, or from the borough and port of Dunstanburgh, which may have an earlier origin than the castle.<sup>10</sup> The only pottery from the site which we could regard as securely dated would be any sealed by the building of the castle, or by a later (dated) modification; as far as we know this does not apply to any of the pottery published in the original report, or to that recorded elsewhere.<sup>11</sup>

Among the medieval pottery found during Bosanquet's

<sup>5</sup> We use this term to cover only Durham and Northumberland.

<sup>6</sup> Cf. Cruden, *op. cit.*, p. 158.

<sup>7</sup> AA4, xvi (1939), pp. 31-42; xxvii (1949), pp. 1-28.

<sup>8</sup> C. Pat. R., 1313-7, p. 344. Cf. AA2, xiv, pp. 9, 167; NCH, ii, p. 198.

<sup>9</sup> AA4, xiii (1936), pp. 279-292. All the published pottery comes from these excavations.

<sup>10</sup> Cf. AA4, xxvii (1949), pp. 1-28, especially p. 26.

<sup>11</sup> SAN, 26-30.

excavations were Roman and Votadinian sherds. They appear to have been found in the same contexts as the medieval sherds. No structures of the Roman period were found. If the Roman pottery had not been recognized it is therefore conceivable that it would have been assigned to the fourteenth century or later. This emphasizes the danger of assuming that any one vessel found at Dunstanburgh must have been in use after 1314. A structure like Dunstanburgh Castle is useful for dating objects since it provides a *terminus ante quem* for anything sealed by the earliest buildings; as a *terminus post quem* it is almost valueless, since any early material on the site is liable to appear in later contexts.<sup>12</sup> This is a principle which is insufficiently emphasized by archaeologists, and especially by those studying the medieval period. It is the critical weakness of the idea that objects can be dated by their association with other objects of known date, a method used by archaeologists of all specializations. The medievalist dates his English pottery by imported vessels of known date found in the same context; the prehistorian tries to establish an absolute chronology for British prehistory by objects imported from the Mediterranean world where written records had already begun. The method is not necessarily invalid, but it must always be suspect. It takes no account of the possibility that the imported object will have been more valued than its home-made equivalent, will have been treated more carefully, and will have survived longer. Nor does it allow for the possibility of an irrelevant object from an earlier period getting into a later context. Yet a modern parallel seems to emphasize the likelihood of this. Many houses to-day contain china or glass which is fifty, a hundred or more years old; often fragile objects within the house may be much older than the house itself, and the same cupboard may contain glasses made in 1760 and 1960.

It will be clear that we are unable to accept the dating of

<sup>12</sup> Cf. my report on finds from Halton Chesters (AA4, xxxviii (1960), pp. 153-160); most of the pottery in a deposit of the late third century was of second century date. M.G.J.

any one sherd from Dunstanburgh as proven beyond doubt. The same is true of the finds from Cambokeels,<sup>13</sup> which are dated by their association with coins of 1420-22 and 1422-27. There is a certain amount of documentary evidence bearing on the site, though its relevance depends on the interpretation of Cambokeels as an episcopal hunting lodge. The documents inform us that in 1479 the Forest of Weardale was leased to Richard, Duke of Gloucester, and that by 1511 it had been disafforested. 1511 is therefore a firm *terminus ante quem*; 1479 is less reliable, since it is possible that the duke continued to use an existing lodge. There is no evidence for the date when the site was first occupied, though the excavator regarded it as *c.* 1430. Total excavation has not been possible, and evidence of earlier occupation might be present. We shall have occasion later to note that some of the jugs from the site might be considerably earlier than the fifteenth century,<sup>14</sup> but for the moment it is still possible to regard Cambokeels as a site with an occupation restricted to some forty or fifty years in the middle of the fifteenth century.

Kirkcudbright is one of the Scottish castles built during the campaigns of Edward I, and apparently garrisoned only during the English occupation. The evidence is studied in some detail in the pottery report.<sup>15</sup> First recorded in 1288, the site was probably abandoned *c.* 1308. It should be noted that in 1288 the castle was already built; its foundation is therefore to be placed some years earlier.<sup>16</sup> There is no documentary evidence of occupation after 1308, and the indications are that none occurred. Argument from negative evidence is never satisfactory, but in this case it seems as convincing as it ever can be; Kirkcudbright therefore provides a welcome fixed point in the dating of medieval pottery.

<sup>13</sup> AA4, xxv (1947), pp. 181-196; xxvii (1949), pp. 177-206.

<sup>14</sup> Below, pp. 243-4.

<sup>15</sup> PSAS, xci (1957-8), pp. 117-138.

<sup>16</sup> The dating of a castle from documentary sources can be misleading, since it may have existed for some years before the date of the first surviving record; licence to crenellate may be no more reliable, since the licence may be for the fortification of a pre-existing house.

To these groups we may add three outside our main area which are nevertheless relevant. The most important of these is from Knaresborough Castle, Yorkshire, where a number of vessels were found in a sealed deposit of 1210.<sup>17</sup> Groups of this sort are conspicuously rare in medieval archaeology, and this one is particularly valuable in that it enables us to identify firmly those types of cooking pots which were circulating in the second half of the twelfth century and early years of the thirteenth.<sup>18</sup>

Excavations at Carlisle by Mr. Robert Hogg have produced two groups of stratified pottery.<sup>19</sup> While not as useful as material from firmly dated levels, the recorded stratification makes them considerably more valuable than the masses of unstratified pottery from other sites.

Much of this is from Scottish sites, and has been published by Mr. Stewart Cruden.<sup>20</sup> This report on the Finchale pottery is the first attempt to do the same thing for north-eastern England.<sup>21</sup> The Finchale pottery was found during Ministry of Works conservation at the Priory during the 1920s, and the site, but not the finds, formed the subject of a report in this journal,<sup>22</sup> to which readers who want a brief history of the site are referred. None of the pottery is stratified or in any way related to the plan of the building. Indeed there is no guarantee that all of it is from Finchale, since it is all unmarked, and since it appears to have received

<sup>17</sup> *Ant. J.*, xxxiii (1953), pp. 211-213.

<sup>18</sup> See below, p. 255, and cf. E. M. Jope, *The North English style of cooking pot*, in CW2, iv (1955), pp. 323-325. At present we do not know when these forms begin. Careful excavation of some of the twelfth century sites with restricted occupation might help to clarify this problem.

<sup>19</sup> *Carlisle I*, medieval pottery by E. M. Jope and H. W. M. Hodges, in CW2, iv (1955), pp. 59-107. We hope to publish *Carlisle II* in a future volume of the same journal.

<sup>20</sup> D & G, xxix (1950-1), p. 177 ff. (Glenluce Abbey, Wigtownshire); PSAS, lxxxvi (1951-2), pp. 140-170 (Bothwell Castle, Lanarks.); PSAS, lxxxvii (1952-3), pp. 161-174 (Melrose Abbey, Roxburghs.); PSAS, lxxxix (1955-6), pp. 67-82 (various sites).

<sup>21</sup> The small collection from Norham Castle, Northumberland, will be published as SAN 1-25; the pottery from Lindisfarne will be the subject of a later report. No pottery seems to have been preserved from conservation work at Warkworth Castle, Northumberland.

<sup>22</sup> C. R. Peers, *Finchale Priory*, in AA4, iv (1927), pp. 193-220.

little attention during the thirty years it spent in London before being handed over to the Dean and Chapter of Durham in the autumn of 1957. One sherd (number 133) with a very distinctive decoration has an exact parallel at Norham (SAN 18); the decoration does not appear to be recorded elsewhere, and it is impossible to avoid the suspicion that the sherds come from the same vessel. This in turn throws doubt on the attribution of any one sherd in the collection to Finchale. The doubt is reinforced by the amount of pottery involved—about twenty times as much (by volume) as that from Norham. However it is virtually certain, on stylistic grounds, that all the pottery comes from a north-eastern site; if it is not all from Finchale, Norham is the only likely alternative.

As we have said, the circumstances of discovery make the Finchale pottery valueless for dating. The work of conservation was done by a staff of masons, presumably with some architectural supervision, but without the direction of a competent archæologist. This means not only that the finds made during conservation are undated, but also that excavation now would be futile, since stratification will have been destroyed at its crucial points, where it came in contact with walls.<sup>23</sup> For, of course, conservation means excavation, and excavation of the worst kind. There can rarely, if ever, be any question of consolidating merely such masonry as stands above modern ground level; consolidation must involve the whole of every wall. This involves clearing each wall to its foundation; if the aim is nothing more than consolidation this will be done by following each wall and removing the earth from each side of it, which is thoroughly bad archæological practice; “to follow a wall in all literalness would be to destroy the related evidence upon which its interest in large measure depends”.<sup>24</sup> The use of this method in the past has reduced considerably the information which

<sup>23</sup> Cf. R. E. M. Wheeler, *Archæology from the earth* (1954), pp. 73-75, with fig. 16.

<sup>24</sup> *Ib.*, p. 91.

we and future generations of archæologists can hope to obtain from many of the most important medieval sites in this country.

If the attempt to consolidate masonry without a properly supervised excavation preceding conservation had ended with the work at Finchale, the paragraph above would not have been written; but the practice persists and seems likely to continue. In February 1960 the Permanent Secretary to the Ministry of Works said, "We do carry out excavations in order to expose the monument, the ditches and so on".<sup>25</sup> That this is rarely excavation in the archæological sense is indicated by the paucity of reports on these excavations, and the almost complete absence of adequately recorded sections of sites in the guardianship of the Ministry. We presume that the Ministry's Inspectorate of Ancient Monuments (which includes a number of archæologists specializing in the medieval period) is aware of the dangers of this policy, though even so important a body as the Society of Antiquaries of London does not seem to appreciate them.<sup>26</sup> Most probably the chief difficulty is that insufficient money is made available for the archæological work of the Inspectorate. If this is so, it seems highly desirable that members of the Ancient Monuments Boards should call attention to the present position, and insist on the need for greater expenditure or a less ambitious programme of conservation. On superficial evidence one might suppose that the members of the Inspectorate thought that medieval archæology was no more than the conservation of standing masonry and recovery of ground-plans. The work done by them individually shows that this would be a false conclusion, but as long as castles and abbeys are conserved without excavations which are properly supervised and recorded, it will appear to be true.

<sup>25</sup> *Fifth report from the Select Committee on Estimates*, Session 1959-60 (1960), p. 39.

<sup>26</sup> Excavation carried out in the course of conservation "normally presents no special problem"—*ib.*, p. 77; the representatives of the Society made no further comment on this important subject.



The problem of dating the pottery from Finchale is paralleled by the problem of identifying its places of manufacture. This problem is even more obviously insoluble at present, since only two kiln sites north of Yorkshire have been excavated.<sup>27</sup> Other commercial kilns must exist in the north, and their identification from documentary sources and subsequent excavation might prove a fruitful field for co-operation between medieval historians and archaeologists.<sup>28</sup> Some pottery appears to have been made at Finchale,<sup>29</sup> and a number of other medieval sites in the north (e.g. Bothwell) have produced evidence of kiln activity, although in no case has the kiln been excavated. We assume that these kilns were small, and produced pottery purely for local needs, but evidence to support or disprove this assumption is at present lacking.<sup>30</sup>

The pottery from Finchale includes a number of Roman sherds, whose significance is discussed below, and a small quantity of pottery which must be later in date than the dissolution of the priory in 1538. Some of this is described in this report; it probably signifies no more than the refuse of one or two households living in the neighbourhood of the priory.

#### A. ROMAN POTTERY.

The presence of a small group of Roman pottery amongst the enormous quantity of medieval and later sherds from Finchale is, as far as we know, unrecognized. At least twelve vessels are represented, ranging in date from c. 140 or earlier to 350 or later. Their significance is uncertain, and dis-

<sup>27</sup> At Colstoun, East Lothian; the pottery, in the National Museum of Antiquities, Edinburgh, has never been published; and at Stenhouse, near Falkirk. (Information from Miss D. M. Hunter, who is still excavating the site. The pottery is in the Dollar Park Museum, Falkirk.)

<sup>28</sup> Cf. my note in B. Dobson, *Some Current Archaeological Problems of Medieval Durham*, in *Trans. Durham & Northumberland Arch. & Arch. Soc.*, xi (1961). M.G.J.

<sup>29</sup> Cf. especially number 128.

<sup>30</sup> By the opening years of the sixteenth century Bothwell had more than a local market; cf. Cruden in *PSAS*, lxxxix (1955-6), p. 68.

cussion is vitiated by our uncertainty about the provenance of any one sherd in the collection.

It is however unlikely that they come from Norham (the only likely source, apart from Finchale, for the medieval pottery in the collection) since the presence there of a quantity of Roman pottery could only indicate that it was the site of a native Votadinian settlement,<sup>31</sup> or of a Roman military site, and the quantity appears too great for a native site. It is tempting to think that the Roman pottery might represent a military site at Norham.<sup>32</sup> Such a post would form a convenient halting place between Newstead and the fort at Springhill, near Berwick. No Roman road along the Tweed valley is known, but this may only indicate a lack of field-work in the area. The whole question of the Roman occupation of northern and central Northumberland will remain unsettled until the excavation of the known sites on the Devil's Causeway at Hartburn and Springhill, and the publication of a definitive report on the excavations of 1956 at Learchild.<sup>33</sup> On the present available evidence (from Learchild) it appears unlikely that there was a military occupation of this area for a period as long as that indicated by the Roman sherds in the Finchale collection; it is therefore improbable that they represent a fortlet or signal station at Norham.

It is far more likely that the Roman pottery comes from Finchale. If so it can scarcely indicate a fort there, since it is only a few miles from Chester-le-Street, and is not, as far as we know, near any Roman road. The argument against a native settlement applies to Finchale as much as to Norham. This leaves us with the possibility of a villa or romanized farm as the most likely explanation of the pottery.

<sup>31</sup> The absence of characteristic Votadinian pottery is not an argument against the existence of a native site, since it may have been found but not recognized by workmen engaged on conservation.

<sup>32</sup> It should be noted that there is one sherd of Roman pottery from Norham (SAN 1).

<sup>33</sup> *JRS*, xlvii (1957), p. 206. It seems likely that other military sites on the Devil's Causeway await discovery; notably at or near the crossing of the Till near Fowberry Tower (NU 032397).

