

EXCAVATIONS AT THE CUSTOM HOUSE SITE, CITY OF LONDON, 1973 - PART 2

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INTRODUCTION:

In this second part of the Custom House report the remainder of the finds that were not published last year are included together with an assessment of all the medieval aspects of the site. The bulk of the objects being published this year are from the medieval levels on the site since by far the largest number of finds from the site are from the great dumps of rubbish behind the timber waterfronts. The largest group of finds is the medieval pottery, and it has taken Mr. Thorn a year and a half's concentrated work to prepare the most interesting ceramic material for publication. Space does not permit the complete publication of all this medieval material and so the pottery, leather, and bone reports are all necessarily selective.

The report begins with an assessment of the dating and the nature of the medieval rubbish deposits, and this is followed by a brief section in which an attempt is made to relate the Custom House site to its surrounding area in the south-east corner of the City of London and in particular to the changing medieval waterfront and to the Tower of London, which dominates this part of the City. Finally the structure of the medieval Custom House and its successors are discussed.

THE MEDIEVAL DEPOSITS AND THEIR DATING:

It now seems clear that from sometime in the late thirteenth century a long series of rough timber revetments was built on the foreshore below the "Wool", "Stone" and other quays (as well as on other parts of the foreshore in the City, as more recent excavations have shown). These were to reclaim more land south of Thames Street, though in the first instance they were used as repositories for rubbish. From contemporary documents we know that during the fourteenth century the "city fathers" were already trying to stop dumping of rubbish in the middle of the streets, and these riverside structures would be ideal for a general cleaning-up of streets that may have taken place during this time.

Medieval levels on most sites in Britain, apart from a few exceptional cases, are notoriously difficult to date and the Custom House site was no exception. However, we did have one advantage, which only waterlogged sites can provide, and that is that there were at least four independent ways of obtaining a chronology. The main methods were ceramic, dendrochronological, documentary and to a lesser extent carpentry joints and small finds. Despite this, no particular method applied very closely to the site. Each method will now be discussed in turn.

The use of pottery for dating is of course one of the oldest methods in archaeology, but at this site it is probably the least useful. This is mainly because it is quite clear that a great deal of the pottery, found mixed up in the dumps behind the timber waterfronts, had been lying around for a long time before being put there. Much of it must have been cleared out from elsewhere and this is reflected in the large amounts of residual sherds. Only the very latest sherds, which are few in number, are going to give us any useful date. The other great difficulty is that it is not yet possible to give close dates to any of this medieval pottery, even the imports. Many more precisely dated closed groups will be needed before this is possible. One thing which is fairly clear from the pottery is the great similarity in content

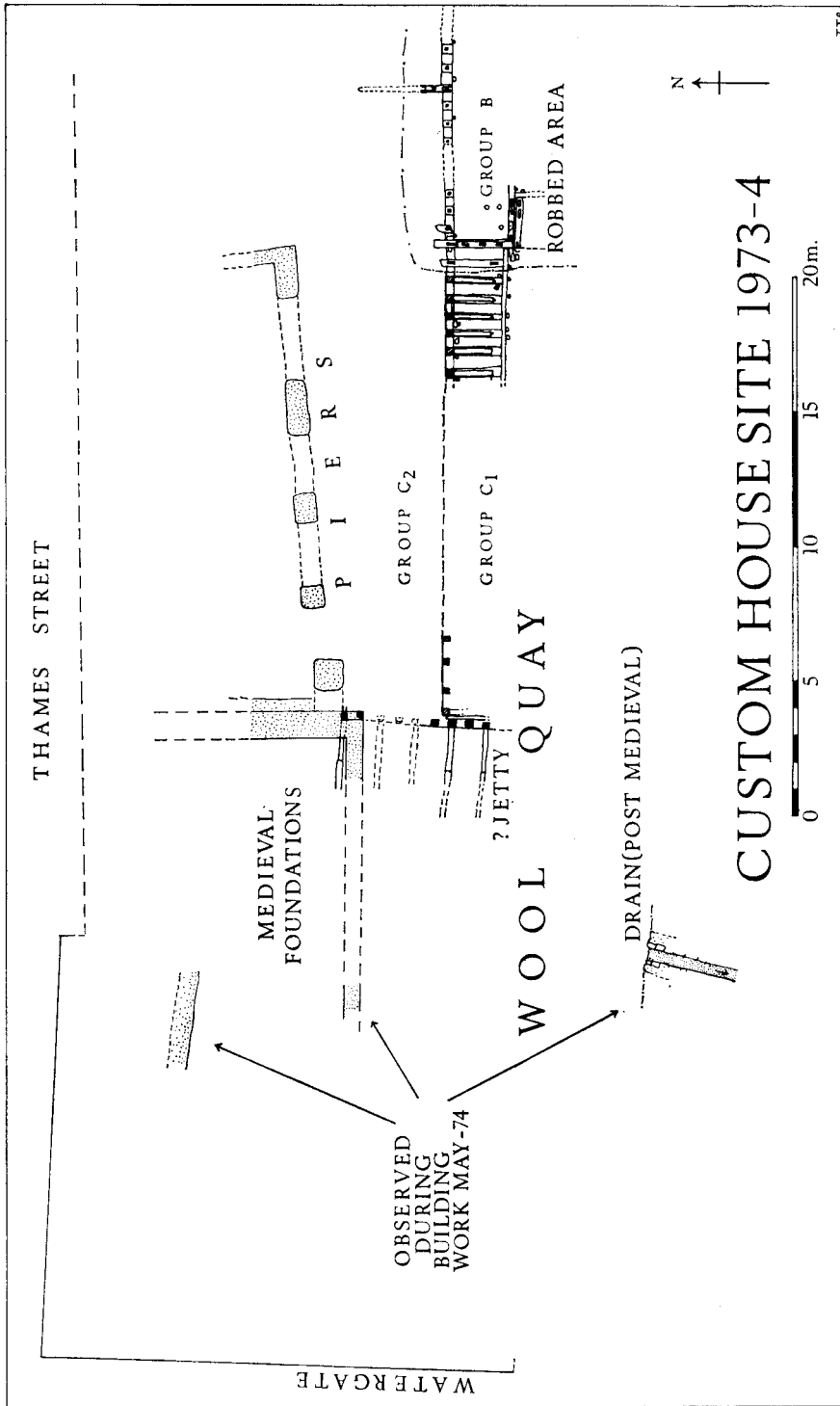


Fig. 1. Custom House Site. Plan of medieval features and stratigraphical groups on the Wool Quay

between all the main stratified groups on the site (*i.e.* Groups A, B, C and D). In the case of groups A and B this is to be expected because they are cut into group C and therefore much of the material is redeposited. From the pottery therefore it is only possible to give a rough date to the groups C and D and this is perhaps some time within the fourteenth century. It is interesting to note that the foreshore gravels (Group D) have roughly the same range of ceramic material as the overlying rubbish deposits which are built up behind the timber quays (Group C).

Our second method of dating, dendrochronology, should be one of the most accurate, particularly as a whole series of mean-curves are now becoming available for the later medieval period. Unfortunately, to be really accurate, one needs a large number of specimens from the same structure (not reused timber) of slow-grown oaks with sapwood surviving on the outside. Of the specimens taken from the timber waterfronts on the Custom House site all except for one were fairly fast-grown and only short curves could be obtained. The one slow-grown specimen, as well as being unusual in its fast and then slow growth, lacked all its outer rings. However, a tentative date some time in the middle of the fourteenth century is possible (see Dr. Fletcher's report below p. 169).

Carpentry joints in timber structures of the medieval period are now being studied chronologically thanks to the pioneering work of Cecil Hewett. Exact dates are not of course possible, but Mr. Hewett has shown how certain joints evolved at different times and so a broad dating is possible. Unfortunately, the fairly rough carpentry joints used in the waterfronts are no real help for dating, but what can be said has been by Mr. Hewett (see below p. 115). Again a date in the fourteenth century would be acceptable.

The other finds (leather, floor tiles, small objects, etc.) are all as yet almost impossible to date closely, but a date in the fourteenth century is also probable for many of the objects.

Finally we come to documentary evidence. The actual documentary material for the site and the immediate neighbourhood has been assessed by Tony Dyson (see below p. 110). When the area is considered as a whole and both archaeological and topographical evidence is used as well, a much clearer picture can be obtained, which is summarized below. The most important individual documents relating to the site and the Custom House in particular were discussed in last year's report.¹ There are also three interesting documents of 1335, 1338 and 1349, clearly mentioning houses, presumably of timber, on Wool Wharf, Bayning's Quay and Stone Wharf respectively (see Fig. 2).² So far these are the earliest references to actual buildings being erected south of Thames Street on one of the quays in this area. As will be seen from the summary given below, one of the most important aspects of the topography of the area is the "pushing out" of new quays into the river from Thames Street, which appears to have started in the late thirteenth century when so much was taking place at the Tower of London. This is followed in the first half of the fourteenth century by the consolidation of these quays and then by the building of houses on them. Then in 1338 came the order to erect "brattices of boards" along the riverside between London Bridge and the Tower (see below). At the same time the ownership of property on both sides of Thames Street by one person starts to break up. Moreover, whereas in the late thirteenth century one man owned a very large area of waterfront, by the later fourteenth century a whole series of small holders were in possession of tiny plots of land on both sides of Thames Street. From the documentary evidence it therefore seems very likely that the braced timber structures on the Custom House site date from the second third of the fourteenth century.

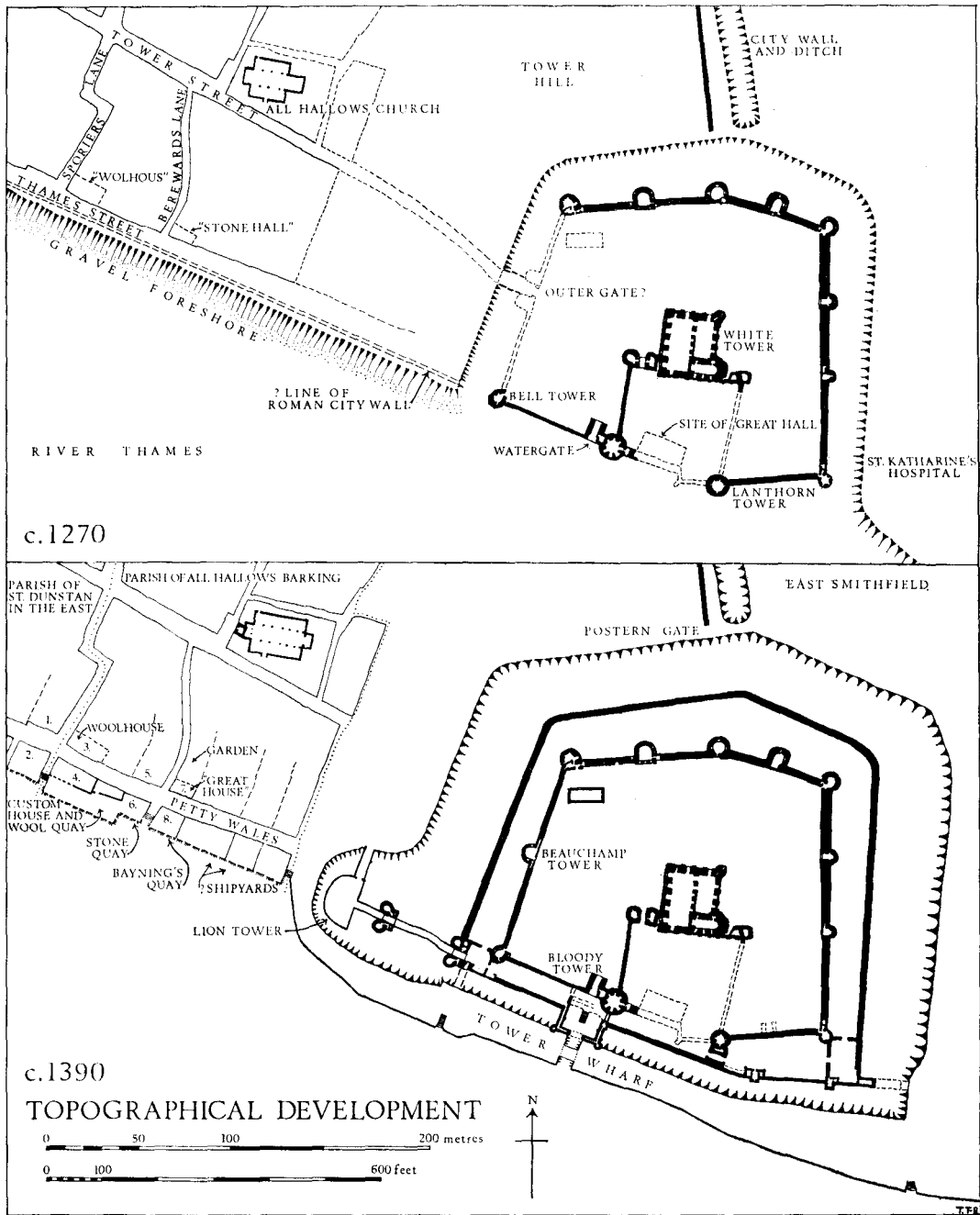


Fig. 2. Custom House Site. Topographical development of the Tower Area

It is possible that the second series of medieval timber structures excavated on the site was the defensive structure erected in 1339 by John de Tottenham I.³

To summarize, the medieval deposits on the Custom House site behind the timber water-fronts appear to be large quantities of rubbish which were picked up and deposited here towards the middle of the fourteenth century. The deposits, which consist of late thirteenth to mid-fourteenth century material, contain among other things cobblers' waste. However, most of the material is clearly ordinary domestic rubbish, including animal bones, broken pottery and a whole series of small objects. The deposits also contained a large amount of wood and other vegetable matter as well as parasitic insects, showing that the smell of rotting organic material must have been terrible over the period of perhaps weeks in which this area was being filled up. In view of this it seems most unlikely that the area remained open for long. The clean sand and gravel which was found on top of these deposits must have been thrown here as soon as was possible, the date probably being about a decade or so before the middle of the fourteenth century.

THE TOPOGRAPHY OF THE SOUTH-EASTERN CORNER OF THE CITY IN THE LATER MEDIEVAL PERIOD:

By examining a whole variety of different forms of evidence, notably documentary and historical, archaeological, geological and architectural (at the Tower), it is possible to come to some preliminary conclusions about the eastern end of the City waterfront and how it evolved in the later medieval period.

In the last ten years detailed studies of the evolution of the Tower of London have been carried out⁴ and it is now roughly possible to show how this south-eastern corner of the Roman and Saxon city was turned into a massive fortress after the Norman conquest. This fortress, which started with the building of the White tower and its surrounding ditch in the angle of the Roman walls during the later part of the eleventh century, was virtually complete by the mid-fourteenth century. During the two hundred and fifty years that the Tower was being enlarged the City was also expanding rapidly. In the eleventh century this corner of the City seems hardly to have been occupied at all, though it is possible that William the Conqueror brutally removed all the Saxon population from the area, as he did in many other English towns. All Hallows Barking church was clearly an important late Saxon church which must have served the area. By 1200 Richard "the Lionheart" had started to enlarge the area of the Tower westwards into an area which at that time was probably uninhabited, but it was not until Henry III's long reign that the great extensions northwards and eastwards beyond the Roman wall started. This involved much building and vast quantities of stone, timber, etc., must have been unloaded at the nearby quays.⁵ By about the time of the death of Henry III the Tower consisted of a keep and inner bailey within a vast hexagonal outer bailey, the whole being surrounded on three sides by a moat and on the south by the Thames (see upper plan, Fig. 2).

At this time documentary evidence starts becoming available not just for the Tower but also for some of the surrounding area. In the late 1270s almost all the land north of Thames Street and between the new entrance to the Tower (by the Lion tower) and Spories Lane (later called Water Lane) was owned by one man, John de la Tour.⁶ We also know that the south side of Thames Street was probably the waterfront. Archaeological evidence from the Custom house site shows clearly that the area south of the street was a sloping gravel foreshore. If one allows that the Roman city had a southern defensive wall,⁷ it is very likely

that the southern wall of the Tower between the Bell Tower and the Lanthorn Tower was built on the remains of its foundations (as was the north wall of the late thirteenth century Baynard's Castle). If one extends this line westwards, it runs almost exactly along the south side of the medieval Thames Street (or "Petty Wales" as Thames Street was often called in this area)⁸. Thames Street may very well have been a late Saxon intra-mural road in origin,⁹ though by the late thirteenth century the wall was probably largely eroded away by the Thames, leaving only the very straight line of the first 500 feet of Thames Street north-westwards, and presumably isolated "lumps" of the wall lying on the foreshore as at the western end of the City.¹⁰

The most extensive change in the topography of the area until modern times started in 1275 when Edward I ordered an outer wall and large new moat to be built round the Tower. The huge wage-bills that are recorded for the *fossatores* and *hottarii* (hodmen) show both that a large unskilled labour force had been gathered in the area, and that enormous quantities of earth, gravel and lower down clay were being extracted.¹¹ The work on the moat was finished by 1281, but many of the ditch-diggers may have stayed on. That the whole of the southern area of All Hallows parish (*i.e.* directly west of the Tower) was owned at this time by one man, John de la Tour, is interesting. He may possibly have been a "foreman" in this vast operation; the name "de la Tour" seems very significant. It is interesting to note that at much the same time (1278 onwards) Edward I was rebuilding Baynard's Castle on a new site south of Thames Street at the other end of the City. The other important result of the digging of the new ditch is that it was decided in the late 1270s to make a small moat on the south side of the Tower as well as round the landward sides which would be separate from the Thames. This was probably to retain water in the whole moat at low tide, and a complete new artificial wharf was built between it and the river. Once this had been done (see Fig. 2, lower plan) silting up would start to take place on the foreshore south of the Wool Quay and the other quays to the east, with Tower Wharf acting like a groyne. As we have seen from the archaeology, the foreshore in this area was until the later thirteenth century being eroded away and no silt was deposited. The gravels of group D (see above) on the Custom House site would, almost certainly, only have started to form at this time.¹² The building of the new wharf in front of the Tower seems, from the documentary evidence, to have been going on throughout the latest part of the thirteenth century and the first half of the fourteenth century. It seems to have been completed finally with the building of a stone wall on the river front at the western end between 1365 and 1370. The stone wall on the eastern riverfront was not begun until 1389 when Geoffrey Chaucer was Clerk of the King's Works.¹³

The next important thing to affect the topography of the waterfront was the erection in late 1338 and early 1339 of a defensive structure along the waterfront between the Tower and the bridge. This was because a war with France had just begun (The Hundred Years' War) and the City was looking to its defences in case of attack by the French fleet. The defensive structure itself is described in a contemporary document as a "brattice of boards", and we also read here of "the driving in of piles" and "the erection of battlements".¹⁴ This shows clearly that the structure was entirely of wood and it is possible that the second series of timber structures excavated on the Custom House site was in fact the lower part of this very timber battlement.¹⁵ The threat to London was soon over with the complete defeat of the French fleet by Edward III at the naval battle of Sluys in 1340 and the reclaiming of the

foreshore must have continued unabated throughout the rest of the medieval period. By the time of the earliest bird's-eye view maps in the mid- to late-sixteenth century a considerable area of land is shown between Thames Street and the river.

In the later part of the fourteenth century much more documentary evidence is available for the quays in the parish of All Hallows Barking between the Tower and Wool Wharf.¹⁶ From 1319 until about the mid-fifteenth century, shipwright is the commonest recorded trade of the owners or occupiers of these quays. This seems to bear out the theory that the area was not heavily built up with houses until the later medieval period, because shipwrights would need open space near the foreshore. Besides this we perhaps have some archaeological evidence for a shipyard in the re-use of part of an old ship's hull for one of the rough waterfronts on the Stone Quay.¹⁷ Also Stow mentions a house in this area kept by "one Mother Mampudding (as they termed her) for victualling; and it seemeth that the builders of the hall of this house were shipwrights . . ." because it was clearly made (from Stow's description, which followed) of the re-used parts of a ship.¹⁸ This house was on Galley Quay (the quay immediately east of Bayning's Quay) which name Stow explains as the place at which "the Galleys of Italic, and other parts did discharge their wines and merchandises."¹⁹ However, he also says "No gallies landed here in memorie of men living" (*i.e.* in the 16th century) and he may be muddling the landing of gallies with the construction of gallies, which may have ceased here by the end of the fifteenth century. Stow goes on to tell us that the quays had in his time "been let out for stabling of horses", and "to tipplers of beer and such like". This is confirmed by the documentary evidence for the quays in the late fifteenth and sixteenth centuries where a "Stew" house (hence "Stew Quay", a quay east of Galley Quay), and two brewhouses are mentioned; one is called "Harteshorne" (this is the later name for Bayning's quay (No. 8 on Fig. 2)), and the other was the "Rammes Head", the last building on the south side of Thames Street (Petty Wales) at its east end before the watergate and the boundary of the liberty of the Tower is reached.

It is sad to record, lastly, that as a result of post-war redevelopment and tourism Thames Street has changed beyond all recognition and Sporiors (Water) Lane and Berewards (Beer) Lane have disappeared completely, as have almost all the remaining archaeological deposits north and south of this part of Thames Street. The eastern end of Tower Street is now blocked off, and a huge dual-carriageway which now joins Thames Street and Tower Hill, cuts across and obliterated the medieval street pattern.²⁰ As well as all this, the Metropolitan and District railway cut a huge trench through the area at the end of the last century. (It runs along the north side of Fig. 2 in an east—west direction north of All Hallows church.) Only the Tower has remained relatively unscathed.

THE MEDIEVAL AND LATER CUSTOM HOUSES—A REASSESSMENT:

The medieval Custom House foundations which were excavated on the site were discussed fully last year;²¹ but as a brief post-script I will try here to reassess what happened to the late fourteenth century Churchman building in the years up to the great fire in 1666, after which the whole Custom House had to be rebuilt by Wren.

From the documentary evidence, the only indication we have of any other rebuilding is in 1559 when a new building is recorded as having been erected by William Paulet, Marquess of Winchester and Lord High Treasurer.²² If we add to this the pictorial evidence (*i.e.* mainly bird's-eye view maps of London) it is possible to confirm this with Wyngaerde's drawing (Plate 2). This is the only surviving undoubted original view of the city before 1559 when the new building was put up.²³ The early Elizabethan building had octagonal

towers at the corners and is shown clearly in Hollar's views of 1647 and 1666 (just before the fire, but not published till 1675). Its towers also appear in the view of the ruined city during and immediately after the fire.²⁴ The only pre-Great Fire view which does not show the Elizabethan building is Visscher (c. 1616) where a gabled building is clearly shown, even though the lower part is masked by ships. (Merian's view, c. 1638, is clearly a poor copy of Visscher).²⁵ It is also very odd that Stow does not mention the Elizabethan Custom House which would have been erected during his lifetime.

Fig. 3 is a reconstruction of what the Custom House may have looked like in the earlier part of the fifteenth century and is discussed in relation to the British Museum manuscript²⁶ (Plate 1) and Wyngaerde's view of c. 1558 (Plate 2). It mainly makes use of the plan of the excavated foundations (see Mr. Munby's note below).