Since the discovery of such a site at Old Durham, a few miles further south,<sup>34</sup> this suggestion appears less unreasonable than it would have done twenty years ago. Indeed the existence of a romanized farm at Old Durham makes it likely that others will be found in County Durham. It may be significant that the Roman pottery in the Finchale collection covers almost precisely the same period as that from Old Durham.<sup>35</sup> Careful examination by a competent archæologist of the masonry conserved at Finchale might reveal stones dressed by Roman masons. A study of the unusual structures described as the "first monastic buildings"<sup>36</sup> might even suggest that in them we have the remains of the most northerly villa in the Roman Empire.

1. Rim, ovolo and footstand of hemispherical Samian bowl, Dragendorff form 37. The ovolo is similar to one used by Potter X-6, dated to 125-150.<sup>37</sup> Professor Eric Birley has examined the piece, and writes: "The ovolo is very like one of those assigned to Potter X-6, but he never uses it with the well-nourished horizontal bead-row of the Finchale piece. It is not unlike, but is definitely not the same as, an ovolo used by SACER.F." This potter had the same working period as Potter X-6.<sup>38</sup> No final answer as to the potter represented by this vessel can be given.

2. *Not illustrated.* Several fragments of a Samian dish, Dragendorff form 18/31 or 31, of Central Gaulish manufacture. Second century.

3. *Not illustrated.* Shallow dish with small external flange in Central or East Gaulish Samian ware; cf. O & P, pp. 207-208. Late second or early third century.

4. *Not illustrated.* Flagon neck of unusual form in white Castor fabric with purple colour coating. Cf. Gillam types 18-20, all dated to c. 350-400. Diam. 1¼".

5. *Not illustrated.* Three fragments of a beaker in white Castor fabric with black colour coating and curvilinear barbotine decoration. Cf. Gillam type 88 for the decoration. Late second or third century.

<sup>34</sup> AA4, xxii (1944), pp. 1-21; xxix (1951), pp. 203-212; xxxi (1953), pp. 116-126.

<sup>35</sup> AA4, xxxi (1953), p. 123.

<sup>36</sup> AA4, iv (1927), pp. 218-220.

<sup>37</sup> CGP, p. 148, ovolo no. 2.

<sup>38</sup> CGP, p. 165.

6. Narrow-mouthed jar in coarse grey fabric with pink core. Finger-indented moulding on rim, intersecting wavy lines incised on neck, cordon moulding immediately below neck. Diam. aper.  $5\frac{1}{4}$ ". Cf. *Gillam* type 32, dated 300±.

7. *Not illustrated.* Neck of cooking pot in thin black burnished fabric. Second century.

8. *Not illustrated.* Rim of cooking pot in same fabric as number 7. Diam. 5". *Gillam* type 134, dated 160-230.

9. Rim of lid-seated cooking pot in very hard purple fabric with grey-fawn surface and much added grit—"Derbyshire ware". Diam.  $7\frac{3}{4}$ ". *Gillam* type 152, dated 270-350.

10. *Not illustrated.* Rim of bowl in black burnished fabric with external cross-hatching. Diam.  $9\frac{1}{4}$ ". *Gillam* type 225, dated 190-240.

11. *Not illustrated.* Lid in coarse grey sandy fabric. Diam. 7". *Gillam* type 339, dated to 80-140.

## B. ENGLISH POTTERY.

### (i) *Bottles, jugs and jars.*

Pottery bottles are rare on medieval sites in northern Britain; only three occur at Finchale. They are not certainly medieval, and require no comment here.

In this report we have avoided the use of the term "pitcher", which we believe confuses rather than clarifies. Instead we have employed the terms "jug" and "jar", which we believe mark a real difference of function. Jugs are intended for pouring, jars for storage; all vessels with spouts or single handles will therefore be described as jugs; jars will never have a spout, and will usually have two or more handles.

Jugs are numerically the most important class in the Finchale pottery. They form a considerably higher proportion of the total number of vessels represented in the collection than is suggested by the number described in this report.<sup>39</sup> There is a considerable variety of forms, fabrics and glazes, though the most ornate vessels found on other sites are scarcely represented. Indeed number 36 is almost

<sup>39</sup> The total number of sherds was too great for statistical analysis in the time available for study.

the only jug which reaches the highest ornamental standards of which the medieval potter was capable. This fact represents a striking contrast with the published material from Scottish sites. The group does not include a single face-mask or any example of the applied ribbon decoration which is so common at Bothwell and which is also known at Lindisfarne. It is impossible to say whether this scarcity of some of the finer ceramic achievements of the late thirteenth and early fourteenth centuries is due to the poverty of the site or to the unfortunate history of the collection.

*Fabrics:* Several different fabrics are represented at Finchale. One group of jugs (21, 22, 27, 40, 42, 43, 45) of simple form in coarse gritty fabrics with little glaze compares with two groups from *Melrose* (5-8; 17-23). They are clearly utility vessels, and in each case are probably of local manufacture. Several of the jugs from each site show signs of manufacture by inexpert potters. They are quite undatable, and we suggest that these types may have been made and used over a long period.

A fabric much used in jugs from Finchale is a hard, smooth grey ware which occurs at many northern and Scottish sites.<sup>40</sup> It is the commonest fabric in the group of fifteenth-century pottery from Cambokeels. Its earliest appearance is at Carlisle,<sup>41</sup> where it is found in a deposit assigned to the middle years of the thirteenth century. At Finchale it is used in a squat, bulbous jug (number 32) which on present dating evidence must be assigned to the later years of that century. Earlier gritty fabrics fired in oxydizing conditions seem to continue alongside this newer ware for a considerable period.<sup>42</sup>

The fabric of one vessel (number 29) which we have assigned to the sixteenth century, suggests that it may in fact be rather earlier, and a product of the kiln at Colstoun, East Lothian; but we have not been able to compare the fabrics

<sup>40</sup> Cf. E. M. and H. M. Jope in *Med. Arch.*, iii (1959), p. 266.

<sup>41</sup> *Carlisle II*, number 20.

<sup>42</sup> Cf. the cooking pots and urinals assigned to the fourteenth century.

with one another, and have not taken account of this possibility in our description of the jug. It does not seem possible to relate any other vessel to that kiln.

*Handles:* Most of the Finchale jugs have strap handles, a feature also noted on jugs from Scottish sites.<sup>43</sup> Strap handles are predominant as far south as Cambokeels and Finchale, but this predominance does not extend to York.<sup>44</sup> In virtually every case the strap handle is attached at the lower end with leaf-shaped thumb impression; a similar ornament is not uncommon at the junction of the handle and neck. This treatment is of practical as well as decorative value, strengthening a weak point in the structure of the jug.<sup>45</sup>

*Spouts:* Almost all the spouts found at Finchale are simple pinched spouts or depressions in the lip. Few bridge-spouts occur, and despite the assertion of Mr. J. Charlton<sup>46</sup> the type does not seem to have been particularly popular in the north-east. No tubular spout survives, though number 26 may have had one. Tubular spouts have a widespread distribution<sup>47</sup> though they do not occur in great numbers on any one site. Some are known to have been made at Colstoun; the distribution maps suggest that others may have been made in or near York, and no doubt other kilns also manufactured the type.

Several jugs reveal interesting connections with other sites. Two specimens of a distinctive jug with flat base, vertical sides, square rim section and twisted rod handle occur (numbers 24 and 32). The fabric is grey and sandy, though unglazed surfaces are fired to pink; the glaze is sage green and patchy. No parallel for this glaze was found on other vessels from Finchale. A similar jug from *Kirkstall* has been published<sup>48</sup> and another (unprovenanced) is in the Society's

<sup>43</sup> Cf. *Bothwell*, p. 152.

<sup>44</sup> Cf. *Bothwell*, p. 157.

<sup>45</sup> *Bothwell*, p. 152.

<sup>46</sup> *Cambokeels I*, p. 192.

<sup>47</sup> Distribution maps by G. C. Dunning in *Arch. Cant.*, lxxix (1955), p. 146, and by E. M. Jope and H. W. M. Hodges in *CW2*, lv (1955), p. 78. Neither is complete, and conflation is necessary.

<sup>48</sup> Fig. 9, No. 21.

collection.<sup>49</sup> The Kirkstall jug was thought to be a local product; if it was made at Kirkstall it seems that the kiln was important enough to be selling pots in County Durham.

A type which invites comparison with jugs from Ireland and the Bristol Channel area is the jug with the frilled band or "pie-crust" moulding round the neck (numbers 33-35). Mr. D. Waterman has recently produced a distribution map of the type, which he assigns on the Irish evidence to the late thirteenth and early fourteenth centuries.<sup>50</sup> The type is commonest in the hinterland of Bristol, and three specimens occur in South Wales; three are recorded from eastern Leinster and six from County Down and County Antrim. Distribution along the east coast of Ireland makes Waterman's suggestion of manufacture in the Bristol area seem probable. We must however take into account three vessels from *Cambokeels*<sup>51</sup> not included on Mr. Waterman's map, as well as the three from Finchale.

This leaves us with three widely separated areas in which the type is found. It is extremely unlikely that the jugs found in County Durham were made in the Bristol area, since no similar vessel appears to have been found in Yorkshire or the Midlands. The distribution of the type in Ireland shows a nucleus in the north-east, with outliers further south; this might suggest importation from the Solway region, which had important contacts with Ireland in the Middle Ages.<sup>52</sup> This could also have been the source for the County Durham pots. It is however likely that the Irish distribution reflects nothing more than the relative intensity of the work done in County Down by Mr. Waterman and his colleagues. Clearly it is not possible to solve the problems posed by the distribution of this type of jug until sherds from the three areas concerned have been compared. If they appeared to come from the same kilns spectrographic analysis might be necessary to

<sup>49</sup> SAN 46.

<sup>50</sup> *Lismahon 5*; cf. fig. 59.

<sup>51</sup> *Cambokeels II*, fig. 8, numbers 3, 4, and 8; cf. pp. 202-203.

<sup>52</sup> Cf. *Carlisle I*, pp. 79-80.

establish the point beyond doubt. At present it seems likely that the six jugs from County Durham are from a source other than that of the Irish and Bristol Channel specimens. (One from Finchale (number 35) appears to be a waster or at least a "second", and is unlikely to have travelled far.) The Irish jugs belong to the late thirteenth or early fourteenth centuries. If a comparison and analysis of the three groups reveals that all came from the source at the same period it will no longer be possible to be certain that any of the Cambokeels pottery belongs to the fifteenth century.

12. One of three closely similar unglazed bottles with funnel necks and flat bases, in orange-pink fabric. Single groove round shoulder. Diam. aper.  $1\frac{1}{2}$ "; max. 3"; vert. ht.  $5\frac{1}{4}$ ". Uncertain date, probably post-medieval.

13. Ovoid jug with narrow neck in thin smooth red fabric with dark chocolate-brown external glaze which has trickled inside the vessel but not on to the base. Cordon round neck, two wide grooves below the widest part of the body. Splayed basal angle, wide flat wire-trimmed base. Diam. aper. 2"; max. 5"; base  $3\frac{1}{2}$ "; ht.  $7\frac{1}{4}$ ". Sixteenth century (?)

14. Rim and rod handle of jug in grey fabric with pink inner surface and thick olive to dark green external glaze. Prominent finger impressions at junction of handle with neck. Glaze continuing over rim for  $\frac{1}{8}$ ". The rim itself has stuck to the vessel below it in the kiln, leaving some of its own glaze behind and acquiring part of the base of the other vessel. Diam.  $2\frac{1}{2}$ ". Cf. number 38.

15. Small jug in soft grey fabric with pink outer surface where not covered with dirty brown glaze. Small rod handle attached at top with two small finger mouldings, at bottom with one large one. The vessel probably had a small pinched spout (not restored). Diam. aper.  $2\frac{1}{4}$ "; max.  $4\frac{5}{8}$ "; base 3"; ht.  $6\frac{7}{8}$ ". The fabric and glaze suggest a date in the thirteenth or fourteenth century.

16. Globular jug in grey, slightly gritty fabric with thin speckly pale olive green glaze. Pinched spout, small strap handle, flat base. Decorated with double grooves  $\frac{1}{4}$ " below rim and on shoulder; prominent rilling on body. Diam. aper. 3"; max.  $6\frac{1}{2}$ "; base  $4\frac{1}{4}$ "; ht. 7". Thirteenth century.

17. Neck and handle of jug in pink sandy fabric with sparse and patchy external light brown glaze. Rod handle, small pinched spout, external cordon moulding 1" below rim. Diam. 3". Cf. *Carlisle I*, 21; *Carlisle II*, 18; *Dunstanburgh* 2; SAN 8 (Norham). This type of jug with a simple pinched spout and a cordon moulding round the



neck had a fairly long life. It was in use well before 1300 at Carlisle (*Carlisle II*, 18), and seems to have been popular through most of the fourteenth century. Later developments may be represented by *Bothwell* 8 and 30, assigned to the fifteenth and sixteenth centuries. The Finchale example probably belongs to the late thirteenth century.

18. Neck and handle of jug in hard pink fabric with brown to green external glaze below the rim. No spout. Two incised lines 2" and 2¼" below lip. Diam. 3". Thirteenth/fourteenth century (?)

19. Jug in dark pink gritty fabric with external speckly brown/green glaze. Pinched spout, strap handle, irregular base. Grooves ½" below lip and on shoulder. Diam. aper. 3¼"; max. 6"; base 3½"; ht. 7½". Thirteenth century.

20. Part of rim and neck of jug in black fabric with external pale sage green glaze. The most distinctive features are the deep groove round the rim and the internal hollow immediately below the rim. Diam. 3¼". Thirteenth/fourteenth century (?)

21. Jug in dirty buff gritty fabric with external speckly olive green to brown glaze on the upper part. Rod handle, pinched spout, angular shoulder. The vessel is very badly made, with many depressions and bulges in the outer surface and a base which sags at such an angle as to throw the pot some fifteen degrees out of the vertical. Diam. aper. 3½"; max. 6"; base 4¼"; ht. 7½". Cf. *Bothwell* 20, late thirteenth century.

22. Small jug in rough grey fabric fired to pink where unprotected by the sparse green and brown glaze. Pinched spout (not restored), strap handle, slightly sagging base. Diam. aper. 3½"; max. 5¾"; base 4"; ht. 6¼". The nearest affinity appears to be with *Melrose* 5-8, a group of ill-shapen vessels of uncertain date, perhaps thirteenth century; but vessels of this character were probably locally made, and may have persisted with little variation for many years.

23. Rim, neck and handle of jug in grey gritty fabric with olive green external glaze. The small spout was not pinched, but formed by a simple depression of the wide lip. To the left of the badly applied strap handle the shoulder of the vessel curves out sharply, as shown in the drawings; to the right the angle of neck and shoulder is much more oblique. Seen in plan the neck of the vessel is an ellipse. Presumably the jug suffered some mishap while still green; it bears no indication that it was a waster. Diam. 3½". The vessel has affinities with jugs from Scottish sites (*Bothwell* 5; *Melrose* 1 & 3; SMP 4 (Jedburgh)), all dated by Mr. S. H. Cruden to the thirteenth century; none of these provides a close parallel to the Finchale jug.

24. Rim and twisted rod handle of jug in grey sandy fabric fired to pink on outside where not protected by the patchy sage green

glaze. No spout survives and none has been restored. The nearest parallel is number 32. Diam.  $3\frac{1}{2}$ ". Uncertain date, mid to late thirteenth century (?)

25. Neck and handle of jug in soft pink fabric with brown external glaze below the rim. No spout survives. Cordon moulding below junction of handle and neck. Diam.  $3\frac{1}{2}$ ".

26. Jug in hard grey sandy fabric with olive green external glaze. Strap handle. Decorated with lines of applied clay scales pressed upward with a finger. For this decoration cf. *Melrose* 2, assigned to the thirteenth/fourteenth centuries. No spout survives on the vessel from Finchale, and it could have had a tubular spout like the *Melrose* example. Diam.  $3\frac{1}{2}$ ".

27. Jug in slightly gritty dark grey fabric with reddish pink inner surface and external olive green to fawn glaze. Broad ( $1\frac{3}{4}$ ") strap handle with three grooves, attached at top by two small finger mouldings and at bottom by one large thumb moulding. Thick ( $\frac{3}{8}$ ") sagging base. Diam. aper.  $3\frac{3}{4}$ "; max.  $8\frac{1}{4}$ "; base  $5\frac{1}{4}$ "; ht. 10". Cf. numbers 43, 45. Thirteenth century (?)

28. Portion of neck and handle of large jug in dark grey fabric with thick and hard bright green external glaze. The strap handle, which is  $2\frac{1}{8}$ " wide at the top, tapering to  $1\frac{3}{8}$ " at the bottom, springs straight from the rim without finger moulding, immediately above the prominent external ledge; the bottom of the handle was attached with the usual thumb moulding. Diam.  $3\frac{3}{4}$ ". Fabric and glaze suggest a fourteenth or fifteenth century date.

29. Portion of rim and handle of jug in hard cream fabric with very sparse grits, hard and thick dark green external glaze extending over the rim and inside the neck to a depth of  $\frac{1}{8}$ ". Rod handle decorated with six parallel incised lines. The spout does not survive, and the section drawn opposite the handle is the standard rim section. Diam.  $3\frac{3}{4}$ ". Sixteenth century.

30. Slender jug in hard pink sandy fabric with external light brown glaze. Pie crust ornament on the splayed base. Pinched spout (restored), strap handle. Three bands of incised lines round neck and body. Diam. aper. 4" (restored); max.  $5\frac{1}{2}$ "; base 5"; ht.  $10\frac{1}{2}$ ".

31. Portion of neck and handle of squat bulbous jug in hard grey fabric with olive green external glaze. One strap handle survives, 2" wide, and at right angles there is a pair of smaller strap handles,  $\frac{3}{4}$ " wide; these were presumably balanced by another pair on the opposite side. The vessel is decorated with five narrow grooves along the large handle, with roughly incised lines at the junctions of the two smaller handles with the neck and body, and with a series of ridges round the body. Diam. 4". The jug was probably similar in general form to *Bothwell* 6, and probably had a large spout like that vessel. Mr. Cruden has suggested, in dis-

cussing the Bothwell jug, that jugs of this shape, which cannot be completely emptied through the spout, were designed as decanters which would leave a little sediment inside the jug. Since medieval wine was normally drunk within a year of manufacture,<sup>53</sup> much of it being shipped within a month or two of the grape harvest, there must often have been a considerable amount of sediment (Salzman cites several examples of complaints about the quality of Gascon wines), and the suggestion that this class of jug was a decanter seems very probable. The Bothwell jug is dated to the late thirteenth century, by analogy with a similar vessel in St. Mary's Museum, York.

32. Jug in pale grey slightly sandy fabric fired to dirty pink where not covered by sparse and patchy sage green glaze. Flat base, square rim section, twisted rod-handle. No spout survives; a similar jug from *Kirkstall* (fig. 9, no. 21; p. 26) had no spout. That vessel is thought to be a local product; it is smaller and less bulbous than the Finchale example. Diam. aper. 4"; max. 10"; base 8"; ht. 9". Cf. number 24 and SAN 46 (unknown provenance). Mid to late thirteenth century (?)

33. Neck of jug in smooth grey fabric with thick external olive green to brown glaze. Prominent ledge inside rim. Thick pie crust moulding round neck, from which the large strap handle sprang. A blob of glaze projecting upwards indicates that the vessel was inverted when the glaze was applied. Irish examples (e.g. *Lismahon* 5) are dated to the late thirteenth or early fourteenth centuries; the fabric and glaze of this vessel would not be inconsistent with such a date, but cf. *Cambokeels II*, fig. 8, numbers 3, 4 and 8, presumably mid-fifteenth century. For a discussion of the type, see above, pp. 243-4.

34. Neck of jug in soft grey fabric with a little fine grit, external olive green glaze. Decorated with pie-crust moulding round neck. Neither handle nor spout survives. Cf. numbers 33 and 35 and discussion on pp. 243-4. Diam. 4".

35. Neck of jug in hard grey fabric with external olive green glaze. Pie-crust moulding round neck, overhanging ledge inside neck. The broad strap handle has not survived. One of the fractures is partially glazed, indicating that the vessel was probably a waster. Cf. numbers 33 and 34, and discussion on pp. 243-4. Diam. 4".

36. Large jug in grey fabric with fine grit, fired to pinkish buff on inside, and covered with thick light olive green glaze; the glaze was carried over the rim and finished in a straight line inside the neck,  $\frac{1}{4}$ " below the rim. Bridge spout added to the neck after a hole had been pushed through with the potter's finger. Strap handle 2" wide with three longitudinal grooves, the central one deeper than

<sup>53</sup> L. F. Salzman, *English trade in the Middle Ages* (Oxford 1931), p. 383 ff.

the others. It contains an applied twisted moulding, and the outer grooves and sides of the handle are decorated with a series of small rectangular depressions in groups of four. This decorative motif (in groups of three depressions) is used on the lower of the two cordon mouldings round the neck, on the top and front of the spout and on the body below the handle. Applied strips, glazed brown, decorate the body; they bear rectangular depressions in groups of three, which give a ridged effect to the strip when seen in profile. Attached to the rim are fragments of the vessel fired below it in the kiln. A crack one inch below the rim has glaze on both fractures, indicating that this was a waster. Manufacture at Finchale is not proved by this, since it would have been possible (though difficult) to use the jug if this was the only crack. Diam.  $4\frac{1}{4}$ ". Glaze, fabric and decoration point to a date late in the thirteenth century.

37. Rim of jug in grey fabric with external olive green glaze. Diam.  $4\frac{1}{4}$ ".

38. Rim and handle of jug in pink sandy fabric with sparse and patchy external brown glaze. Three grooves along handle, cordon moulding 2" below rim, below handle junction. Diam.  $4\frac{1}{4}$ ". Cf. 14. Probably late thirteenth century.

39. Neck of jug in buff sandy fabric with patchy external yellowish green glaze. Narrow strap handle, 1" wide, irregular neck. Diam.  $4\frac{1}{2}$ ".

40. *Not illustrated.* Jug in grey sandy fabric fired to pink on outside where not protected by the sparse and patchy purple glaze. Rod handle, angular shoulder. Cf. 21. Probably thirteenth century, but cf. page 241.

41. Base of baluster jug in grey gritty fabric, fired to pink inside; external olive green glaze.

42. Body of jug in hard smooth grey fabric with olive green external glaze. Strap handle  $1\frac{1}{2}$ " wide. Base sags in centre, as in a urinal from Finchale, number 64. Decorated with 3 incised wavy lines and bands of incised lines above. Diam. max. 6"; base  $4\frac{1}{2}$ ". Fourteenth/fifteenth century (?)

43. *Not illustrated.* Body of jug similar to 27, in dark grey slightly gritty fabric with pinkish fawn inner surface and sparse external olive green glaze. Strap handle, thick sagging base. Diam. max.  $8\frac{1}{2}$ "; base  $5\frac{3}{4}$ ". Thirteenth century.

44. Jug in soft sandy cream fabric, sparse dark green glaze on upper portions. Strap handle with deep central groove, attached at lower end with three simple finger mouldings. Two small incised lines round pot below maximum diameter, six more prominent grooves on neck. No parallel can be adduced from a northern site. The fabric (but not the glaze) suggests that the vessel may belong to the first half of the thirteenth century. Diam. max.  $7\frac{1}{4}$ "; base  $5\frac{3}{4}$ ".

45. *Not illustrated.* Base of jug similar to numbers 27 and 43, in dark grey slightly gritty fabric with light grey inner surface and sparse external green glaze. Thick ( $\frac{3}{4}$ " ) slightly sagging base, diam.  $5\frac{1}{4}$ ".

46. Small jar in thick smooth grey fabric, fired to pink on outside. This vessel was thrown on a wheel and later enlarged at the top with a knife. Diam. aper.  $2\frac{1}{4}$ "; max.  $3\frac{1}{4}$ "; base  $2\frac{1}{4}$ "; ht.  $2\frac{3}{4}$ ".

47. Neck and handles of storage jar with three symmetrically disposed strap handles in dark grey fabric, fired to pink under handles where not protected by the external olive green glaze. Pie-crust ornament on neck linking the handles, which are decorated with a series of longitudinal grooves. Diam. 4". Late thirteenth/fourteenth century.

48. Neck and two handles of large jar in hard grey fabric, fired to off-white under the external light olive green glaze. Decorated with pie-crust moulding round neck and applied vertical strips below this. Strap handles have two well-formed longitudinal ridges. The number of handles is uncertain. Diam.  $4\frac{1}{2}$ ". Cf. *Melrose* 40, dated thirteenth/fourteenth century.

49. Storage jar in grey fabric with external green to purple external glaze. Two strap handles,  $2\frac{1}{4}$ " wide, with four shallow longitudinal grooves, spring from an applied pie-crust moulding immediately below the rim; at the bottom end they are pressed on to the body of the vessel with three large thumb mouldings. Bung hole of  $1\frac{1}{2}$ " diam., centre  $1\frac{3}{4}$ " above the interior base. Thick base ( $\frac{3}{8}$ " ). Large jars with bung holes rather than spouts are a feature of fifteenth-century deposits in the north—e.g., *Cambokeels*—but normally had three handles. Two-handled jars occur at *Kirkstall* (fig. 18, no. 5; p. 66; fig. 24, no. 6 and p. 82), but there is no close parallel for the Finchale jar. Diam. aper. 5"; max.  $10\frac{1}{4}$ "; base  $7\frac{3}{4}$ "; ht. 15". Probably late fourteenth/fifteenth century.

50. Storage jar in soft grey fabric with olive green external and internal glaze. Lid-seated, with crude applied pie-crust moulding round neck, which is unusually short for this class of vessel—contrast *Bothwell* 9-13. The jar had either three handles or two handles and a spout. Two bands of incised lines round shoulder. Three grooves down the strap handles, terminating at junction with the body in three finger mouldings. Aper. diam. 6". Fourteenth century (?)

51. Rim of large jar in grey fabric fired to purple where unprotected by the thick dark olive green glaze which covers the inside of the rim and neck and parts of the outside. Almost half the rim survives; it shows no trace of spout or handle. Decorated round neck with a thick applied band of clay decorated with thumb impressions. Aper. diam.  $8\frac{1}{4}$ ". Fifteenth century (?)

52. Body of tall vessel in soft crumbly pink fabric with chocolate brown external glaze. Thick walls, frilled base, perhaps imitating Siegburg stoneware. Prominent internal and external rilling. Uncertain shape, date and function. If the frilled base is derived from Siegburg ware the vessel should be assigned to the sixteenth century. Diam. max.  $6\frac{1}{2}$ " ; base  $4\frac{1}{4}$ ".

(ii) *Urinals.*

This class has been discussed in detail by Mr. S. H. Cruden, in his report on the Glenluce Pottery,<sup>54</sup> and his description can scarcely be bettered. In a footnote to the Bothwell report he draws attention to the portrayal of a urinal on a fifteenth-century carving.<sup>55</sup> He suggests that the urinal made its appearance in the fourteenth century.

The evidence from Finchale suggests that this date is perhaps too late. In common with almost all monastic houses Finchale suffered a decline in numbers during the last two centuries of its existence, its normal strength in this period being eight monks and a prior.<sup>56</sup> It seems unlikely that so many urinals would survive if they were not in use before the fourteenth century. If we must assign a fourteenth century origin to the urinal, we must choose a date within the first half of that century.<sup>57</sup>

On the other hand our total ignorance of find-spots and stratification may hide a simple explanation of the high proportion of this class of vessel. For instance, if conservation involved extensive work on the reredorter and its drain, we might expect to find a considerable number of urinals; but it is only fair to note that the published plan of the site<sup>58</sup> does not even show that a drain from the reredorter was found.

In the main the distribution of urinals is confined to northern and Scottish sites, with monasteries predominating

<sup>54</sup> *Glenluce*, pp. 181-182.

<sup>55</sup> *Bothwell*, p. 151.

<sup>56</sup> AA4, iv (1927), p. 197; D. Knowles and R. N. Hadcock, *Mediaeval Religious Houses: England and Wales* (1953), p. 66.

<sup>57</sup> There is of course no firm dating for any of the Finchale urinals.