NOTES

- ¹ See *Transactions London Middlesex Archaeol. Soc.* 25 (1974) 138-41.
- ² Corporation of London, *Cal. Letter Book E*, 262 and *Survey of London*, Vol. 15 (All Hallows Barking, part II) and Tony Dyson's section below, 111
- ³ See *Transactions* 25 (1974) 132-38.
- ⁴ B. Davison in *Medieval Archaeol.* 8 (1964) 255 and Fig. 83 and *The History of the King's Works II*, ed. H. M. Colvin (London 1963) 706-29.
- ⁵ *Ibid* 710 ff.
- ⁶ See Tony Dyson below, 111.
- ⁷ Much more evidence for this wall has been found at the western end of the City waterfront in the Baynard's Castle area in 1975.
- ⁸ The Roman piles (with a very small amount of rammed chalk on top) in trenches VIII-X which cut through the earlier Roman waterfront could easily have been the remains of the defensive wall foundation, as they compare closely with the new stretch of defensive wall (mentioned above) in the Baynard's Castle area. See *London Archaeologist* 2 No. 10 (Spring 1975) 260-61 and especially Fig. 1. This wall also lay along the south side of (Upper) Thames Street.
- ⁹ See M. Biddle in *The Future of London's Past* (Worcester 1973) 23, though only the intra-mural road on the landward side is here discussed.
- ¹⁰ See *op. cit.* in note 8 above.
- ¹¹ See the second *op. cit.* in note 4 above, 716.
- ¹² See *op. cit.* note 1, 121 and 128.
- ¹³ *History of the King's Works II*, 727.
- ¹⁴ *Cal. Plea and Memoranda Rolls*, i, 177.
- ¹⁵ See note 3 above.
- ¹⁶ See *Survey of London*, Vol. 15, 44-45.
- ¹⁷ *Op. cit.* above in note 3, 128 and Figs. 12 and 13.
- ¹⁸ J. Stow, *The Survey of London* (Everyman Edition, London 1956) 124.
- ¹⁹ *Loc. cit. supra.*
- ²⁰ See Fig. 1 in *op. cit.* in note 3.
- ²¹ *Op. cit. supra*, 138-43.
- ²² *Cal. S. P. Dom.*, 1547-1580, 105.
- ²³ It is possible that the well-known illustration in the *Poems of Charles, Duke of Orleans* (Plate 1, and B. M. MS. Royal 16 E ii, f. 73), which dates from c. 1500, shows the Custom House immediately behind the Tower. (The only other building which it could portray is the colonnaded building on the west side of Billingsgate dock.) There are several similarities between this building and the one shown immediately east of the steps (i.e. the Watergate) in the Wyngaerde view.
- ²⁴ See illustrations in the *Survey of London*, Vol. 15, 31-43 and Plate 63.
- ²⁵ The views of Braun and Hogenburg, 1572 and Agas c. 1560 have all recently been shown by M. R. Holmes to derive ultimately from another drawing by Wyngaerde—*Archaeologia* 100 (1966) 105-28.
- ²⁶ See note 23 above.

THE TOPOGRAPHICAL DEVELOPMENT OF THE CUSTOM HOUSE AREA

BY TONY DYSON

One of the most significant features of the Custom House site is that from the period between the fourth century, when the Roman waterfront apparently went out of use, and the late thirteenth or early fourteenth century, when the braced foreshore structure was erected, virtually nothing was found beyond a few sherds of eleventh and twelfth century pottery: "all the Saxon and subsequent waterfronts until the late thirteenth century must have lain further north under Lower Thames Street".¹ In the reconstruction of the recorded tenures of the fourteenth century Thames Street at this point, it was also remarked that early on "there is a tendency towards the same owner holding properties which faced each other across Thames Street".²

These two observations, made on the bases of archaeological and documentary evidence, deserve further consideration because of their bearing on local conditions at Custom House, which is the subject of this note, and also upon riverfront sites in general where more recently

sections of Roman wall (Baynard's Castle) and Roman and Saxon waterfronts (Baynard's Castle, Seal House and New Fresh Wharf) have been located under or very close to the present Thames Street. Central to all these sites is the question of the extent, rate and timing of tidal transgression whose operation at Custom House explains, as nothing else can, the archaeological conclusions outlined above. If, over some substantial period before the late thirteenth century, the Custom House waterfront with any pre-existing quays or wharves lay beneath the present Thames Street—which is at least 24 ft wider than its medieval predecessor³—a considerable portion of the associated tenements and warehouses must have been sited north of the street (Fig. 2.)

A handful of deeds, dating from between 1281 and 1350, demonstrate the phenomenon of "double-tenures" across Thames Street. These relate to a line of four adjoining tenements, of which the middle two formed the site of the medieval Custom House, which extended for some 300 ft along the street.

1-2 These two tenements lie in the parish of St. Dunstan in the east, and stand apart from the rest of the group. They first appear in 1331 when the executors of William de Bodele granted to Laurence de Branghwyngge all the tenements with houses, lands and quay near Wool Wharf. The deed divides and describes the property as two separate parts, one north of Thames Street and west of Sporiars Lane, the other south of Thames Street and west of Watergate.⁴

3-4 Wool Quay, like the remainder of this block of property, had once belonged to one man, John de la Tour who, before his death in 1285, sold this portion to Adam Blakene. In 1295 Blakene bequeathed it to his daughter Katharine, describing it as a hall (*aula*) with chambers and a house called *Wolhous* with part of a garden and appertinences in Sporiars Lane, All Hallows Barking.⁵ There is no specific reference to a quay, but when the property next appears in 1326 it is described as a tenement with a vacant plot, shops and quay, bounded by Thames Street to the south, Sporiars Lane to the west, the heirs of John of Canterbury to the east, and the tenement of Richer de Refham to the north.⁶ It is interesting to note that the portion south of Thames Street (including the quay) is not so described and that its inclusion is assumed.

5-6 The same is true of Stone Quay, immediately to the east. This first definitely appears in 1295 when Adam Blakene bequeathed to another daughter, Agnes, his land on the quay, with a house upon it, which he had bought from Peter Fleng and John de la Tour and which extended opposite the stone house also purchased from John de la Tour, all in All Hallows Barking. In 1304 John of Canterbury bequeathed it to his daughter Cecilie as all that messuage with a quay opposite the house called *Stonwarf*. A deed of 1349 shows that Stone Quay extended as far east as Berewards Lane, and describes the property as comprising a messuage and a quay, opposite that messuage, called Stone Wharf, with houses on the wharf, all of which Alice of Salisbury held on the death of her mother Cecilie.⁸ This Cecilie was clearly the daughter and legatee of John of Canterbury. Again, bounds are here provided only for the part of the property north of Thames Street, possession of the quayside being understood.

7-8 John de la Tour's will of 1285 bequeathed to his son Robert the capital messuage with the quay, solar, cellar etc., in All Hallows Barking near the lane called Berewards Lane to the west. Adam Blakene's will of 1295 required that his stone hall, which he bought

from Robert de la Tour with quay, garden, etc., was to be sold off to pay his debts. A deed of 1281 refers to a southward extension of Berewards Lane as the gate called Watergate.⁹

Three of these four cases of “double tenements” (3-4/7-8) show that earlier than 1285 there was a common ownership of properties across Thames Street, and three cases again (1-2/5-6) show that the same was true well into the second quarter of the fourteenth century.

Earlier than this the situation is much less clear. The fact that John de la Tour owned such a large block of property—virtually the whole All Hallows waterfront as far east as the Tower¹⁰—suggests that the commercial development of this comparatively remote area was in any case still in its infancy in the 1280s. References to quaysides in the parish are rare in the *Husting Rolls*, which commence in 1252, and the earliest such mention dates from 1278.¹¹ Indeed, of the fifty-six pre-1300 *Husting* deeds concerning property in the parish only thirteen specify quays or wharves, or refer to Thames Street. Most of the rest relate to tenements in Mincing or Seething Lanes, north of Tower Street. In St. Dunstan’s parish, to the west, quayside references in the *Rolls* are markedly more numerous, and the earliest, in the records of Holy Trinity Aldgate, date from 1197-1212.¹² Further west still, in St. Mary at Hill, the first quaysides are recorded in 1147-67.¹³ Though arguments from silence have their limitations the general impression remains of a progressively late development of the waterfront from west to east. None of the All Hallows or St. Dunstan’s deeds so far cited is provided with measurements which could determine the relative distances between river and street over a period of time, but one such deed of 1294, relating to a waterfront property of uncertain location, shows that the distance was at least 25 ft, and could well have been considerably more,¹⁴ while another deed of 1278 indicates that the length (*i.e.* the greater dimension) of a wharf in St. Dunstan in the east ran north-south from Thames Street.¹⁵

Some indication of local conditions in the Custom House area is provided by the development of the Tower of London which lies almost immediately to the east. The White Tower of *c.* 1080 was, significantly, erected some short distance to the north of the Thames Street alignment and, until the alterations undertaken by Edward I, was approached along Great Tower Street. Excavations at Beauchamp Tower, part of Henry III’s inner curtain wall, disclosed earlier foundations of “quite exceptional size and solidity”, presumably representing the original entrance to the immediate area of the keep.¹⁶ Great Tower Street, an eastern extension of Eastcheap, is itself of evident antiquity—All Hallows Church, which stands on its north side, is of eighth or ninth century date—remained the only western access to the Tower until 1275-1285 when Edward I constructed the present entrance south of the alignment of Thames Street, and south also of the inner curtain wall between Bell and Lanthorn Towers. According to R. A. Brown and H. M. Colvin there is evidence, which they do not specify, to indicate that in the reign of Henry III this section of the curtain stood directly on the foreshore, that its base was washed by the Thames at high water, and that as a result it was not possible to approach on foot the Bloody Tower, originally designed as a watergate, until Edward’s reign.¹⁷ It is tempting to see in Edward’s innovations a response to changing tidal conditions, and also a means of according Thames Street, previously—at most—a backwater at this point, the status of a thoroughfare with a definite and important destination.

Until tested by further excavation the conclusion to which the documentary evidence points is that until about the mid-thirteenth century the local waterfront lay just south of, or under, the present Thames Street. Thereafter marine transgression slowed down, encouraging the use as quaysides of restricted areas south of the street by the end of the third quarter

of the century. The construction at roughly this time, and very probably as a result of the same conditions, of the present entrance to the Tower near the alignment of Thames Street may very well have lent an additional spur to commercial activity in the locality.

NOTES

¹ "Excavations at Custom House", *Trans. London and Middlesex Archaeol. Soc.* 25 (1974) 128.

² *Ibid.*, 144, 147 n. 19.

³ John Leake's plan of 1666 indicates that Thames Street was 16 ft wide at this point.

⁴ Corporation of London Record Office (C.L.R.O.) Husting Roll 59 (145).

⁵ *Ibid.* 24 (100.)

⁶ *Ibid.* 54 (115.)

⁷ *Ibid.* 32 (40.)

⁸ *Ibid.* 77 (49.)

⁹ *Ibid.* 12 (89.)

¹⁰ *Ibid.* 19 (11.)

¹¹ *Ibid.* 9 (84.)

¹² *The Cartulary of Holy Trinity Aldgate*, ed. G. A. J. Hodgett (London Record Society, 7) (London 1971), No. 223.

¹³ *Ibid.*, No. 231-32.

¹⁴ Husting Roll 23 (14.)

¹⁵ *Ibid.* 9 (26.)

¹⁶ *The History of the King's Works*, ed. H. M. Colvin, 2 (London 1963) 711-12.

¹⁷ *Ibid.* 712, 726.

A NOTE ON THE MEDIEVAL BUILDINGS

BY JULIAN MUNBY

The form of the medieval Custom House is not very clear from the excavated remains, but an outline interpretation has been attempted (Fig. 3). Given the probable depth (N-S) of the building, it was probably roofed parallel to the river, and would not, in its first stage, have had gables. The small extension to the east of the main block (containing the drain, and presumably the latrine) does not appear to be with the eastern block. The eastern building, however, had no clear indication of a west wall.

The magnificent building shown in Pl. 1 may show the Custom House at a later stage. The illustration was drawn by Flemish artists in England, c. 1500, and seems to be a remarkably accurate piece of topographical drawing, as its details of the Tower and London Bridge indicate.¹

A building of five bays is shown, with open arcading on the ground floor, and at least one row of piers behind, supporting a vaulted ceiling. The three left hand bays have two upper storeys of stone, with varying fenestration. The jettied gables have attic windows. The two right hand bays have a stone first floor without windows, with two storeys of timber-framing above. One of the gables appears to have traceried framing beneath a two-centered arch (allowing for conventional rounding-off of pointed arches); this would be quite remarkable, were it not for the possibility that this is Flemish or fantastic vernacular creeping in to the drawing. The final bay has more conventional framing with arch-bracing to the pre beam. All the gables have queen-posts or struts.

A stone building is shown to the right of the one described, with a round tower and rectangular extension. This could show more of the Custom House, or, conversely be part of the outworks of the Tower.

Wyngaerde's sketch of c. 1558 is the next view that must include the Custom House (Plate 2) unless the whole waterfront is shown conventionally, which seems unlikely.

A row of gables is shown, with long roofs at right-angles to Thames Street; the first five to the east of the Water Lane steps would seem to represent the Custom House. The perspective is ambiguous, being partly obscured by a large crane on the quay, but the first and last gables appear to be forward of the rest. The wider gable on the right has two bays of open arcade below it, but no arcading is shown to the west; though again this could be obscured by the crane.

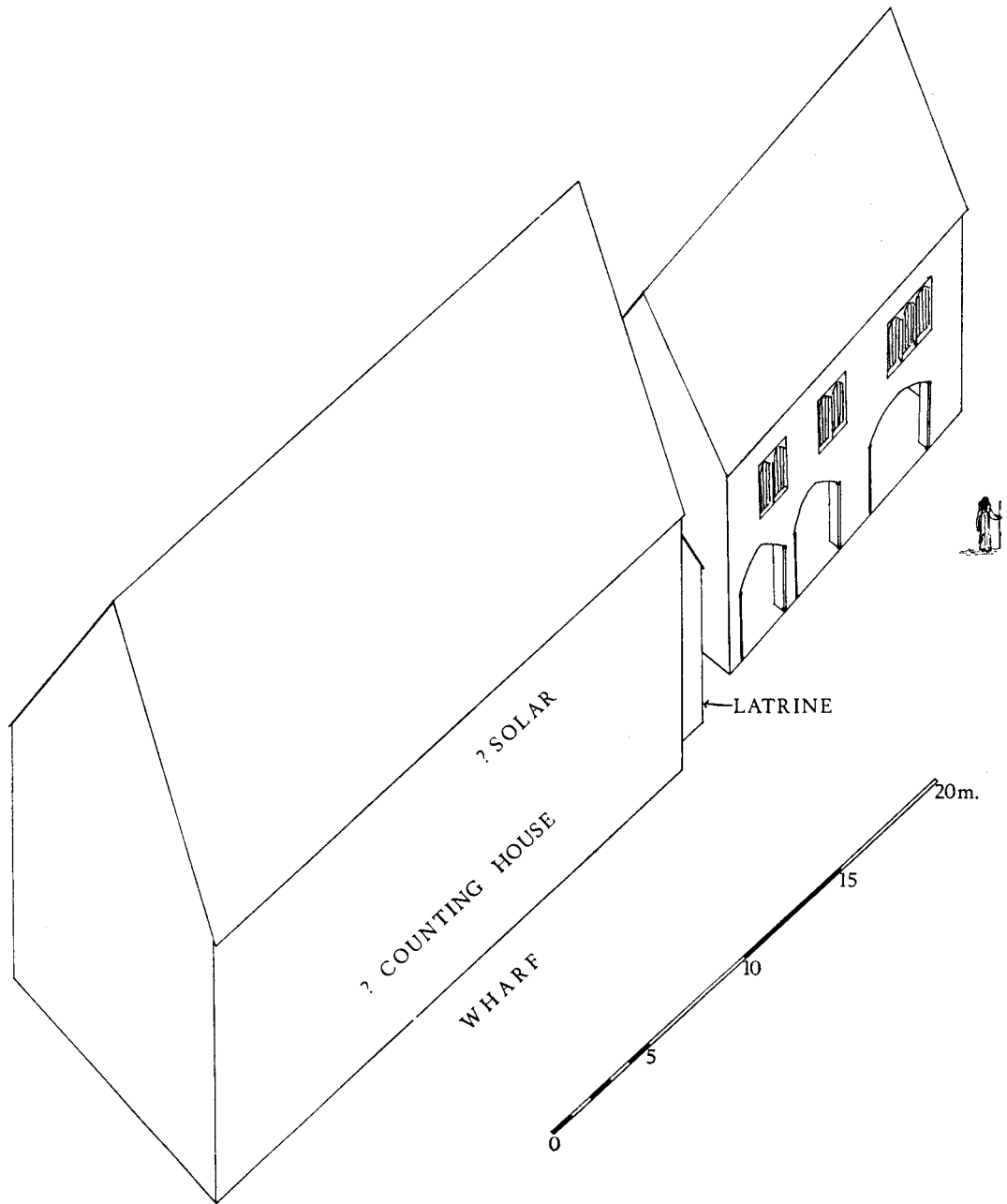


Fig. 3. Custom House Site. Axonometric reconstruction

Later topographical views, mentioned above, may show some of the medieval buildings beside the Elizabethan brick rebuilding.

The medieval Custom House remains somewhat elusive despite our attempts to restore it. It must in part have resembled an ordinary warehouse, of which there is a fine surviving example at Hampton Court, Kings Lynn, of c. 1500, which has an open arcade towards the river.² Other activities may have been done outside on the quay,³ whereas most of the administration would have taken place indoors, and requires no special architectural arrangements.

NOTES

¹ Cf. H. M. Colvin ed. *The History of the King's Works*, II, 727, Plate 46A and note 23 above. Another illustration in the British Museum shows a view of Paris with similar topographical detail. (MS. Royal 16 E ii, f. 89).

² V. Parker, *The Making of King's Lynn* (1971), 57-59, Fig. 8, Plate 5A.

³ For an eighteenth century view, see *London Archaeologist* 2, No. 10 (1975), 239.

THE CARPENTRY

BY CECIL A. HEWETT

(All page and Fig. numbers refer to the main publication in *Transactions* 25 (1974) 117-219)

ROMAN (Figs. 6, 7, 8, 9 and 10):

The Roman carpentry at the Custom House Site is difficult to assess since timber waterfronts are recognizable as a specialized category of structures, and a category within which very few examples are yet known that afford comparisons. It is intelligent but lavish of means, and is therefore economically unsound by either contemporary, or medieval standards. No jointing or assembling techniques seem to be known as yet, that distinguish Roman carpentry from other kinds, and the more Roman examples become known, the less likely does any peculiarly Roman technique become. The Normans, in contrast, employed a technique of notched lap-jointing that facilitated rearing and subsequent bracing for stability; it is both elegant and eloquent, since visually comprehensible. This technique demanded considerable skill of the craftsmen and resulted in structures that expressed, visually, the functions of their component parts and the physical nature and suitability of their material—timber. It further resulted in timber buildings that can be seen to be “built”, by a logical succession of components in an accumulating sequence. This was also a carpentry tradition that was sensitive and economical of means, providing adequate but never superfluous strengths. The Roman structure on the Custom House waterfront was built of timbers having every appearance of planing, manually with long planes, such as we know the Romans to have possessed. The even flatness and smoothness of their surfaces could hardly have resulted from the pressures to which they had been subjected, or the softening action of permanent saturation; either or both of which would have been unlikely to remove the concave faceting produced by axe or adze dressing. An expensive undertaking is, therefore, suggested; and this suggestion is endorsed by the use of timber, in great quantity.

The details shown in Fig. 9, are of great interest, but as stated none of the techniques used can be considered peculiarly Roman. The use of barefaced lap-dovetails with declining soffits, and the use of “free” tenons to secure the adjacent edges of any two timbers at regular intervals, are methods well known throughout the medieval period;¹ and it would be interesting to learn whether these techniques were actually derived from Rome, or independently acquired.

The Custom House quay will sustain some comparisons with the example at Xanten,² being closely similar at its wateredge, where heavy squared timbers were stacked one upon

another and successively reduced in width. A difference, however, is the seeming lack of any devices at Xanten which tied the layers together—like the “free” tenons at the Custom House (Fig. 9). Another difference is the quantity of timber used at Xanten, a very much smaller amount if calculated in cubes per superficial yard of quay; resulting in a different type of structure and discouraging further comparisons. The slow silting of the box-like cavities of the London quay, and the absence of any filling at the time of their completion, leads to some speculation as to the tidal nature of that site and the water-level of the river at that date, p. 124, concerning which other interpretations are possible, than those suggested. Firstly, the suggestion that the timber structure was intended to float, and rise and fall with the tides—this is highly improbable because timber assemblies of “plank-on-edge” section, such as the Custom House quay, could only be expected to keep their upper faces level with the water’s surface—unless both floored and caulked, which was not the case. Secondly, the possibility that the quay was above the tidal reaches of the river at that time, this seems to have little bearing on the slowness of the silting-up, but to be most positively against the theory of a floating structure. If the quay were assembled on-site, as its great weight would imply, it must have sunk deeper as each successive layer of timbers was superimposed, and by the time a height of 1.5 m was attained, in a possible water-depth of *c.* 3–4 ft, its base must have pressed very heavily (oak weighing 60 lb per cubic ft) into the soft upper surface of the river’s bed. This being the case, and all of its horizontal joints being accurate, only the finest particles could have entered, and the water-level inside the boxes may have been relatively constant. Poor joints, and a free passage of the river water through the joints, would have been necessary for any rapid silting of these boxes, conditions for which no evidence was found.

FIRST MEDIEVAL STRUCTURE (pp. 128–132, Figs. 11, 12 and 13):

The crude methods used to construct this quay-front, together with the obviously salvaged materials, in no way assist with dating the construction—indicating only a very low order of costs, semi-skilled labour and the re-use of waste material—none of which are in themselves dateable occurrences.

The strakes of the clinker (clincher) built vessel that were used for the land retaining wall of the quay (Figs. 12, 13 and Pl. 5) show the use of lozenge shaped roves and clenches. The strakes, measured by the inset scale are *c.* 180 mm wide and would, of course, be 40 or 50 mm more if the overlapped and clenched part is added; this postulates a “ship” rather than “boat”. If salvaged from a wreck it is noticeable that the whole piece was inverted for its second use, because clincher building applies strakes from the keel upwards, resulting in square overhangs with the clenches showing above them—the opposite of those in Pl. 5. Roves and clenches of this type are known from at least as early as the Sutton Hoo Ship,³ and continuously thereafter, until the end of the Perpendicular period; in the context of ecclesiastical door construction.⁴

THE SECOND SERIES OF MEDIEVAL TIMBER STRUCTURES (pp. 132–37, Figs. 14, 16 and 19):

The accuracy of this work, at its best (the cross-halvings and scarfs of its plates), indicates that it was worked and fitted in a clean situation, probably a frame-yard nearby; or a temporary one on “the hard” above the site. The scarf-joints used were through-splayed and tabled, the variety now popularized as the “trait-de-Jupiter” which is a term derived from early documents and based upon a fancied resemblance to lightning (Plate 3). These are joints known in a wide variety of contexts, including cathedrals;⁵ and the great majority

of recorded examples fall within either the thirteenth century or the early fourteenth century. They are a form of scarf only suited to resist extension, but they also admitted of the "laying" of successive lengths of structure and in the present context they show that the front was built from east to west. The use of wedges outside the chase-tenons does not argue for skilled carpentry, since the framing of such triangles as separate units, probably in a temporary yard, presents no difficulties and the occasional need for a wedge to fill an overlong mortise indicates some haste, and a lack of care, such as might be expected in work for so humble a purpose in such an unseen situation. Being a waterfront its detail would rarely be examined, except by watermen, and at low-tide.

The random use of curved, re-curved, or straight timber for the braces indicates selection within a strictly limited range, *i.e.* a closely calculated number of trees for the contract, resulting in limb-timber being used for this secondary purpose. The use of barefaced tenons off the soffits, for fixing the outer plates to the sole-pieces may not result from any motive other than economy, since two saw-cuts produced such tenons as against four saw-cuts to produce the alternative centre-tenons; twice the time and twice the cost in labour. But the use of this barefaced type for early floor-framing⁶ may indicate some thought as to the behaviour of tenons subjected to sheering stress by downward pressure—since outward pressure from the land-side of the retaining wall would have been converted into downward pressure on the sole-pieces by the triangulating braces.

The probability that the carpenter responsible for the major structure (Fig. 18), is recoverable, by name, is fascinating although uninformative. That John de Tottenham I was City Carpenter during those years of the fourteenth century to which the balance of the evidence points: between 1325 and 1347, is apparent; but the work in question is not, in all probability, one by which that gentleman would have chosen to be remembered.

THE NORTH-SOUTH JETTY STRUCTURE (p. 132, Fig. 15):

The fragment of a "lattice" type scissored bracing system shows the anticipation by its designer of laterally applied forces, that sought to deflect the upright posts from vertical, such as may have been supplied by the current-force, of rising and falling water levels due to the tides. The same principle is best illustrated by medieval timber belfry construction, designed to resist the sidewise impetus of the semi-rotated bells.⁷ Poor jointing is, however, again evident since the mortises shown in Fig. 15 are not cut to fit their tenons—as a result of which movement of the structure was possible, its pegs acting as pivots. The squinted half-laps would, on the other hand, have given some stability.