<sup>58</sup> *Peers, op. cit.*, opp. p. 220.

—compare the considerable numbers from Melrose and Glenluce with the single example from Bothwell. The unprovenanced urinals from Carlisle<sup>59</sup> and Newcastle<sup>60</sup> might also be from monastic sites.

In the present state of our knowledge it is impossible to say whether any chronological significance attaches to the different types represented in this fine series; once again we are compelled to await scientific excavation, with proper stratigraphical observation and recording, of an important medieval site in the north-east. We can gain no assistance from the fabrics and glazes used. Almost all the Finchale urinals are in coarse sandy or gritty fabrics with sparse and nondescript glaze, comparing closely with a group of jugs which we have suggested may be local products uninfluenced by changes of fashion.<sup>61</sup> The two groups have in common, apart from fabric and glaze, the fact that they are manifestly utility vessels in which appearance was secondary to function. For both we may postulate a life extending over a long period.

53. Bun-shaped urinal with horizontal top aperture and concave base, in orange-pink slightly gritty fabric with green and brown external glaze. Strap handle (restored) 1" wide attached to the shoulder with three finger mouldings. Decorative bands of seven incised lines round shoulder, three round neck. Prominent rilling on body. Diam. aper.  $2\frac{1}{2}$ "; max.  $7\frac{3}{4}$ "; base  $6\frac{1}{4}$ "; ht.  $4\frac{3}{4}$ ".

54. Upper part of urinal with horizontal top aperture in orange-red sandy fabric with patchy external pale olive green glaze. Thick strap handle at 45 degrees to the vertical. Aper. diam.  $2\frac{1}{2}$ ".

55. *Not illustrated.* Urinal with horizontal top aperture in hard grey fabric fired to brick red on the inside. External brown glaze. Cf. number 54.

56. Urinal with horizontal top aperture in pink sandy fabric with grey core. Brownish-green external glaze of poor quality. Rod handle twisted to horizontal position. Double groove round shoulder, slightly sagging base, rim cut off without any finishing. The whole vessel is crudely made and badly finished. Diam, aper.  $3\frac{1}{8}$ "; max. 7"; base 5"; ht.  $6\frac{3}{4}$ ".

<sup>59</sup> *Carlisle I*, number 35 and p. 82.

<sup>60</sup> SAN 55.

<sup>61</sup> Above, p. 241.

57. Urinal in pink sandy fabric with external olive green to brown glaze. Rod handle at angle of 45 degrees, irregular base. Cordon moulding on shoulder at level of handle, rilling over rest of vessel. Cf. *Glenluce* 7 and 8. Diam. aper.  $3\frac{1}{4}$ "; max.  $7\frac{1}{2}$ "; base 6"; ht.  $8\frac{1}{4}$ ".

58. Funnel-neck urinal with horizontal top aperture in very thick grey fabric with pink inner surface and external olive green glaze which continues on to the base. Small side handle restored. Presumably the vessel had a horizontal top aperture. Diam. aper.  $3\frac{1}{4}$ "; max. 6"; base  $4\frac{1}{2}$ "; ht.  $7\frac{1}{2}$ ". Cf. *Melrose* 28, fourteenth century.

59. Badly made urinal in thick soft grey fabric with light brown glaze. Horizontal rod handle, rim cut off without any finishing, irregular sagging base. Traces of rilling on upper part of vessel. Diam. aper.  $3\frac{1}{2}$ "; max.  $7\frac{3}{4}$ "; base 6"; ht.  $7\frac{1}{4}$ ".

60. Urinal with horizontal top aperture in hard smooth orange-pink fabric with patchy external olive green glaze. Prominent internal rilling, decoration of four incised lines round shoulder. Side handle restored. The base is almost flat and the vessel is much better finished than most of this class. Diam. aper.  $3\frac{1}{2}$ "; max. 8"; base 6"; ht. 7". Cf. number 57.

61. Beehive urinal in coarse pinkish fabric with patchy olive green to brown glaze. Irregular oblique hole at top c. 2" diam. Strap handle restored by the Ministry of Works, probably at the wrong angle. Sagging base. Prominent spiral rilling indicates that the pot was coil-built, not thrown on a wheel. Diam. base  $5\frac{7}{8}$ "; ht.  $7\frac{3}{4}$ ". *Glenluce* 9; cf. *Melrose* 24.

62. *Not illustrated.* Urinal in coarse grey fabric with orange inner surface and external brown to light green glaze. Coiling process by which the upper part of the vessel was made was roughly completed, leaving a small hole (diam. 4 mm.) at the apex. Aperture missing. *Melrose* 26, fourteenth century.

63. Fragment of body and handle of urinal in thick grey gritty fabric, fired to pink on surfaces, with sparse external green glaze. Prominent external rilling. Presumably the vessel had a small side hole; as number 61.

64. Body of urinal in hard smooth grey fabric with greenish brown external glaze. Prominent internal rilling, base sagging in centre, as in jug number 42. Fabric and glaze suggest a fourteenth/fifteenth century date.

65. Body of urinal in soft pink fabric with external brown glaze. Horizontal handle, prominent internal and external rilling. Diam. max.  $7\frac{1}{2}$ "; base  $5\frac{1}{2}$ ".

66-74. *Not illustrated.* Fragments of nine urinals, similar to number 51, in hard grey fabric with greenish brown glaze or soft pink fabric with brown glaze.

75-78. *Not illustrated.* Four side handles from urinals; one in



soft pink fabric with brown glaze, three in grey fabric with green glaze.

79-81. *Not illustrated.* Fragments of apertures and handles of three urinals similar to SAN 55; horizontal top aperture, oblique handle.

(iii) *Cups.*

Pottery cups (in which we include also the sixteenth- and seventeenth-century vessels usually described as tygs and posset pots) do not normally occur in medieval deposits in the north-east. It will be noticed that the earliest found at Finchale are in "Cistercian ware", which is not recorded before the late fifteenth century. Slightly later are vessels in characteristic sixteenth- and seventeenth-century fabrics; numbers 82 and 84 provide examples of such fabrics. The scarcity, relative to Cistercian ware, of the brick red fabric with chestnut glaze of 82 suggests most strongly that the latter was probably not in use before the Dissolution. Similarly the large number of vessels in the thin brown fabric with purplish glaze suggests that this may already have been popular before 1538.

82. Cup in brick red fabric with chestnut brown internal and external glaze. At least two handles, probably not more. Irregular and badly made base. The section resembles that of SAN 57, though that vessel has eight handles. Diam. aper.  $3\frac{1}{4}$ "; max.  $4\frac{1}{2}$ "; base  $2\frac{3}{4}$ "; ht. 5". Sixteenth/seventeenth century.

83. Drawing restoration, from fragments of two vessels, of cup in thin brown fabric with purplish brown metallic glaze. The collection includes fragments of about twelve similar cups. Diam. aper. 4"; base  $2\frac{5}{8}$ "; ht.  $4\frac{1}{4}$ ". Cf. SAN 56. Sixteenth century.

84. Two-handled cup in buff fabric with streaky emerald glaze on the inside and parts of the outside; in places the buff fabric shows through. The cup is decorated with two rouletted cordons at the top and bottom of the handles, the lower one very badly impressed. It has a clumsily frilled footstand. Diam. 5"; ht.  $2\frac{3}{4}$ ". Sixteenth century.

85-89. *Not illustrated.* Fragments of at least five cups in Cistercian ware—red-brown fabric with white slip decoration and purplish brown manganese glaze—similar to *Kirkstall*, fig. 13, number 16. Late fifteenth/sixteenth century.

(iv) *Cooking pots.*

The Finchale cooking pots fall into two main groups. The first must be assigned to the early years of the Priory. It consists of vessels in hard, well-fired sandy or gritty light-coloured fabrics, often with a grey core in the thicker parts of the rim and base. These vessels are clearly derived from types current in the late twelfth century,<sup>62</sup> using the same fabrics and similar angular rims. Glazing sometimes occurs; where it does it is sparse, and pale or yellowish green. A few vessels have a sparse internal glaze, much thinner than on bowls 108 and 110, and several show evidence of the galena dusting technique which produces patches of glaze with a small pit at the centre.<sup>63</sup> One vessel (number 103) shows a careful use of this technique for rim decoration, patches of glaze alternating with thumb impressions.

Mr. Jope has recently pointed out<sup>64</sup> that some southern cooking pots in gritty fabrics were not thrown on a fast wheel, but were hand-made with a minimum of rotation on a hand-operated turntable. It has long been known that the black burnished cooking pots of the Roman period were not wheel-thrown, though it seems that they were trimmed and that the rim was added on a fast-wheel.<sup>65</sup> They are in sandy fabrics akin to those of the twelfth and thirteenth century cooking pots of north-eastern England, though fired in reducing conditions. Mr. J. P. Gillam has pointed out to us that it would be impossible to produce vessels of such thin section<sup>66</sup> in a sandy fabric by normal wheel-throwing techniques. This must also be true of medieval pottery, and we suggest most strongly that the thin-walled cooking pots of northern England must also have been hand-made. This does not seem to have been noted; at Finchale at least, the evidence has been destroyed by finishing on the wheel.

<sup>62</sup> Cf. *Knaresborough* and E. M. Jope, *The North English style of cooking pot* in CW2, lv (1955), pp. 323-325.

<sup>63</sup> *Carlisle I*, pp. 104-105; cf. *Kirkcudbright*, p. 130.

<sup>64</sup> *Ant. J.*, xxxix (1959), pp. 241-242.

<sup>65</sup> Cf. F. G. Simpson in CW2, xi (1911), p. 450; E. Birley in AA4, xxxvii (1959), pp. 28-30.

<sup>66</sup> Simpson, *op. cit.*, "less than  $\frac{3}{16}$  in."

Cooking pots of this general type have been found on several twelfth-century sites, though the most satisfactory dating evidence is that from *Knaresborough*. There they form the bulk of a group of pottery with a *terminus ante quem* of 1212.<sup>67</sup> The absence of later types from the *Knaresborough* group suggests, but does not prove, that the twelfth-century types were still in use in 1210, and that newer types had not yet appeared. The appearance of several similar vessels at Finchale (founded 1198) again suggests their continuance into the thirteenth century. At Carlisle the type seems to have disappeared by c. 1240-50,<sup>68</sup> but as the mid-thirteenth-century cooking pots of the Carlisle area cannot at present be paralleled in the north-east this need not imply that the square and club rimmed forms had died out in County Durham by 1240.<sup>69</sup>

Indeed, if the group of unstratified sherds found below high water mark in Budle Bay, Northumberland, by our member Mr. W. Dodds comes, as may be suspected, from the lost borough of Warenmouth, the "twelfth-century" cooking pots survived in that area into the second half of the thirteenth century.<sup>70</sup>

Derived forms seem to continue in use at *Kirkcudbright* in the closing years of the thirteenth century.

No cooking pot sherds assignable on present evidence to the late thirteenth century occur at Finchale. This may be due to the circumstances of discovery or to the vicissitudes which the collection has suffered since its formation. It may however indicate that our dating of cooking pots in this area is not satisfactory. The absence of the late thirteenth-century types current at Carlisle and *Kirkcudbright* may simply indi-

<sup>67</sup> Or rather 1210: see *Knaresborough*, p. 211, fn. 3.

<sup>68</sup> *Carlisle II*, *passim*.

<sup>69</sup> Especially as the Carlisle cooking pot series seems at this point to diverge from the types current in the north-east and in much of Scotland. We suspect that a close analysis even of the twelfth-century cooking pots of Carlisle and its hinterland would reveal that they are in thicker, darker and less brittle fabrics than those of Yorkshire and the north-east.

<sup>70</sup> Warenmouth appears to be a new town founded in 1247. See now M. W. Beresford in *Med. Arch.*, iii (1959), p. 188. It is hoped that these sherds may be published in a later volume of AA4.

cate, as we have suggested above, that those types were not in use in the north-east.

Mr. and Mrs. Jope have recently suggested<sup>71</sup> that the comparative shortage of cooking pots on Scottish sites may be due to the use of metal or skin vessels. This may be an explanation of an overall scarcity, or one which continues over a long period; but we feel unable to invoke such a solution to explain the absence of cooking pots over a short period.

For acceptance of the conventional dating suggests that the other principal group of cooking vessels must be assigned to the fourteenth century. It consists of a handled globular form found on a number of Scottish sites, and occurs also at *Dunstanburgh*. The type is usually regarded as having two handles, but *Melrose 27*, described as a urinal, might be a single-handled version. None of the Finchale specimens is sufficiently complete to show whether it had two handles. Single-handled pots of this general shape were produced at Stenhouse, near Falkirk. If there is no intervening type of cooking pot, found elsewhere, but missing from the Finchale series, it is possible that this globular form should be regarded as beginning in the late thirteenth century; but since the only stratified deposits of that period from northern sites do not contain this type of vessel the question must be left open.

The globular cooking pots are normally in gritty fabrics which are thicker, darker and less brittle than those of the earlier group, with a less sandy texture. Glaze, where it occurs, is normally external and varies from green to brown. Only one of this group shows internal glazing, despite the fact that this had been employed in some of the earlier cooking pots.

So far no cooking pots assignable to the fifteenth century have been found on northern and Scottish sites. There are none in the Cambokeels material. We must therefore assume, until contradictory evidence is produced, that by the fifteenth century most cooking was done in metal vessels. It

<sup>71</sup> *Med. Arch.*, iii (1959), p. 267.

will be of particular interest to note whether any cooking pots are found in the Ministry of Works excavations at Mount Grace Priory, Yorkshire (N.R.), found in 1398.

90. Small lid-seated cooking pot in grey gritty fabric fired to pinkish grey where not protected by patches of speckly light green and dark brown external glaze. One small strap handle survives, and another has been restored by analogy with a common Scottish type (*Bothwell* 59; *Glenluce* 12; SMP 28 (Deer Abbey); 59, 60, 62 (Inchcolme Abbey); 74 (Eccles)), which Mr. Cruden assigns to the fourteenth century. Diam. aper.  $3\frac{1}{2}$ ". Cf. SAN 30 (Dunstanburgh).

91.Handled cooking pot in pinkish buff gritty fabric with patches of external pale green glaze. A second handle has been restored. Diam. aper.  $4\frac{1}{2}$ ". First half of thirteenth century.