THE TIMBER SEWER (p. 140, Fig. 21):

The construction of this showed considerable thought as to the possible modifications of tenons and their shoulders, enabling the resultant assembly to resist precisely those stresses to which it was likely to be subjected. But, all these techniques clearly pre-date the inception of the tenon with diminished-haunch, used in 1510 by Richard Russell⁸—and it is therefore fairly sure that the sewer is of an earlier date.

NOTES

¹ C. A. Hewett, *English Cathedral Carpentry* (London 1974) 89.

² H. von Petrikovitz, "Die Ausgrabungen in der Colonia Traiana bei Xanten", *Bonner Jahrbücher*, 152 (1952) 145-57.

³ R. L. S. Bruce-Mitford, *The Sutton Hoo Ship burial*, a *Handbook* (London 1972).

R. L. S. Bruce-Mitford, *Aspects of Anglo-Saxon Archaeo-*

logy (London 1974).

⁴ C. A. Hewett, *Church Carpentry* (Chichester 1974) 96-114.

⁵ C. A. Hewett, *Development of Carpentry* (Newton Abbott 1969) 173.

⁶ *Op. cit. supra*. 196.

⁷ *Op. cit. supra*. Plate XXI.

⁸ As note 1, 44-45.

THE FINDS—Part 2

(For brevity (I-22) in the individual reports equals Trench I, Layer 22 (see STRATIFICATION, Tatton-Brown (1974, 147-151) and the object number in brackets, e.g. (133), refers to a card index held with the excavation records in the Museum of London.

The bibliography for each section of the finds report is to be found at the end of the individual sections.)

MEDIEVAL POTTERY

BY JAMES C. THORN

INTRODUCTION:

A synopsis of the significant aspects were included in the publication of the site itself, Tatton-Brown (1974, 180-83). The items mentioned there were as follows:

Group A, Nos. 20-28; Group B, Nos. 30, 35; Group C, Nos. 64, 67, 115, 116, 119-20, 126, 128, 129, 133-50, 152, 154-217, 362-72; and Group D, Nos. 373-76, 380, 382, 388, 400-401, 422-25.

The approach used here to classify the medieval ceramics was to keep them in the Group sequence as defined in the excavation report Tatton-Brown (1974, 121) and with the full description of layers and groups in the stratification summary Tatton-Brown (1974, 147-51).

The classification is uniform for each particular Group, starting with a section on the range of imports, followed by ceramics from the British Isles. The latter are divided into four groups of sand-tempered wares based on colour:—

White Ware (Surrey White) from white to cream fabric.

Red Ware (Surrey and Kent) from pinkish red to bright or dull red fabric.

Slipped Red Ware (West Kent) same as red ware but with slip.

Grey Ware (Surrey and Hertfordshire) reduced red wares.

A fifth section deals with shell tempered wares:

Shell-tempered Ware (West Kent?) red to dull grey fabric, some of these wares contain sand tempering mixed with shell.

The provincial wares that are products of the outer perimeter of the Home Counties did occur, e.g. Nos. 233 and 400, and have on the basis of the colour of the ware been included in the main section. This has been done for convenience, as it is not certain at present how much of these attributed wares are products of London's provincial kiln sites.

Note: In the pottery catalogue the following abbreviations are used:

The numbers in brackets are the trench and layer numbers, i.e. (I-22) = Trench I layer 22. For a detailed summary of these layers see stratification summary in the main site report Tatton-Brown (1974, 121 and 147-151).

Museum (and Accession Numbers) are referred thus:

B.M.—British Museum

G.M.—Guildhall Museum

L.M.—London Museum

V. & A.—Victoria and Albert Museum

All sherds are illustrated unless otherwise stated. Tatton-Brown (1974) refers to the main publication of the site in *Transactions* 25 (1974), 117-219.

Group A1. Custom House foundations (southern foundation wall trench (VI-38), Tatton-Brown (1974, 138, Figs. 20-21))

The material found is similar to that found in Groups C1 and C2 and is not illustrated. There was also a residual sherd of Roman pottery.

FIG. 4:

Group A1/A2 Timber drain construction trench (Foundation trench filling, Tatton-Brown (1974, 140, Figs. 20-22))

The material is basically residual sherds but the Saintonge jug No. 2 was nearly complete, and was also found in an upper layer which is considered as the filling to the construction trench for the additional wall, Tatton-Brown (1974, 140, Fig. 20).

Normandy ware (lemon yellow glazed ware)

1. Body sherd (VI-28). Fine white ware, red inclusions, thin yellow ochre slip on exterior (shown black) with deeply incised areas to reveal ware. The whole surface is covered with a clear glaze which appears pale yellow on the white areas.

Saintonge (even monochrome glazed ware)

2. Jug (VI-28). Hard, fine, white ware, even, bright green glaze on exterior, now discoloured. A base sherd to this was found in (VI-27) which joined. This shape compares with an unprovenanced example in the Society of Antiquaries Collections (Item C23), London. This is additionally decorated with an applied hand-modelled mask just under rim, and completely covered internally as well as externally with a light, clear, green glaze; cf. Dunning (1933, 133 and Fig. 14D). More recently in London at New Fresh Wharf 1974 was found the example inset on Fig. 4 (information from Michael Rhodes). The latest dateable piece of this ware was found in 1856 at Saint Nicolas de Leure, Le Havre; in a stone tomb of Guillaume Pare who died in 1379, a Saintonge jug with a similar profile to 136 (Fig. 10 inset) had been used as a funeral pot; cf. Dunning (1933, 133-34 and Fig. 14E).

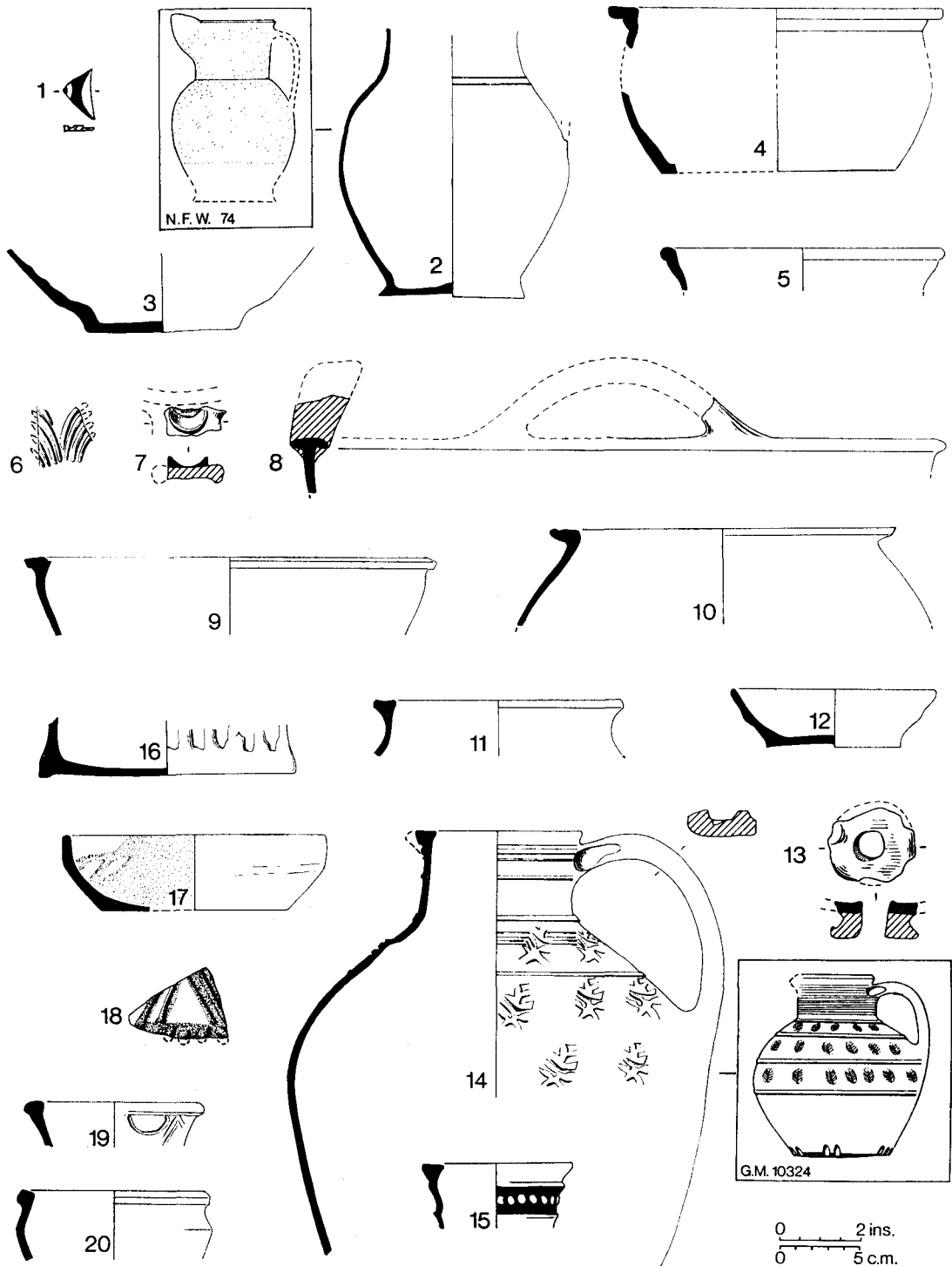


Fig. 4. Custom House Site. Medieval Pottery Groups A.1-A.3 ($\frac{1}{4}$) (Inset $\frac{1}{8}$)

Red ware

3. Cooking pot base (VI-28). Fine, sandy ware, patches of pale brown glaze on interior base, sooted exterior.

Group A1/A2 Timber drain fill (Tatton-Brown (1974, 140, Fig. 21)).

From this silt (VI-40) came an amorphous body sherd of a cooking pot which was in white ware, and the buckler, Tatton-Brown (1974, 201-204, Figs. 43-44).

Group A2 Custom House extension after destruction of the timber drain (Foundation Trench Filling, Tatton-Brown 1974, 140, Fig. 20)).

Most of the sherds from this are similar in form to wares found in Group C2. The only exception is a flanged bowl No. 4 below.

White slipped red ware

4. Flanged basin (VI-27). Fine sandy ware, slipped interior and sooted exterior.

Group A2 Custom House Arched Extension.

(Foundation Trench, Tatton-Brown (1974, 140-41, Figs. 20, 21 and 25).)

In this group were fragments of building material including roofing tiles. The latter seem to be the only recognizable contemporary material in a group otherwise mixed with residual sherds from Group C2.

White ware

5. Cooking pot rim (III-12). Fine, sandy ware, sparse, pale green glaze over rim.

Group A3 Trodden Gravel layers of quay, (Tatton-Brown (1974, Figs. 24-26)).

Most of this material seems to be redeposited probably from Groups C1 and C2. An outstanding example of this is a jug No. 14, most of which was found in a weathered state in the upper levels of Trench XV. A sherd which did not join, but was obviously from the same jug was found in Group C2 in an unweathered state.

White ware

6. Escallop stamp, broken (VII-3). Sandy ware, covered with green glaze.
7. Strap handle (I-9A). Fine, sandy ware, cup-shaped spaur covered with pale yellow glaze.
8. Cooking pot rim sherd with loop handle (I-ii). Similar profile and decoration as used on 190, possibly the same vessel type. A similar vessel with loop handle was found in the Thames at Silvertown (L.M. C.952); cf. Dunning (1940, 222 and Fig. 73).
9. Cooking pot rim sherd (VII-3). Hard, sandy ware, splashed light green glaze on interior as well as exterior which is soot-covered.
10. Cooking pot rim sherd (XV-4). Hard, sandy ware, splashed light green glaze over rim. An identical example in form was a waster found in Trench III-2A at Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).
11. Cooking pot rim sherd (I-10). Sandy, cream ware, splashed light yellow glaze over rim, sooted exterior.
12. Bowl (IV-23). Fine, sandy ware, mottled green glaze on interior. A similar example to this but slightly deeper was found at 116 Cannon Street (GM 16231).
13. Bung hole pitcher (IV-5). Fine, sandy ware, covered with light green glaze. These are connected with straight or squat sided pitchers, such as examples from Bell Alley (L.M. A.15285); cf. Dunning (1940, 228, Pl. LXIV).