92. Small cooking pot in pink sandy fabric with sparse external olive green glaze. One handle survives, and a second has been restored by analogy. Aper. diam.  $5\frac{1}{4}$ ". Cf. SMP 59 (Inchcolme Abbey), assigned to the fourteenth century.

93. Neck of small cooking pot in grey gritty fabric with thick but patchy olive green external glaze. One rod handle survives. Aper. diam.  $5\frac{1}{2}$ ". Cf. SMP 59 (Inchcolme Abbey), fourteenth century.

94. Neck of cooking pot in grey, slightly gritty fabric, with olive green glaze, thick on inside and thin and patchy on outside; fired to pink on outer surface where not covered by glaze. One rod handle survives, and a second should presumably be restored. Aper. diam. 6". Cf. number 90 for the general type; the internal glaze may indicate a later date than the fourteenth century.

95. Small lid-seated cooking pot in hard orange sandy fabric with splashes of clear glaze outside and on inside of rim. One handle survives and a second has been restored. Aper. diam.  $6\frac{1}{2}$ ". Cf. SAN 30 (Dunstanburgh) and *Bothwell* 59, fourteenth century.

96. Cooking pot in orange pink gritty fabric with grey core. Dusting with galena particles has produced patches of glaze with a central pit; from these patches the glaze sometimes trickled down the sides of the pot. Most of these patches are on the outside, but a few occur internally, immediately below the rim. Prominent external rilling on the shoulder peters out as the maximum girth is reached. The flat rim has been pressed down on to the shoulder of the pot, and has sagged while green in at least one place. The side walls are extremely thin (3.5 mm.), the base thicker (6 mm.). Diam. aper.  $6\frac{1}{2}$ "; max. 9"; base  $6\frac{3}{4}$ "; ht.  $7\frac{1}{4}$ ". First half of thirteenth century (?)

97. Lid-seated cooking pot in dark grey gritty fabric fired to

cream on surfaces not covered by the sparse pale green glaze which occurs both inside and outside the vessel. Clearly a variant of the club-rimmed cooking pots in use in northern England and southern Scotland in the twelfth and early thirteenth centuries. Aper. diam. 7". Early thirteenth century.

98. Rim of cooking pot in pale pink sandy fabric, sparse yellowish green glaze on rim, but below this only in trickles from the rim. Possibly the vessel had one or two handles. Aper. diam. 7". Thirteenth century (?)

99. Lid-seated cooking pot or bowl in smooth pink fabric with some fine grit. Patchy yellow green external glaze, some galena pitting inside the pot with trickles of yellow glaze from them. Small rod handle. A vessel of the same general form is described as a bowl (*Kirkstall VI*, no. 10). Aper. diam. 8". Late thirteenth century (?)

100. Cooking pot or bowl in coarse pink fabric with much added grit, green external glaze with some splashed on the interior. Crude rod handle, reeded rim, coarse internal rilling. The handle is badly fitted and the rim appears to have been made separately and applied in one piece to the body of the pot. Aper. diam. 8½". Early thirteenth century (?)

101. Rim and neck of cooking pot in grey gritty fabric with pink surfaces. Galena dusting has produced small patches of pale green or yellow glaze inside and outside the pot. Aper. diam. 9". Cf. *Kirkstall*, fig. 6, no. 7 and p. 23, a twelfth-century cooking pot from Almondbury. Early thirteenth century.

102. Cooking pot in soft grey sandy fabric with light pink surfaces, added grits of up to 5 mm. diameter. Pale yellow green glaze under rim, two splashes of glaze on body. Pronounced external rilling, fewer and larger rills inside. Slightly curved base, extremely thin walls, sometimes as little as 3 mm. Diam. aper. (max.) 12"; base 10"; ht. 8¼". Clearly a development of the square rimmed twelfth-century cooking pots of this area, in a very similar fabric. The thin walls are not exceptional; Mrs. Le Patourel has published a drawing of a twelfth-century cooking pot from Almondbury (Yorks.) with walls only 2 mm. thick. Cf. *Durham* 4 and 5. Early thirteenth century.

103. Cooking pot in hard off-white slightly gritty fabric. Rim decorated with finger depressions and patches of glaze showing galena pitting at centre. Some smaller patches of glaze with trickles from them inside the vessel. Pronounced rilling on upper part of sides. Aper. diam. 15". Cf. 102 and *Durham* 4. Thirteenth century.

104. Base of cooking pot in grey gritty fabric fired to orange pink on outer surface. Patches of external pale green glaze resulting from galena dusting. Decorated round basal angle with series of small knife-cut notches. Diam. 9½". Thirteenth century.

(v) *Bowls, dishes and plates.*

The separation of bowls and dishes is necessarily arbitrary, but certain rules can be formulated on the basis of the Finchale pottery which seem to hold for other published material from the north, and which give meaning to the use of one term rather than the other. It is suggested that the term *dish* should be reserved for shallow flat-bottomed vessels with more or less straight sides. It is in this sense that the term is used in this report. All other vessels of the dish/bowl form are described as *bowls*.

The distinction between dishes and bowls in this study is not the same as that used in Roman pottery reports, with which some of our readers may be familiar. There a mathematical formula, whereby dishes have a diameter greater than three times their height, has a real significance. No such definition seems possible for medieval dishes and bowls, and our suggestion above is made as a basis upon which it may prove possible to achieve some standardization of terms.

A further feature common to all the Finchale dishes, but not included in the above definition, is that all are oval. Glazing is normally internal. One at least appears to have been used for cooking, and this may be the function of the class as a whole; the side handles which seem to be a normal feature may be designed for pulling the vessels away from the fire.

The large bowls (108-111) closely resemble in fabric and rim shape the cooking pots of the twelfth century and early years of the thirteenth century. They differ from those vessels in having sides which slope in towards the base, and frequently in having more and thicker glaze inside and outside the vessel. It is doubtful whether the internal glazing of bowls and dishes is strictly functional in intention; if it is, it is remarkable that it took a considerable time to apply the same principle to other classes of vessels. We suggest that the internal glazing is a recognition of the fact that in normal use the inside of a bowl or dish attracts more attention than the outside.

The dating of dishes and bowls is at least as uncertain as that of other medieval vessels. Clearly the large bowls mentioned above must belong to the early years of the thirteenth century, but at present there is no indication when production stopped. It might be as early as 1220 or as late as 1270. Mr. Cruden assigns dishes to the thirteenth century (*Bothwell* 40), but we are not convinced that the type must be restricted to that century. To assume this is to assume also that throughout the fourteenth and fifteenth centuries all bowls and dishes in use were of wood or metal; this may be true but seems unlikely.

Plates are rare in north-eastern deposits of medieval pottery. The only examples we have been able to trace are imports.<sup>72</sup> The two plates from Finchale in English slipware are of seventeenth-century date, and can be paralleled from other sites in the area. The medieval equivalent was presumably of metal or wood.

105. Base of large jar or jug, ground down after fracture into an irregular bowl, in pink sandy fabric with patchy brown glaze. Prominent internal rilling. Diam. aper. 5"; base 4½"; ht. 2¾".

106. Small bowl in pink fabric with fine grit, green and orange internal glaze occasionally splashed on to the outside. Diam. aper. 5¼"; base 4"; ht. 2". Sixteenth century (?)

107. Rim of cylindrical bowl in hard grey fabric with thick olive green glaze inside and out. Aper. diam. 6¾".

108. Large bowl in grey gritty fabric with pink outer surface. Internal olive green glaze; similar but thinner and more patchy glaze in places on and underneath rim and on outside of body. Aper. diam. 17". Thirteenth century.

109. Large bowl in grey gritty fabric with pink surfaces and patchy pale green glaze inside and outside the vessel. Pie-crust fingering round rim. Possibly lid-seated. Aper. diam. 17". Cf. 108. Thirteenth century.

110. Rim of large bowl in grey fabric with pink outer surfaces. Yellowish green internal glaze, splashes on outside. Diam. 17".

111. Large bowl with bifid rim in grey sandy fabric with buff pink surfaces and sparse brown external glaze, mostly trickled from patches on rim. Internal and external rilling. Decorated with pie-crust fingering round rim. Aper. diam. 18" Cf. *Kirkstall*, fig. 12, no. 1 and p. 44, dated to the twelfth century. The Finchale bowl,

<sup>72</sup> *Melrose*, 41; *SAN*, 31 (*Dunstanburgh*).



in fabric closely resembling that of 102, must be assigned to the early years of the thirteenth century.

112. Bowl in hard pink fabric with internal chestnut glaze. Flanges immediately below lip and round basal angle. Diam. aper.  $9\frac{1}{4}$ " ; base  $8\frac{7}{8}$ " ; ht.  $1\frac{3}{4}$ ". Sixteenth or seventeenth century.

113. Shallow oval dish in coarse grey fabric burnt to pink on outer surfaces. Internal olive green glaze. Dusting the exterior with galena particles has produced the characteristic patches of glaze with small pits at the centre. The vessel had at least one side handle (restored). Soot marks on the outside indicate that the vessel had been used for cooking. Ht.  $1\frac{3}{4}$ ". A vessel of the same general type (*Bothwell* 40) is assigned to the thirteenth century by Mr. S. H. Cruden.

114. Side-handled dish in hard grey fabric with dark pink outer surface and internal olive green glaze which covers part of the side walls very thinly. Splashes of glaze on the underside of the base. The surviving fragment is almost straight, and must come from a large oval dish. Number of handles uncertain. Ht.  $1\frac{3}{4}$ ".

115. Side-handled dish similar to 114, in grey sandy fabric fired to pink on outer surface, with internal olive green glaze.

116. Fragment of oval dish in grey fabric with pink outer surface and olive green internal glaze which is continued over the thickened rim. Ht.  $1\frac{3}{4}$ ".

117. Fragment of oval dish in grey fabric with olive green internal glaze continuing over the rim. Ht. 2".

118. Fragment of oval dish in grey fabric with olive green internal glaze, some of which has splashed on to the outside. The ledge on the rim may have been intended for a lid. Ht. 2". Cf. *Bothwell* 40, assigned to the thirteenth century.

119. Fragment of oval dish in grey fabric with thick olive green to brown internal glaze, pink outer surface with sparse glaze. Cf. 118. Ht.  $1\frac{7}{8}$ ".

120. Plate in hard red fabric with white slip decoration and clear glaze on upper surface. Slipware of this type is common in seventeenth-century contexts in the south of England. In the north-east it occurs at the Castle and Blackfriars in Newcastle, and at the deserted village of West Whelpington (Northumberland). Diam.  $10\frac{5}{8}$ " ; ht.  $1\frac{3}{4}$ ". Seventeenth century.

121. Fragment of slipware plate, similar in fabric and decoration to 120. Diam.  $10\frac{1}{2}$ ". Seventeenth century.

(vi) *Lids.*

122. Lid in hard pink fabric with thick olive green glaze on underside. Diam. 9".

123. Ridge of high angular lid in grey gritty fabric with olive green internal and external glaze. The lid was probably oval; it had an air-vent pierced through it, and a broad strap handle.

(vii) *Miscellaneous.*

124. Globular vessel in hard brick red fabric with dark brown internal glaze, concave base. Two small strap handles. Sixteenth/seventeenth century.

125. Solid pedestal base in grey fabric with sage green internal and external glaze. Possibly a cresset-lamp; cf. *London Museum Mediæval Catalogue* (1940), pp. 174-175.

126. Base in thick grey gritty fabric with thick green to fawn glaze inside and outside. Irregular spike inside the centre of the base, with a spiral ridge starting from it and running round the base and side walls.

127. Perforated base in pink gritty fabric with splashes of fawn glaze. A complete watering pot of this type is discussed under SAN 37, q.v. The fabric of the Finchale specimen suggests a thirteenth-century date.

128. Base of large jar or cooking pot in hard grey fabric with reddish pink inner surfaces and external green to brown glaze. The sherd is a waster; it was fired upside down, and the weight of the vessel standing above it in the kiln has caused a pronounced angular kick in the base; the base has then cracked along the lines indicated in drawing. The individual sherds a, b, and c have been fired to a darker red than d, and the fractures a/d, b/d, c/d all show fabric fired to red rather than grey. This base represents the clearest evidence of kiln activity at Finchale.

129. *Not illustrated.* Onion shaped money box (pirlie pig) in thick light grey gritty fabric with light green external glaze. Cf. *Melrose* 32 and SMP 54 (St. Andrew's Cathedral), assigned to the sixteenth century.

130. Skillet handle in dark pink gritty fabric.

131. Handle in dark pink fabric with patches of pale greenish yellow glaze.

132. Body sherd in hard smooth grey fabric with external olive green glaze. Decorated with a four-petalled flower pulled by the potter's fingers from the side wall of the vessel.

133. Four body sherds in hard smooth grey fabric with fine micaceous grit and external olive green to brown glaze. Decorated with applied spiral mouldings with groups of small depressions inside the spirals and between the spirals. The fabric, glaze and decoration are exactly paralleled by SAN 18 (Norham); it is certain that the two vessels (if indeed they are two separate vessels,

see above, p. 235) were made at the same kiln by the same potter. The site of this kiln is not known. Probably late fourteenth/fifteenth century.

134. Bridge spout in grey fabric fired to pink on outer surfaces where not protected by the patchy green glaze.

(viii) *Roof finials.*

Finials and other roof ornaments have been discussed by Mr. G. C. Dunning<sup>73</sup> and Mr. S. H. Cruden.<sup>74</sup> Both of the examples from Finchale are ornamental rather than functional.

135. Finial in grey gritty fabric with olive green glaze of good quality. The finial was fitted on to an upright spur on a ridge tile, and the two were then fired together. Portions of the tile still adhere to the finial.

136. Model bird in pink gritty fabric with sparse and patchy green glaze. The bird looks like a turkey, but is presumably intended to be a peacock. It seems rather small to be a finial, but it is difficult to envisage any other use. For a list of zoomorphic finials (to which this should be added) cf. Dunning in *Flints. Hist. Soc. Publ.* as cited in note 73.