Red ware

14. Jug (XV-2 and 4). Fine, sandy cream ware, raised cordons around neck and body, between which are stamped decorations pushed outwards from the inside by one finger. The strap handle is applied with pear-shaped finger impressions at neck only, along

length of handle are a continuous row of diagonally incised stabbed holes. This jug is weathered on the exterior but a piece possibly belonging to this jug was found in Group C2 (XV-13 and 15); cf. Tatton-Brown (1973, Fig. 26). The base is missing but most probably it was sagging, with sets of finger impressions such as on an example in GM (10324) from 64-66 Cheapside (Fig. 4 inset) which is the most common form in London. The treatment of the handle is reminiscent of similar jugs found on the cellar floor at King's Langley, the ware being associated with a jetton of c. 1390; cf. Neal (1973, 52 and 61, Figs. 24-25).

15. Rim sherd (XIV-2). Fine, sandy ware, thin, white slip on exterior and just over rim, over which is a light red wash (shown black), upon which is a continuous row of applied white pellets, appearing pale yellow under a clear glaze. This zone of decoration is similar to the Lime St. jug (LM. A27515); cf. Fig. 14 inset.
16. Jug base sherd (XV-10). Fine, red ware, vertical strip decoration covered with a sparse brown glaze.
17. Bowl (I-9A). Fine, light red, sandy ware, splashed clear, light brown glaze on interior. A similar bowl slightly smaller in GM (16621) was found at Post Office Court, 1939.
18. Jug, body sherd (XIV-2). Fine, light red, sandy ware with zone of white slip on which has been applied lattice strips, below which is scale decoration.
19. Jug rim sherd (XIV-2). Sandy, red ware, thinly slipped and showing incised decoration.

Group A3 Post-hole cut into Trodden gravels in Trench II, Tatton-Brown (1974, Fig. 14).

This is a large, shallow post-hole which contained a few pieces of residual sherds, probably from the trodden gravels of Group A3.

White ware

20. Jug, rim sherd (II-1). Hard, sandy ware, green glazed exterior with sooted rim. This compares to an example identical in form found as a waster in Trench II-3A at Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).

FIG. 5:

21. Pitcher? rim, rod handle (II-1). Fine, sandy ware, light green glaze covering most surfaces. A similar example was found as a waster in Trench III-26 at Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969), but with fluted handle and finger impressions around junction of handle.

Group A4 Custom House Cellar

(Filling above rough cellar floor, Tatton-Brown (1974, 140, Figs. 20-21).)

The filling seems to contain mostly residual sherds, of which the storage jar No. 28 is a good example. This has a weathered surface, indicating exposure to the atmosphere. An exceptional piece is jug No. 22, which is in a ware found nowhere else on the site.

White ware

22. Jug (VI-30). Hard, partly vitrified buff ware, some red inclusions covered by a bright, clear, thick, deep tortoise-shell glaze with brown flecks.
23. Jug, body sherd (VI-14). Fine, sandy ware, part of fleur-de-lys stamp pushed outwards.
24. Bowl (VI-14). Sandy, light grey ware with most surfaces covered with mottled green glaze.
25. Jug, rim sherd (VI-14). Fine, red ware, unglazed, sooted exterior.

White slipped red wares

26. Jug (VI-24). Hard, fine, red ware, thin, even slip on exterior covered with a clear, pale green glaze with stabbed handle.

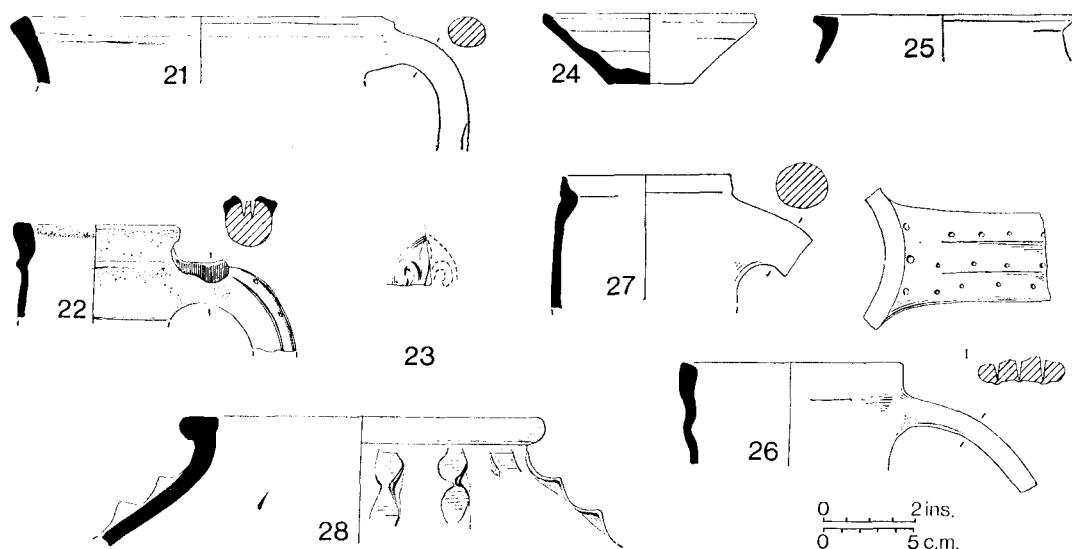


Fig. 5. Custom House Site. Medieval Pottery Groups A.3-A.4 ($\frac{1}{4}$)

27. Jug (IV-30). Fine, red ware, grey core, thin slip on exterior with sparse yellow glaze.
 28. Storage jar rim sherd (VI-14). Hard, sandy, grey ware, vertical applied strip decoration heavily pressed along its length. A similar jar (LM 35.174) was found under a farmhouse at Fawkham, Kent; cf. Dunning (1940, 219 and Fig. 71).

FIG. 6:

Group B Tips into the area of robbed medieval timbers.

The material from this group would seem to be redeposited from the earlier context of Group C1. Unusual pieces found only in this group are the Saintonge wares 32 and 33, which are polychrome with a monochrome glaze; also a near complete jug No. 34 and an exceptional sherd was the Mediterranean ware No. 36.

Langerwehe (stoneware)

29. Jug (IV-7). Light grey ware, light brown, lustrous glaze typical of Raeren stoneware.
 30. Jug (IV-27). Light grey ware, rouletted cordon, deep purple-brown, lustrous glaze. This form seems to be more common for Brunssum wasters of the later thirteenth-early fourteenth century; cf. Bruijn (1966, Pl. 52).

Siegburg (stoneware)

31. Jug (II-10). Hard, white ware, dull outer surface, fire crack in base. The upper portion of this form was found in Group D1, No. 374. This form is identical to those found on the kiln dump at Siegburg and is classified as Group V Type 79; cf. Beckmann (1974, 190 and Fig. 13).

Saintonge (decorated even monochrome glaze)

32. Jug (II-9). Hard, smooth, white ware, exterior decorated in green, outlined with purple-brown and covered with a bright, clear glaze. On the interior is an even, green glaze.
 33. Jug (II-12 and 13). Hard, white ware, red inclusions, decoration and pale yellow glaze on exterior now weathered. The interior covered with even, green glaze.

Saintonge (mottled monochrome glaze)

34. Jug (II-19). Fine, white ware, red inclusions, vertical strip decoration under spout and sides, lightly pressed on surface, a thick, mottled glaze covers exterior. The base which possibly belongs to this type is 144.
 35. Lobed cup (II-13). Hard, white ware, applied rod handle, mottled green glaze on exterior. This fragment might be from Isle de France region.

Mediterranean? (lustreware)

36. Body sherd (II-16). Fine, red ware, exterior covered with a blue-black wash, raised feather pattern in a lighter colour, possibly white, with bands of lustre. This and the interior are covered with a thin, bright, clear glaze.

White ware

37. Jug, spout (IV-26). Hard, fine, white ware, mottled green glaze.
 38. Jug, rim sherd (IV-14). Hard, sandy ware, mottled green glaze.
 39. Jug, rim sherd (IV-14). Hard, sandy ware, mottled green glaze on exterior.
 40. Jug, rim sherd (IV-16). Hard, sandy ware, mottled green glaze on exterior.
 41. Jug, rim sherd (IV-14 and 16). Hard, sandy ware, deep, clear, green glaze over all surfaces.
 42. Jug, strap handle (II-16). Fine, sandy ware, stabbed decoration, clear, bright green glaze.
 43. Jug, strap handle (IV-14). Sandy ware, stabbed and grooved decoration, deep green glaze.
 44. Jug, base sherd (II-3). Sandy ware, mottled green glaze, lobed finger-impressed base.
 45. Cooking pot, rim sherd (II-18). Fine, sandy ware, pale, mottled green glaze, sooted exterior.
 46. Cooking pot (II-18). Fine, sandy ware, patchy, mottled green glaze, sooted exterior. Identical in form to a waster with a lip found in Trench III-26 at Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).

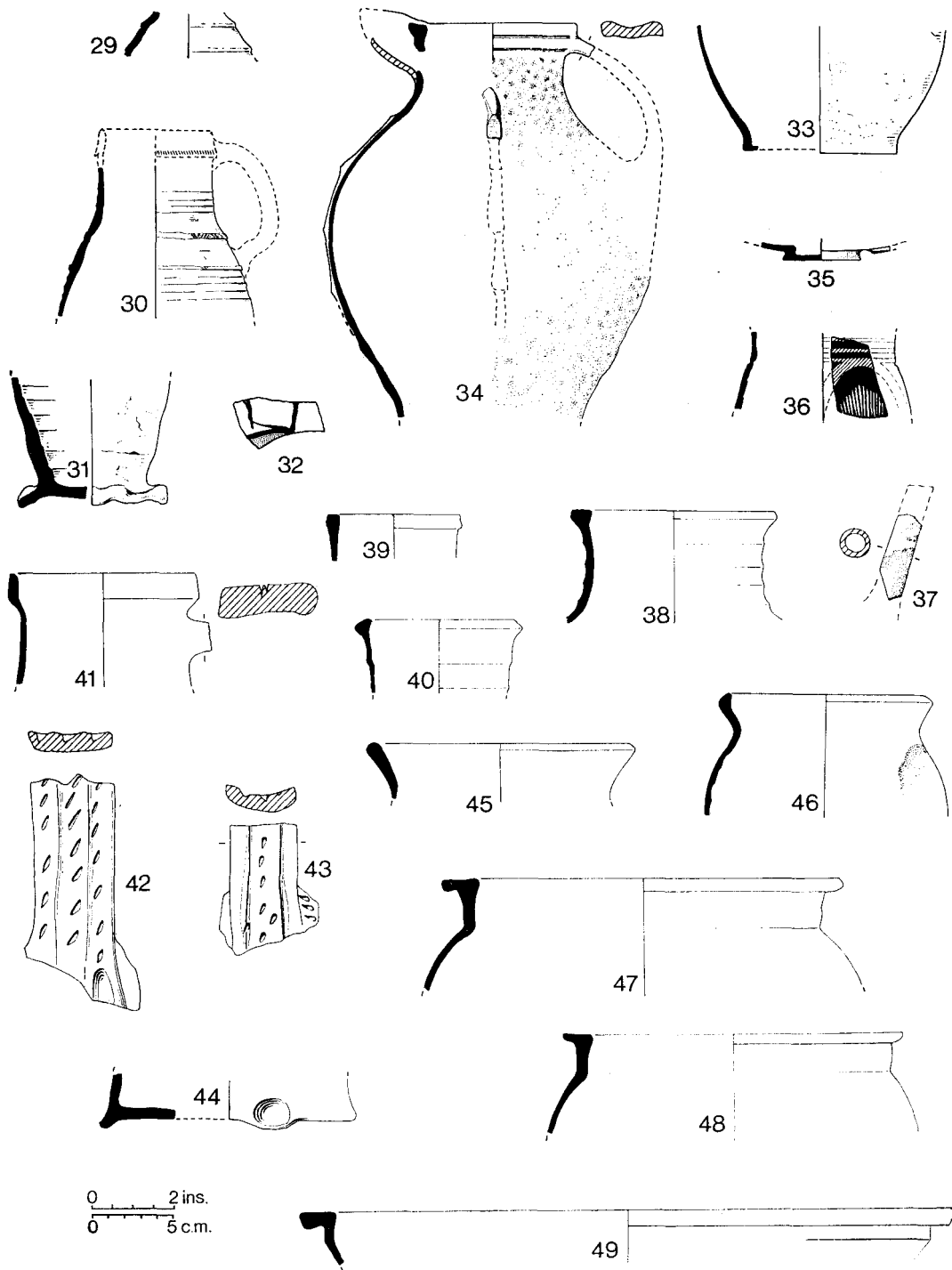


Fig. 6. Custom House Site. Medieval Pottery Group B ($\frac{1}{4}$)

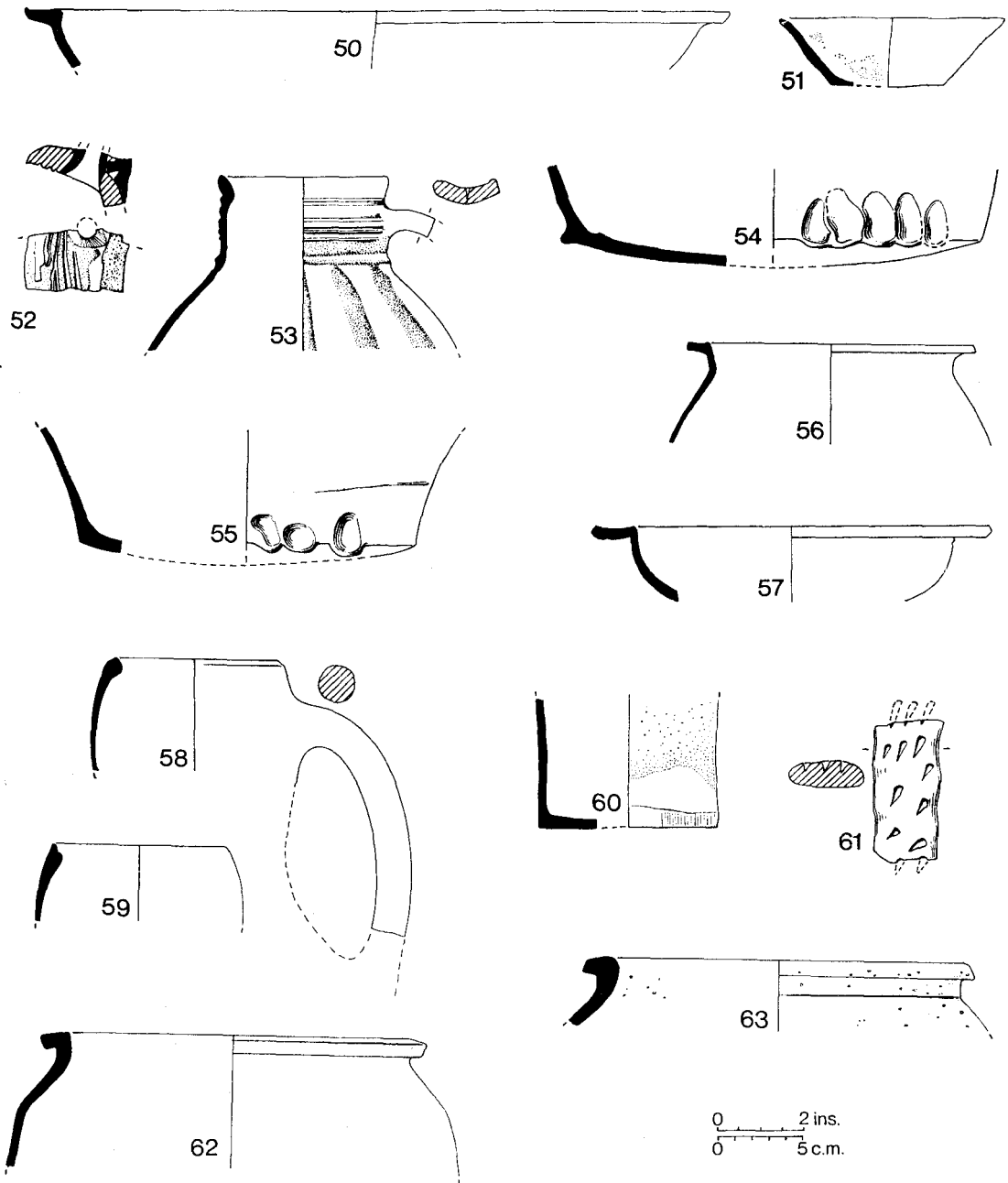


Fig. 7. Custom House Site. Medieval Pottery Group B ($\frac{1}{4}$)

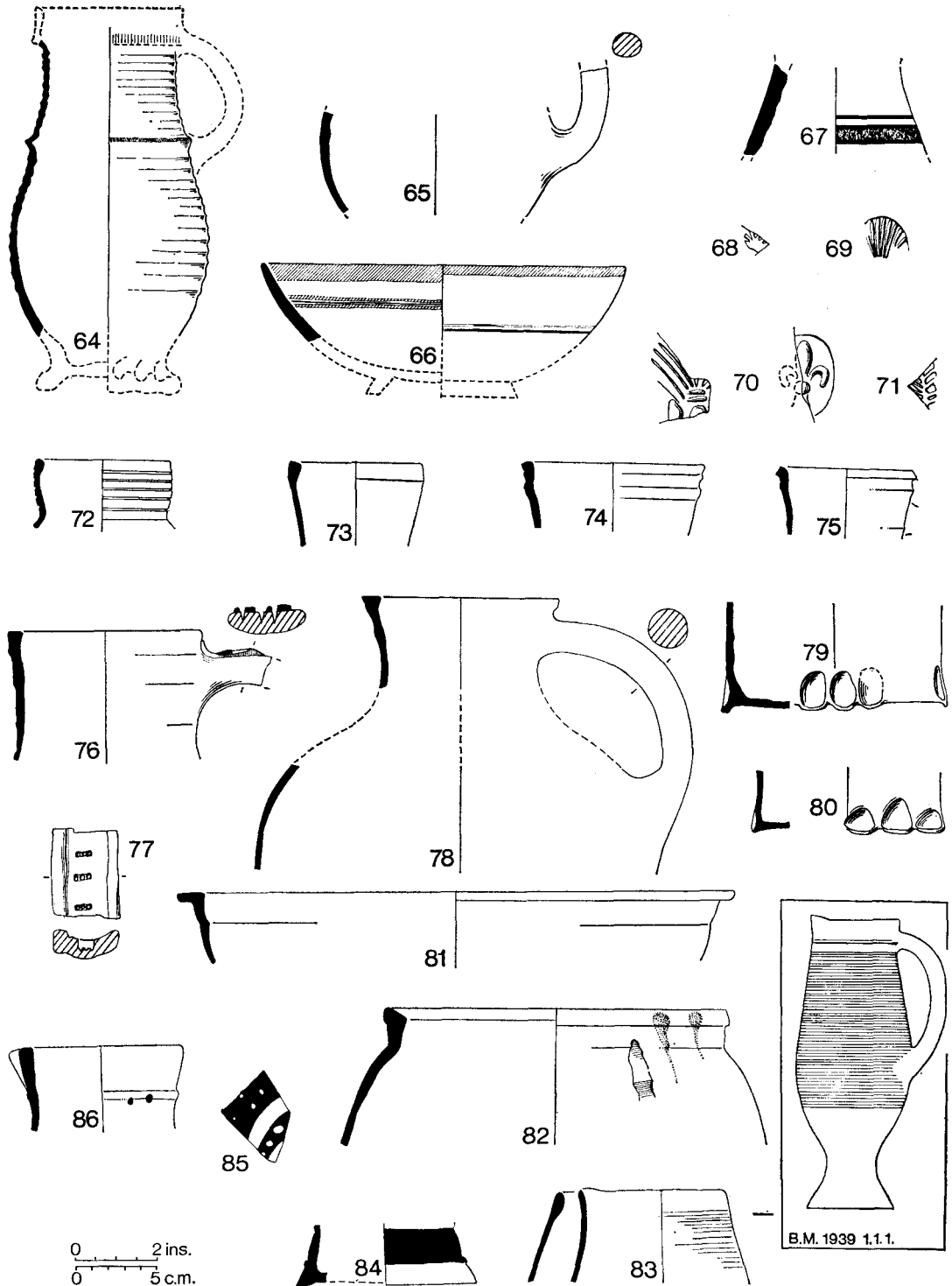


Fig. 8. Custom House Site. Medieval Pottery Group C.1 ($\frac{1}{4}$) (Inset $\frac{1}{8}$)

47. Cooking pot (II-18). Sandy ware, splashed pale green glaze, sooted exterior. Similar in form to a waster found in Trench III-22 at the Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).
48. Cooking pot (II-3). Sandy ware, splashed pale green glaze, sooted exterior. Similar example in form was found as a waster in Trench III-38 at the Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).
49. Cooking pot (IV-14). Sandy ware, splashed, pale green glaze.

FIG. 7:

50. Cooking pot (II-12). Sandy ware, splashed pale green glaze on interior and sooted exterior.
51. Bowl (IV-53). Sandy ware, clear, pale yellow-green glaze with brown flecks on interior. Similar in form to a waster from Trench II-6 from Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).
52. Applied piece (IV-14). Sandy ware, applied pieces on a rim, incised decoration underneath and covered by deep green glaze.

Red ware

53. Jug (IV-25). Sandy red ware, thin, painted white slip decoration under a clear, yellow glaze, applied strap handle which also shows two vertical bands as a border, between which is a continuous line of stab holes.
54. Jug, base sherd (II-10). Dull red, sandy ware, shows a set of five finger impressions, sooted exterior.
55. Jug, base sherd (II-10). Hard, dull, light grey ware, red core showing a set of three finger impressions.
56. Cooking pot rim sherd (IV-26). Hard, fine, red ware, sooted exterior.
57. Flanged dish (II-9). Fine, sandy ware, dull grey surface.

White slipped red ware

58. Jug, rim and rod handle (II-12). Fine, sandy ware, thin, white slip on exterior, similar to 323 (Fig. 19).
59. Jug rim sherds (II-12). Fine, sandy ware, thin, white slip with clear yellow glaze over rim.
60. Jug, base sherds (II-19). Fine, sandy ware, thin, white slipped exterior, clear, brown glaze, splashed under base. A smaller example was found in a deposit at Winchester Palace 1962 (Trench 4, layer 14, 62/8/100). Information from Francis Celoria.

Grey ware

61. Jug, rod handle (IV-14). Light grey, sandy ware, deep diagonal, stabbed decoration.
62. Cooking pot (II-19). Hard, sandy, grey ware.

Shell tempered ware

63. Cooking pot, rim sherd (IV-26). Hard, shelly ware, light grey core, dull, red surface.

FIG. 8:

Group C1 Fill south of Second series of Timber Structure, Tatton-Brown (1974, 132-38).

This group was found in front of the main second period timber structure on the river gravels and peat. Some of the group was robbed; the group was cut by Group B.

Langerwehe (stoneware)

64. Jug (IV-58 and 60). Hard, grey ware, unfused, rilled with rouletted cordon, deep brown Raeren type glaze on exterior.

Normandy ware (lemon yellow glaze)

65. Jug (IV-56). Hard, white ware, red inclusions, buff exterior with clear, yellow, slightly mottled brown glaze.

Andalusia (lustreware)

66. Bowl (IV-58). Similar ware and decoration as described for 152.

Mediterranean majolica

67. Jug? (IV-58). Fine, yellow ware, decorated on exterior with purple mottled thick band, bordered by black bands. This decoration is covered by a clear, watery, pale glaze. The interior now has a black, even coating, possibly a form of slip. A similar piece to this in colour of decoration compares with 153.