C. IMPORTED POTTERY.

(i) *French.*

137. Costrel in thin hard cream fabric with very sparse red grits. One side of the body was thrown on a fast wheel and curved over, leaving on the other side a hole just large enough for the potter's hand. The inside was then wiped with a cloth and the body inverted. The portion which had originally been on the wheel was then trimmed. The neck was thrown as a separate item and luted on to the body where a hole had been cut. A small plate was then thrown and used to fill the hole in the side wall. Finally the outer surface was wiped with a cloth. Diam.  $6\frac{3}{4}$ " ; width  $4\frac{1}{8}$ " ; ht. 11".

Similar vessels from Scottish sites, but in light grey stoneware, are listed under *Bothwell* 31 and 32; these have small strap handles on the shoulders, and are more nearly spherical than this vessel, though it may also have had shoulder handles. Mr. Cruden suggests

<sup>73</sup> *Arch. J.*, ciii (1946), p. 167; *Flints. Hist. Soc. Publ.*, xviii (1960), pp. 30-33.

<sup>74</sup> *Melrose*, p. 167.

that the stoneware costrels are a fifteenth/sixteenth-century import from the Beauvais-Rouen area. There is a portion of a similar vessel from Nafferton Castle, Northumberland; it presumably belongs to the second occupation of the site, provisionally assigned to the fifteenth or sixteenth centuries.<sup>75</sup> Cf. 138, in a fabric similar to that of the vessels from Scottish sites.

138. *Not illustrated.* Two sherds of thin light grey stoneware from an imported costrel similar to those recorded by Mr. S. H. Cruden from six different Scottish sites. The vessel appears to have been made in the same way as 137, the tubular spout being made separately from the body and the whole outer surface being wiped with a cloth when the vessel was finished. Cf. 137 for a fuller discussion.

139. *Not illustrated.* Small sherd of French polychrome ware in white fabric with pink fracture; green and brown decoration survives on this sherd. Mr. G. C. Dunning, who has examined the sherd, has drawn our attention to a piece of polychrome ware from Dover in the same pink fabric.<sup>76</sup> (A fine white fabric is more usual.) Mr. Dunning informs us that stratified deposits from various sites make it clear that polychrome ware was imported (from kilns near Saintes in western France) in the period 1280-1300.<sup>77</sup> The Finchale sherd is from the bottom of the decoration of a pear-shaped jug.

(ii) *German.*

An analysis of those sherds of German stoneware which could be assigned to specific kilns gave the following results:

*Siegburg:* 19 vessels (minimum); 9 with grey glaze, 10 with brown.

*Cologne:* 3 vessels (minimum).

*Frechen:* 1 vessel.

*Lambeth (?)*: 1 vessel.

Twelve sherds could not be identified certainly, but seem likely to belong to the factories at either Cologne or Frechen. This still gives a marked preponderance to the products of Siegburg, and suggests to the authors that while Siegburg ware was being imported before the Dissolution (1538), no substantial quantity of pottery from the other factories reached Finchale before that date.

<sup>75</sup> AA4, xxxviii (1960), pp. 135, 144.

<sup>76</sup> *Arch. Cant.*, lxix (1955), p. 139, number 2.

<sup>77</sup> Cf. G. C. Dunning, *A group of English and imported mediæval pottery from Lesnes Abbey, Kent. Ant. J.*, xii (1961), pp. 1-12.

Little is known about the ports through which German stoneware was imported, but the little information which is available in published documents makes us long for the publication of more customs accounts. For instance on 29. xi. 1503, a ship called (significantly enough) the *Beer* arrived at Lynn with a mixed cargo of Rhenish wine, bitumen, herrings, hops, walnuts and 1000 drinking pots. This last item was valued at twenty-six shillings and eightpence, before duty was paid. In view of the ship's port of origin (Dordrecht) and cargo of Rhenish wine it seems almost certain that these drinking pots must have been flagons or mugs of German stoneware.<sup>78</sup> The *Beer* left Lynn on 2. xii. 1503, with a cargo of 200 quarters of malt valued at £36.<sup>79</sup> On 22 January she returned to Lynn with a mixed cargo,<sup>80</sup> leaving on February 20th with another;<sup>81</sup> neither of these voyages contains anything of interest to us. There is no further record of the ship in the Lynn customs account until 15. vii. 1504, when she appears with another mixed cargo including paving tiles, bitumen, madder, hops, baskets, soap and 1000 drinking pots valued at twenty shillings.<sup>82</sup>

The documentary evidence for the presence in the same cargo of wine and drinking vessels is of particular interest in view of the association of other imported pottery (e.g. French polychrome, relief-band amphorae,<sup>83</sup> Pingsdorf Ware<sup>84</sup>) with the wine trade at various dates.

140. Neck of Bellarmine flagon in grey stoneware with external brown and grey glaze. Crude face mask on neck with series of cordon mouldings below it. The mask cannot be paralleled by any of those published by M. R. Holmes;<sup>85</sup> a close parallel from the Blackfriars, Newcastle upon Tyne, is in the Black Gate Museum.

141. Drawing restoration from fragments of three single-handled flagons in grey stoneware with brown external glaze and frilled base.

<sup>78</sup> N. S. B. Gras, *The Early English Customs System* (Harvard, 1918), p. 651.

<sup>79</sup> *Ib.*, p. 652.

<sup>80</sup> *Ib.*, p. 655.

<sup>81</sup> *Ib.*, p. 657.

<sup>82</sup> *Ib.*, p. 671.

<sup>83</sup> *Med. Arch.*, iii (1959), pp. 54-55.

<sup>84</sup> *Ib.*, p. 56.

<sup>85</sup> *Ant. J.*, xxxi (1951), pp. 173-179.

Prominent external and internal rilling. Strap handle  $\frac{3}{4}$ " wide. Diam. aper.  $2\frac{1}{4}$ "; max. 5"; ht. c. 10". Siegburg ware, c. 1525-1550 (?)

142. Small beaker or mug in grey stoneware with external mottled brown and grey glaze. Single external groove below rim; cordon moulding immediately above shoulder. Spiral marks on the base indicate that it was cut from the wheel with a wire. Inside the pot the glaze was not properly fired and remains matt cream; a similar feature occurs on the outside of the base, part of which was covered in the kiln by another pot of similar rim diameter. Portions of the vessel described remained adhering to the other vessel. Similar vessels (not drawn) from Finchale have a small strap handle. Sixteenth century.

143. Small beaker or mug in fawn stoneware with mottled light brown external glaze. Decorated with appliqué roses on funnel neck, and appliqué scroll and oak leaves on body; single external groove  $\frac{1}{4}$ " below rim, cordon moulding on neck. The oak leaves and roses in each case come from a single mould. Diam. aper.  $2\frac{1}{2}$ "; max. 4". Cologne ware, mid to late sixteenth century.

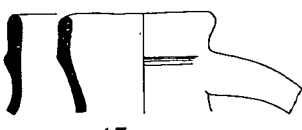
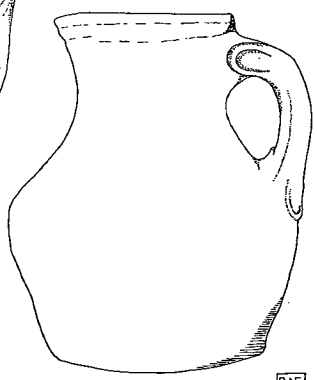
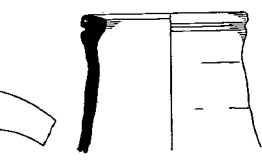
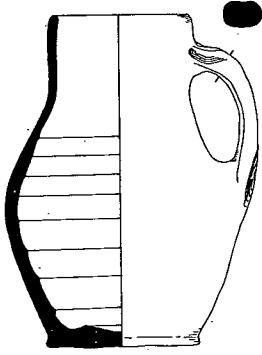
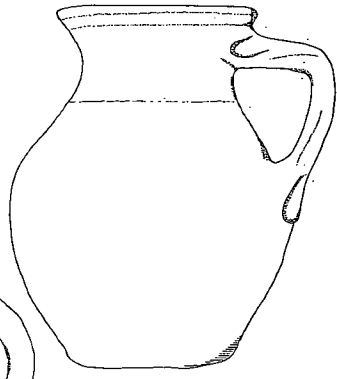
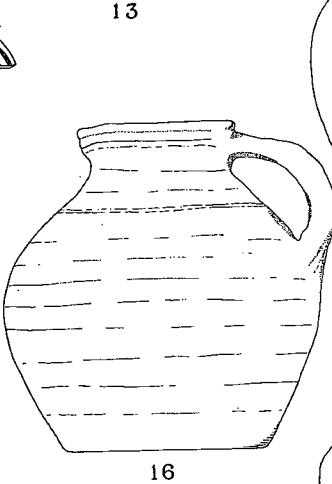
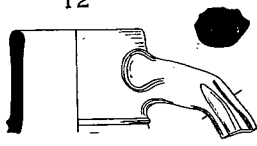
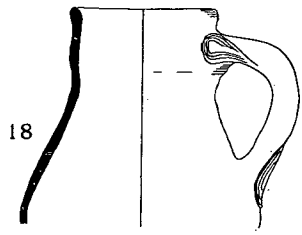
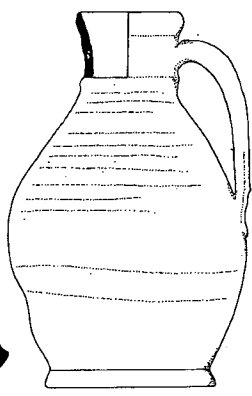
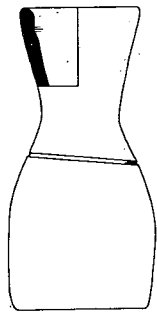
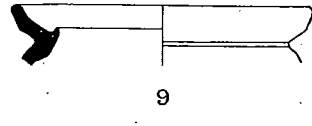
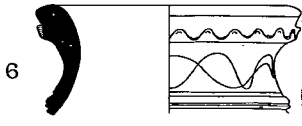
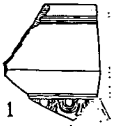
144. Base of beaker or mug in fawn stoneware with mottled light brown external glaze. Decorated with 11 stylized pine cones round bottom of body. Above these there is a zone of oak leaves between two narrow cordon mouldings. The pine cones, which are not equally spaced, were all made in the same mould, but the five surviving oak leaves all come from different moulds. Cologne ware, mid to late sixteenth century.

#### ACKNOWLEDGMENTS.

Our member Mr. W. Dodds drew and made notes on fourteen complete vessels in this collection. We are indebted to him for generously allowing the use of his work as a basis for the relevant portions of this report. The Dean and Chapter of Durham, through their Assistant Librarian, Miss M. Johnson, kindly made the pottery available for study; Professor G. B. A. Fletcher and Mr. J. P. Gillam provided facilities at King's College, Newcastle upon Tyne, and Mr. Gillam discussed several technical points with us. Miss D. M. Hunter provided information about the Stenhouse kilns, with photographs of some of the vessels produced there. We are particularly grateful to Mr. G. C. Dunning for dis-

cussing a number of problems with us, and giving us the benefit of his wide knowledge of medieval pottery; and to Mr. Leslie Alcock for reading the typescript and suggesting numerous emendations, though neither he nor any of the other persons mentioned above can be held responsible for any shortcomings in the report. To all these people our thanks for their assistance are gratefully offered.

*Illustrations at scale of  $\frac{1}{4}$ , except number 49, which is  $\frac{1}{8}$ .*



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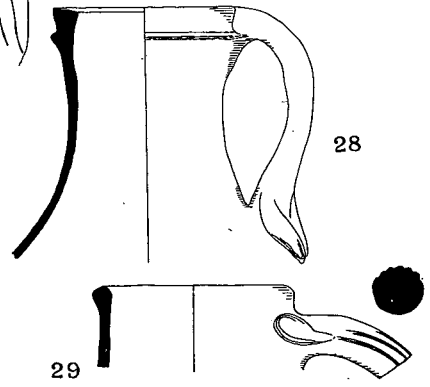
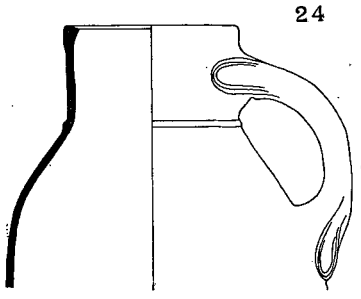
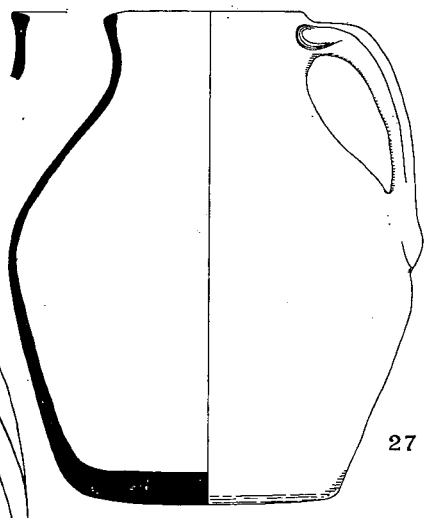
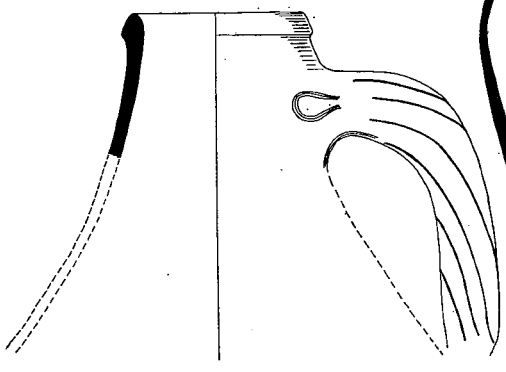
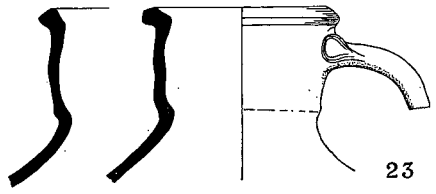
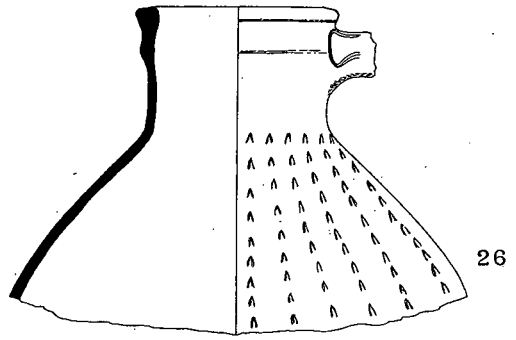
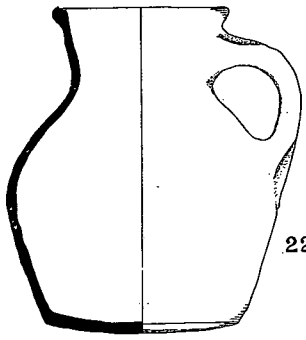
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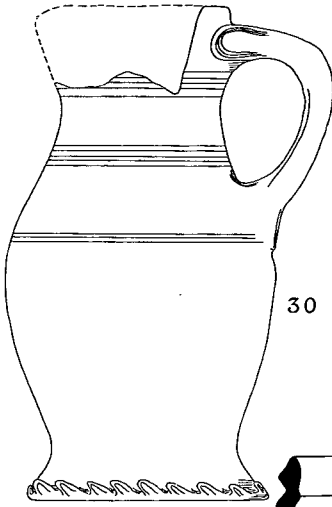




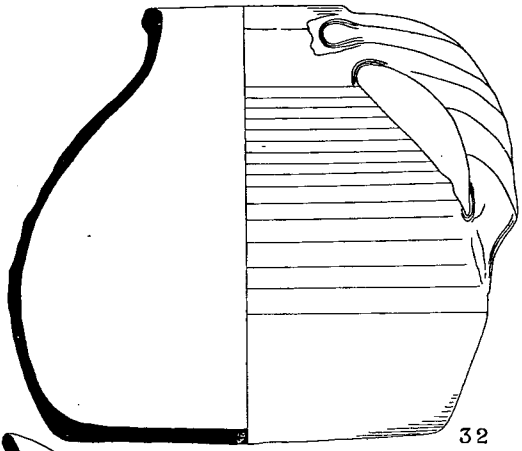
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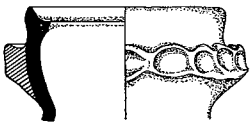
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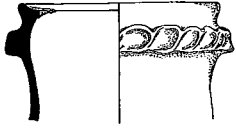
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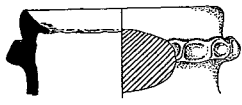
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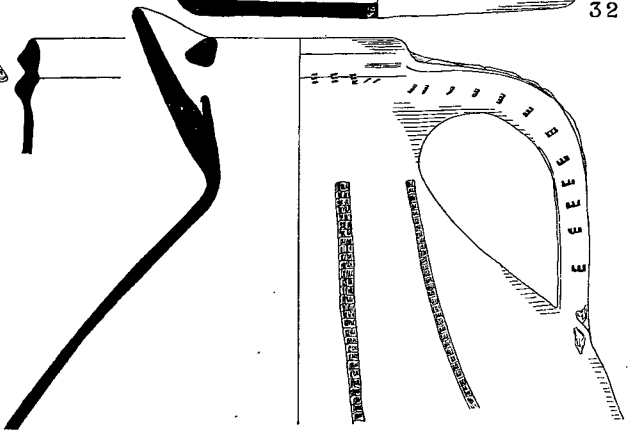
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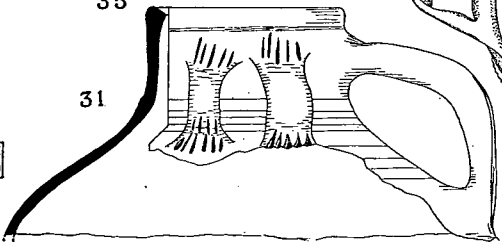
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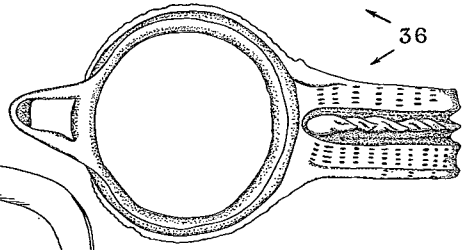
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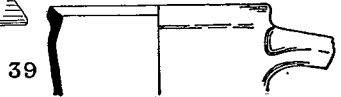
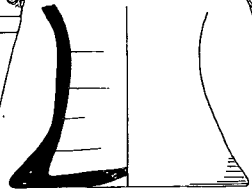
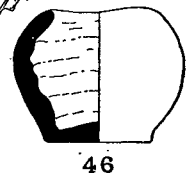
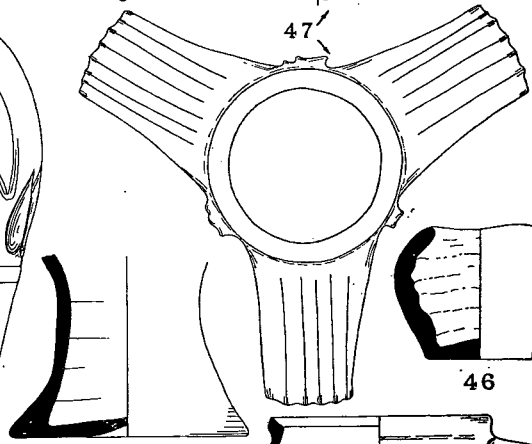
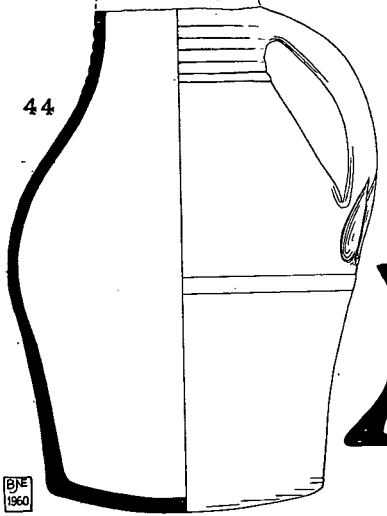
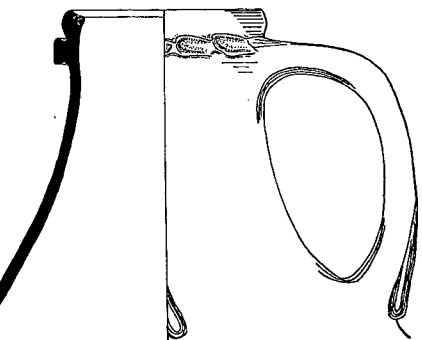
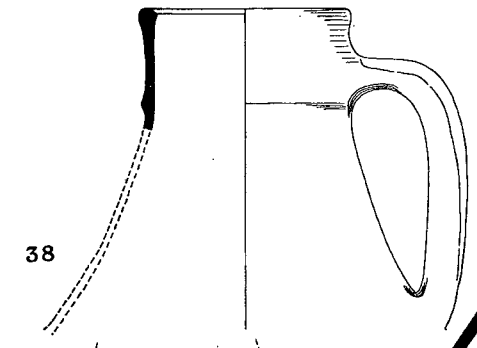
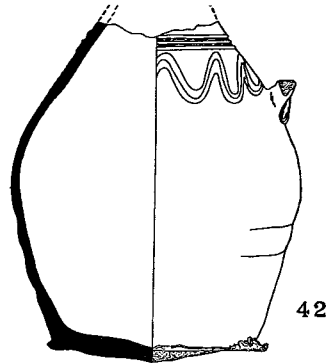
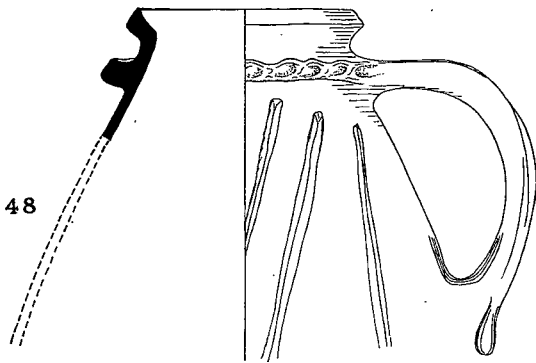
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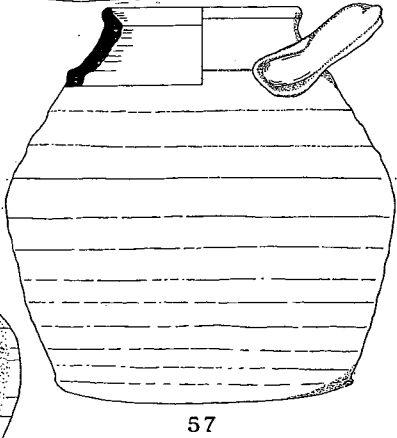
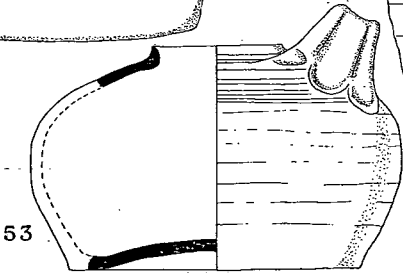
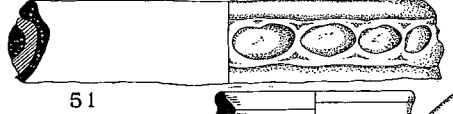
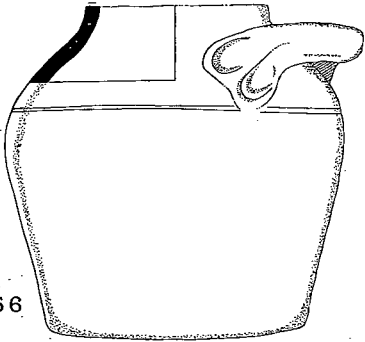
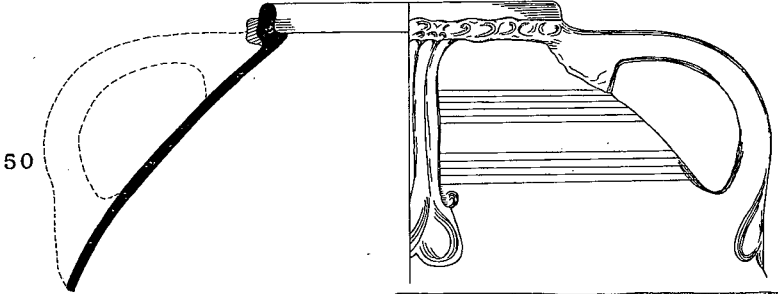
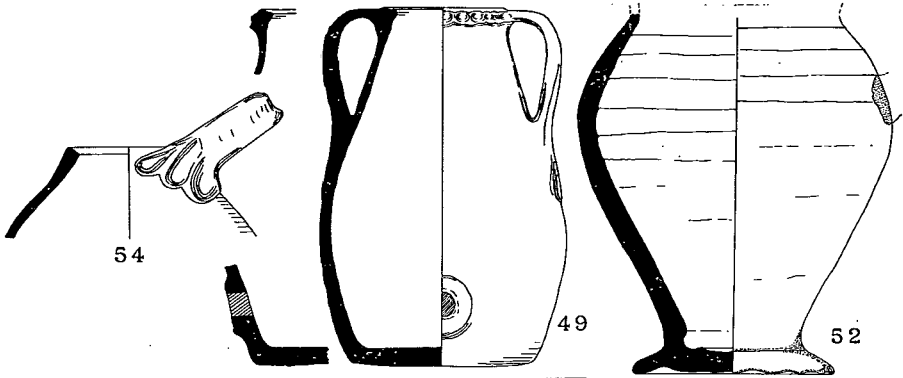
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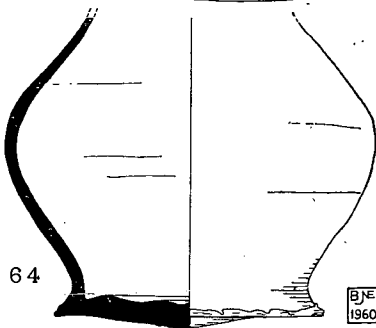
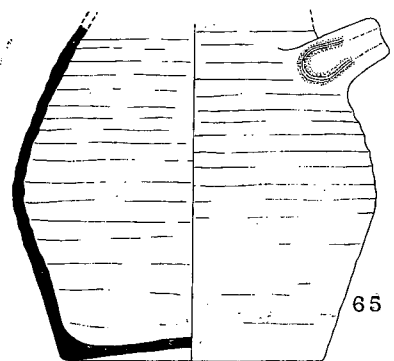
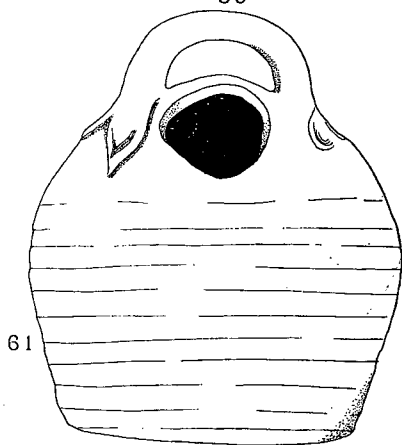
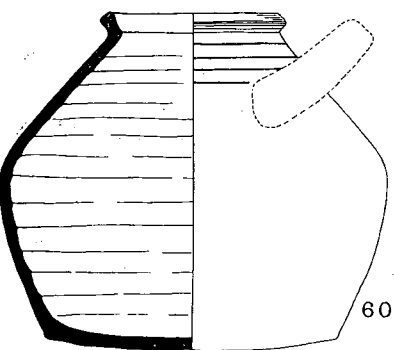
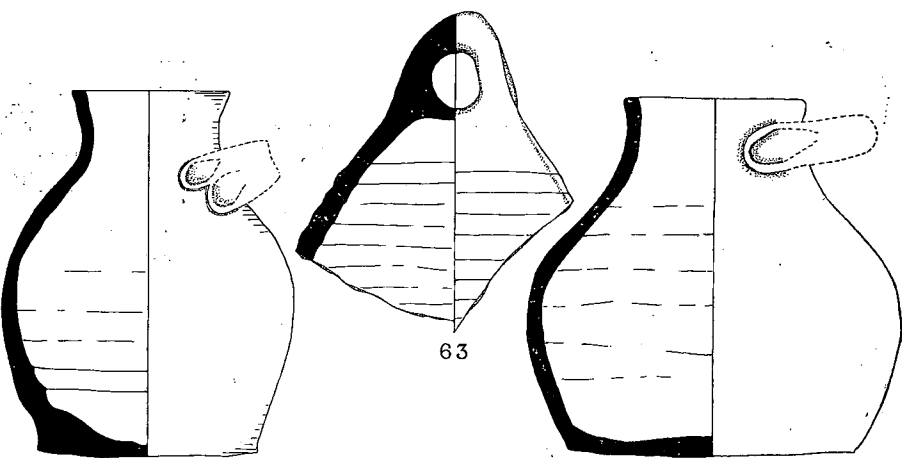
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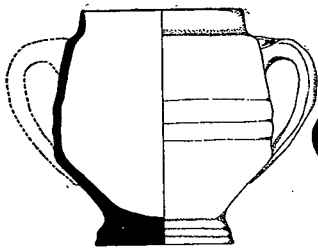
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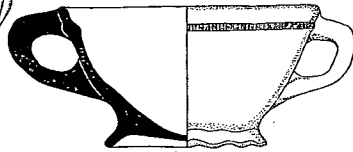
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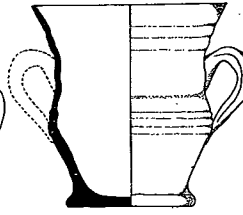




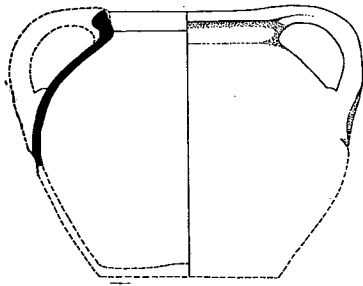
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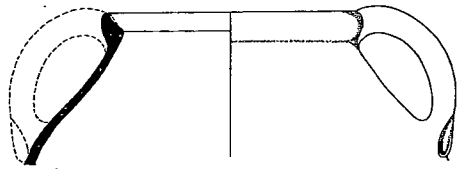
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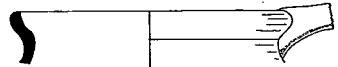
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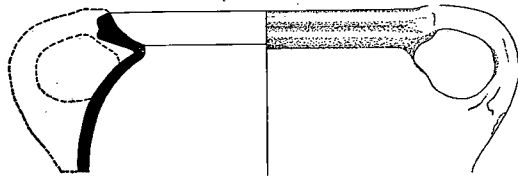
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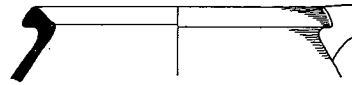
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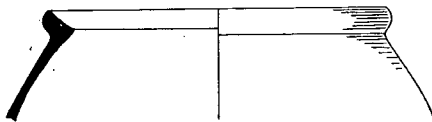
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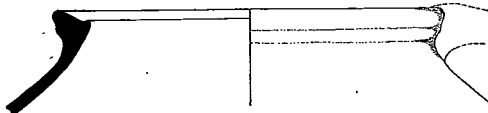
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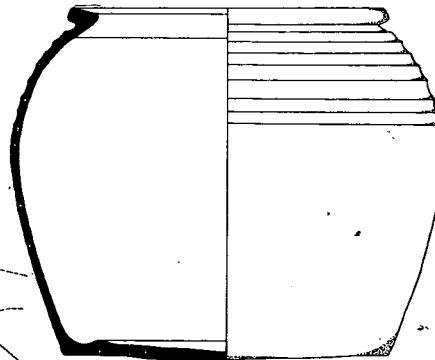
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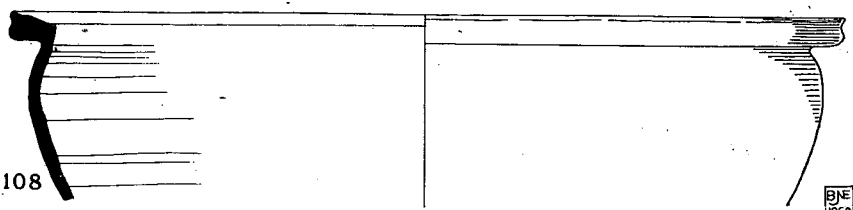
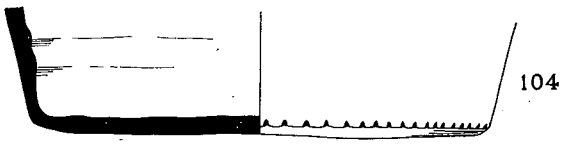
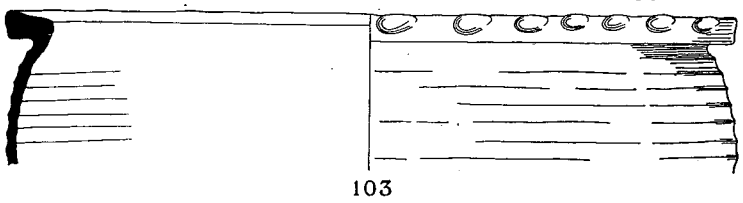
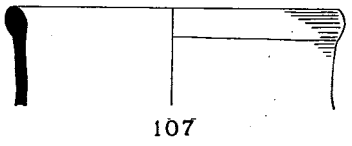
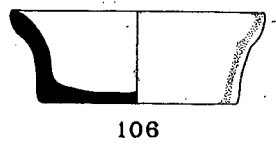
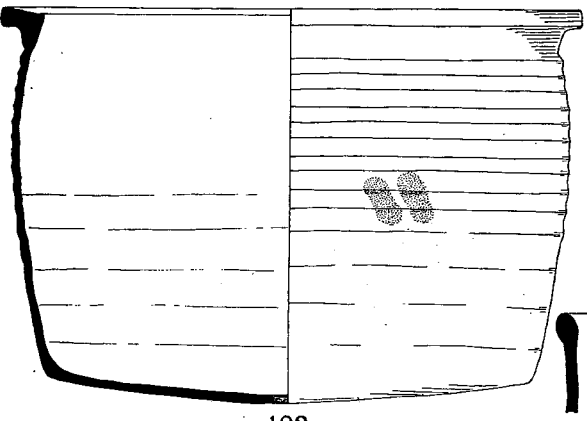
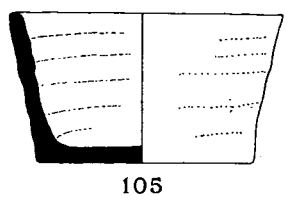
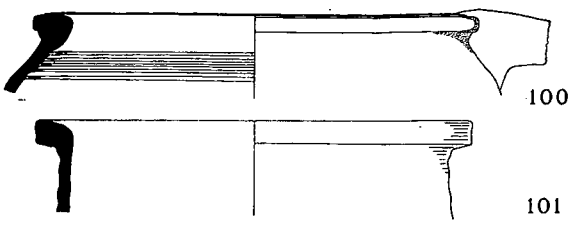
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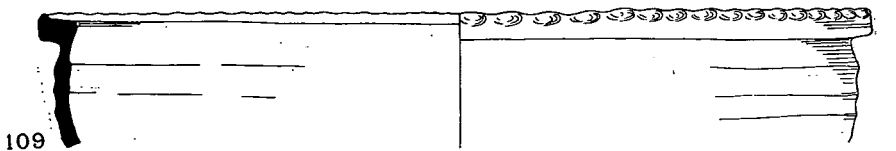


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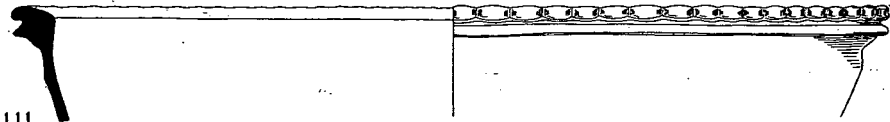


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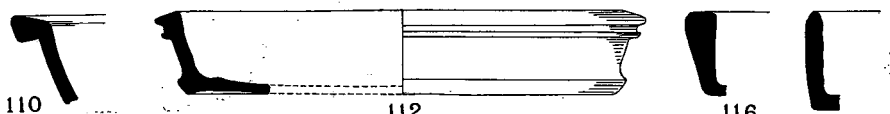




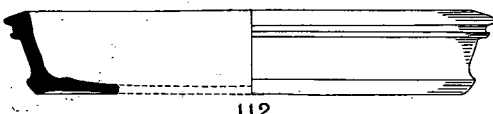
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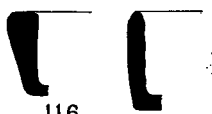
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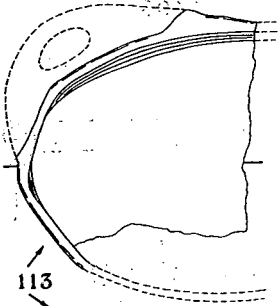
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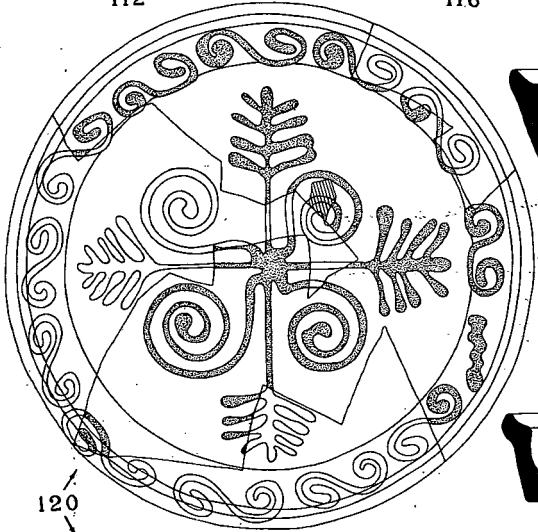
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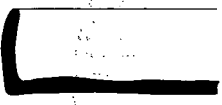
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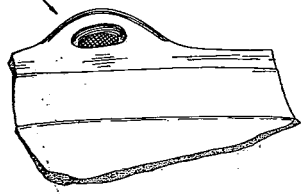
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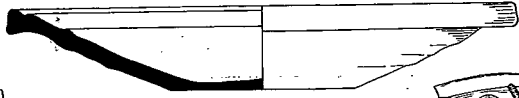
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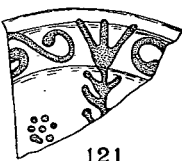
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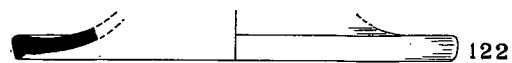
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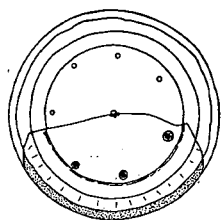
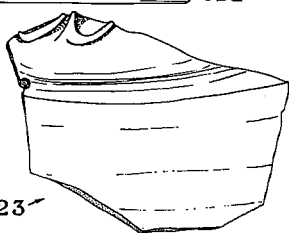




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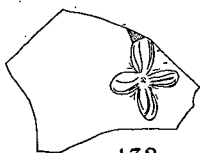
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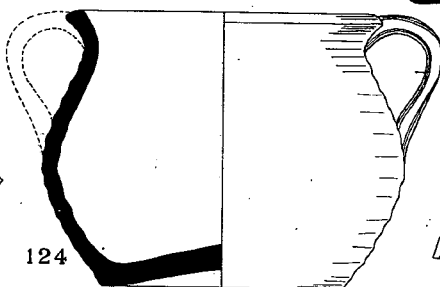
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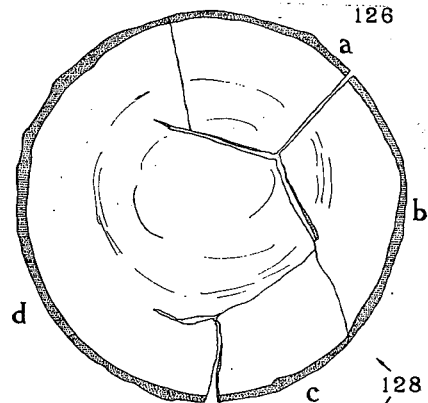
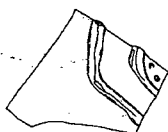
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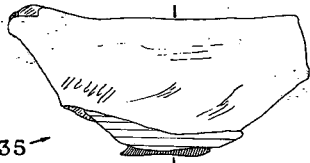
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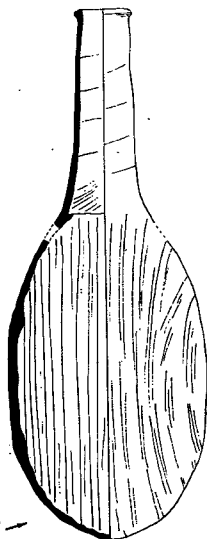
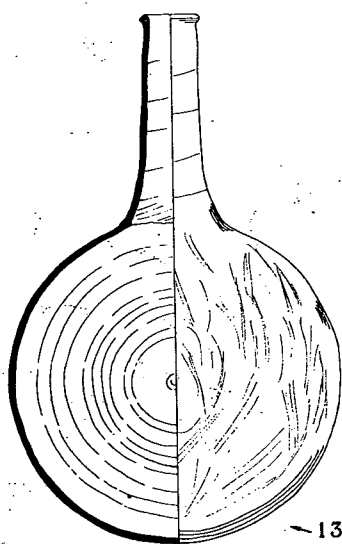


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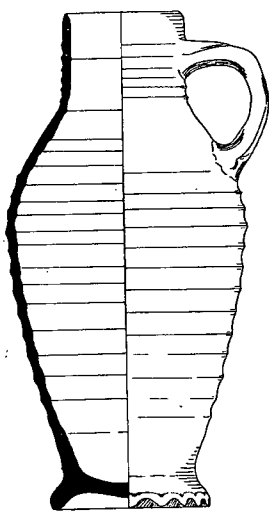


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BNE  
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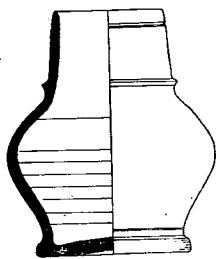


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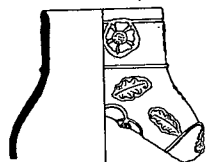


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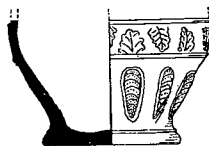
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143



144