White ware

68. Jug, body sherd (IV-50). Fine, light cream ware, raised stamp, decorated with escallop or vannet, green glazed exterior.
69. Jug, body sherds (IV-42 and 51). Sandy ware, raised stamp, decorated with escallop or vannet, mottled green glazed exterior.
70. Jug, body sherds (IV-56 and 60). Sandy ware, weathered surfaces with glaze partly missing, raised stamp decoration of an escallop and fleur-de-lys, mottled green glaze (see also 76).
71. Jug, body sherd (IV-37). Sandy ware showing a raised stamp decoration of a wheatsheaf or fernleaf pattern.
72. Jug, rim sherd (IV-56). Fine, sandy ware, rilled neck covered with a pale, mottled green glaze.
73. Jug, rim sherd (IV-60). Fine, sandy, buff ware, pale mottled green glaze.
74. Jug, rim sherd (IV-56). Fine, sandy ware, olive green glaze.
75. Jug, rim sherd (IV-60). Fine, sandy, buff ware, pale, mottled green glaze.
76. Jug, rim sherds (IV-56 and 60). Fine, sandy ware, a pair of applied spurs with stabbed decoration, mottled glazed surface of pale green glaze. Several body sherds in a similar ware and glaze showed stamped decoration and possibly belong to this jug; cf. 70.
77. Jug, strap handle sherds (IV-39 and 60). Sandy ware, sets of three stabbed holes, pale green glaze.
78. Jug, rim sherd with rod handle (IV-42 and 50). Sandy ware with splashed, mottled green glaze.
79. Jug, base sherds (IV-58). Dull, light grey, sandy core, buff exterior showing sets of three finger impressions, with splashes of light, even, green glaze.
80. Jug base (IV-54). Buff, sandy ware, red inclusions with a pale green glaze.
81. Cooking pot (IV-52). Sandy, buff ware, sooted exterior. A similar piece to this is 191.
82. Cooking pot (IV-58). Hard, sandy ware, patches of pale green glaze, vertical, applied strip, sooted exterior.
83. Reeded jug (IV-44). Fine, sandy ware, pulled lip, continuous, incised rilling, covered with a pale green glaze. Similar forms have been found at Seething Lane (B.M. 1939.1.1.1) (Fig. 8 inset); cf. Rackham (1972, pl. 40). An assumed waster found in Sutton shows incised bands; cf. Jope (1952, 83-84 and Fig. 1), and recently wasters similar to the London example have been found in Trench III-22, Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).

Red ware

84. Jug (IV-58). Fine, dull, sandy ware, red slip between cordons with a thin, white slip below lower cordon. Similar base sherds to this are 216-17.
85. Jug body sherd (IV-58). Fine, sandy, red ware, thin, white slip decoration with barbotine.
86. Jug rim sherds (IV-56). Fine, sandy ware, deep brown pellet decoration, light brown, clear glaze.

FIG. 9:

87. Strap handle (IV-42). Fine, sandy, dull ware, clear, light brown glaze, fluted, with two rows of continuous stab holes.

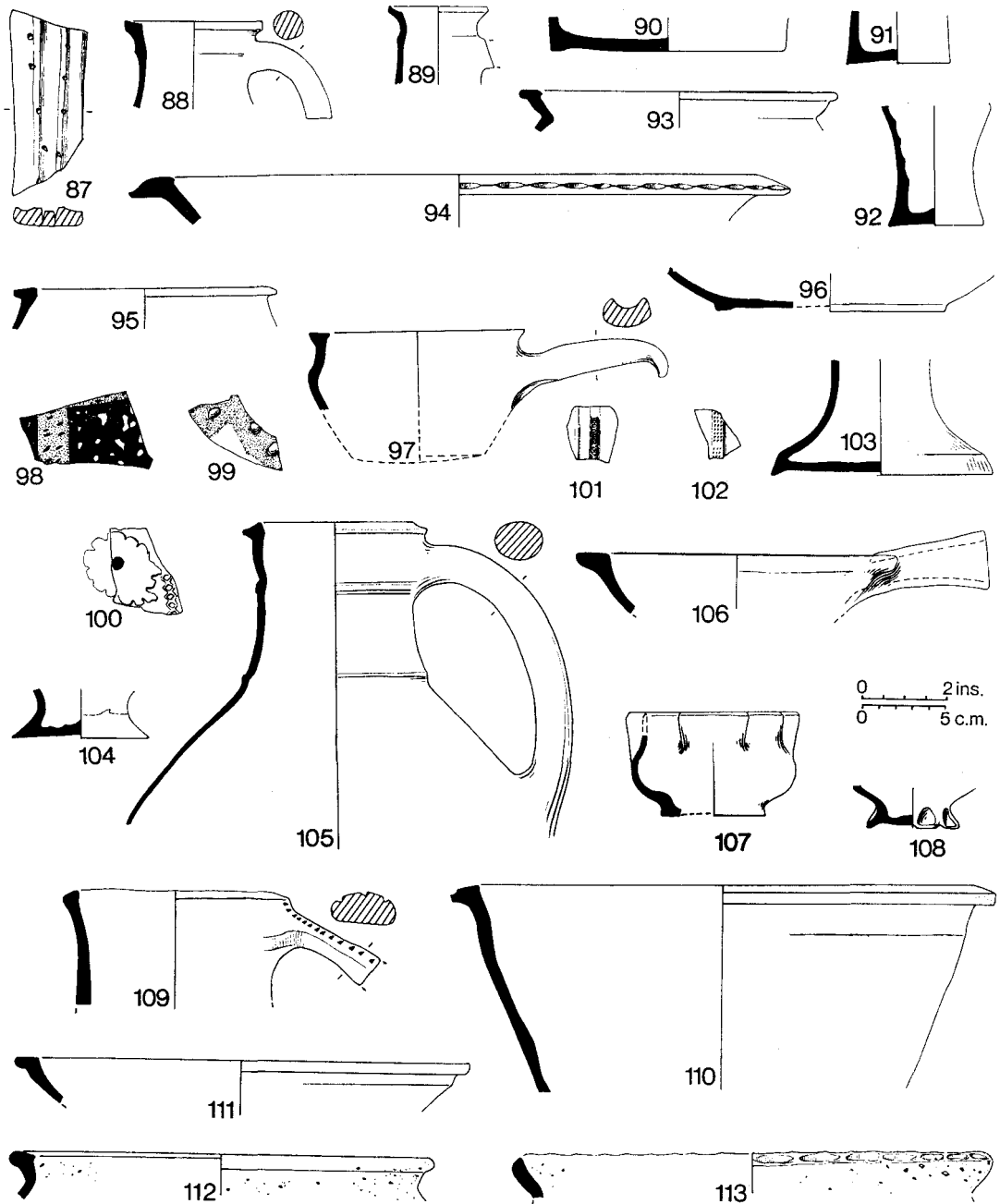


Fig. 9. Custom House Site. Medieval Pottery Group C.I ($\frac{1}{4}$)

88. Jug (IV-60). Fine, sandy, dull ware, unglazed. Similar example to this was found at Blossoms Inn Yard (G.M. 12397) which was associated with a jetton of c. 1300; cf. Dunning (1932). A smaller example was found in a deposit at 244-46 Borough High Street; cf. Celoria (1974, 276 and Fig. 2).
89. Jug (IV-41 and 42). Hard, fine, sandy, dull ware, unglazed, similar examples to which are very common in London, but published examples from London are (L.M. 5-12); cf. Dunning (1940, 215 and Fig. 69), and two examples found in a pit at Windsor Court were associated with a penny of Edward III. The bases to these are identical to 91 and 252 below; cf. Grimes (1956, 119, pl. 20).
90. Jug (IV-60). Fine, sandy ware, clear, splashed, light brown glaze, sooted exterior.
91. Jug (IV-60). Fine, dull, sandy ware, belongs to jugs as mentioned for 89 above.
92. Jug (IV-56). Fine, dull, sandy ware, sooted exterior similar to 257, which is smaller.
93. Cooking pot (IV-54). Sandy, dull ware, sooted exterior.
94. Bowl (IV-56). Sandy, dull ware, discoloured surface through heat, thumb impressed rim.
95. Bowl? (IV-56). Fine, dull, sandy ware, clear, light brown glaze over rim, sooted exterior.
96. Bowl? (IV-58). Dull, brown, sandy ware, splashed, light brown glaze on interior.
97. Pipkin (IV-43). Fine, dull, sandy ware, clear, light brown glaze, sooted exterior. The base is reconstructed from an example found in Group C2; cf. 272.
- White slipped red ware*
98. Body sherd (IV-60). Dull, sandy ware, grey inner margin. The sherd has a dull, white slip, covered by a coating of chocolate brown (shown black), upon which are barbotine blobs of white slip and a border in white, covered with a clear green glaze (shown stippled), decorated with pricked holes.
99. Body sherd (IV-58). Sandy ware, thin, even slip on exterior, showing a zone of deep olive green glaze (shown stippled), upon which are white pellets, and the remaining surface is covered with a clear, pale yellow glaze.
100. Body sherd (IV-58). Sandy ware showing an applied rosette with red pellet and a vertical rouletted strip, the whole surface covered with mottled green glaze.
101. Body sherd (IV-58). Dull, sandy ware, vertical rouletted strip under a deep mottled green glaze.
102. Body sherd (IV-58). Sandy ware with vertical applied strip with grid rouletting under a clear, pale yellow glaze.
103. Jug, base sherd (IV-60). Sandy ware covered with mottled green glaze.
104. Jug, base sherd (IV-60). Fine, sandy ware, partly slipped and covered with deep green glaze.
105. Jug (IV-58). Fine, sandy ware, thick slip, clear, mottled green glaze.
106. Skillet handle (IV-56). Fine, sandy ware, grey core, thick, white slip, pale green glaze on interior, sooted exterior. cf. No. 277.
107. Lobed cup (IV-54 and 60). Fine, sandy ware, thin slip, pale, clear, even green glaze.
108. Lobed cup? (IV-60). Fine, sandy ware, thin coat of white slip and splashed pale green glaze, finger-impressed base.
- Grey ware*
109. Jug (IV-56). Hard, sandy ware, showing three rows of wedge-shaped stabbed holes running along handle.

110. Cooking pot (IV-60). Hard, fine, sandy ware, sooted exterior.
111. Bowl or skillet (IV-56). Hard sandy ware, deep mottled green glaze on interior, sooted exterior. The profile is similar to 106 above.

Shell tempered ware

112. Cooking pot (IV-54). Fine, dull red, shell tempered ware, sooted exterior.
113. Cooking pot (IV-40). Dull ware, some shell tempering.

FIG. 10:

Group C2 Fill north of the Second Series of Timber Structure. (The Organic Layers, Tatton-Brown (1974, 132-38 and Figs. 17, 20, 24-26).)

These organic layers contained the largest range of pottery found, and most of the diagnostic pieces are illustrated. The outstanding items from this group are the Flemish and Mediterranean imports, Nos. 114 and 153, a figured jug No. 223, a fragment of a waster No. 282 and a salt in the form of a figurine, No. 341.

Flemish ware

114. Cooking pot (XV-14). Light red ware, fine sand tempering, clear, pale brown glaze over rim and handle. This piece seems to correspond to nearly complete examples found in London. One of these was found at Goldsmiths House (G.M. 23849) (Fig. 10 inset) and the other was from St. Swithin's House in Pit 80 (G.M. 18398) with white wares such as a jug, three cooking pots, a money box and a French import of a small handled cup.

Brunssum/Schinveld stoneware

115. Jug (IV-24). Light grey ware, rouletted stamp decoration, thin, light brown glaze on exterior. The straightness of the neck and delicate rouletting is similar to jug wasters from Schinveld dated late thirteenth-early fourteenth century; cf. Bruijn (1966, Pl. 53).

Siegburg (stoneware)

116. Jug (V-8). White ware, red inclusions, exterior covered with a thin, light brown glaze.

Siegburg (earthenware)

117. Jug (VII-10). Dark grey ware, small white inclusions, dull purple exterior. Some wasters from Brunssum show similar white inclusions in the ware.
118. Cooking pot? (VI-26?). Light grey ware, purple-brown inclusions which appear like blisters on surface, light finger impressions over rim and handle.

Andenne ware

119. Jug (VII-10). Smooth, white ware, impressed rouletting under a clear, yellow slightly mottled brown glaze. This piece is reminiscent of a decorated twelfth century jug found at Andenne (Fig. 10 inset); cf. Borremans (1966, 51 and Pl. 12, Fig. 21).
120. Jug (XIV-3). Similar ware, pink core, impressed rouletting under clear, orange glaze. Comparative pieces (G.M. 21335 and G.M. 18410) both found at the Sun Life Assurance Company, Cheapside.
121. Body sherd (XII-5). Dull, white ware, applied strip and pellet in white ware, covered with shiny green glaze.

Normandy ware (lemon yellow glaze)

122. Jug (XII-5). Fine, white ware, glazed on exterior and over rim.
123. Jug (XIV-15). Similar ware but with white inclusions and glaze on exterior.
124. Jug (XII-5). Similar ware, white inclusions, incised lines over which is an applied rouletted strip decoration.

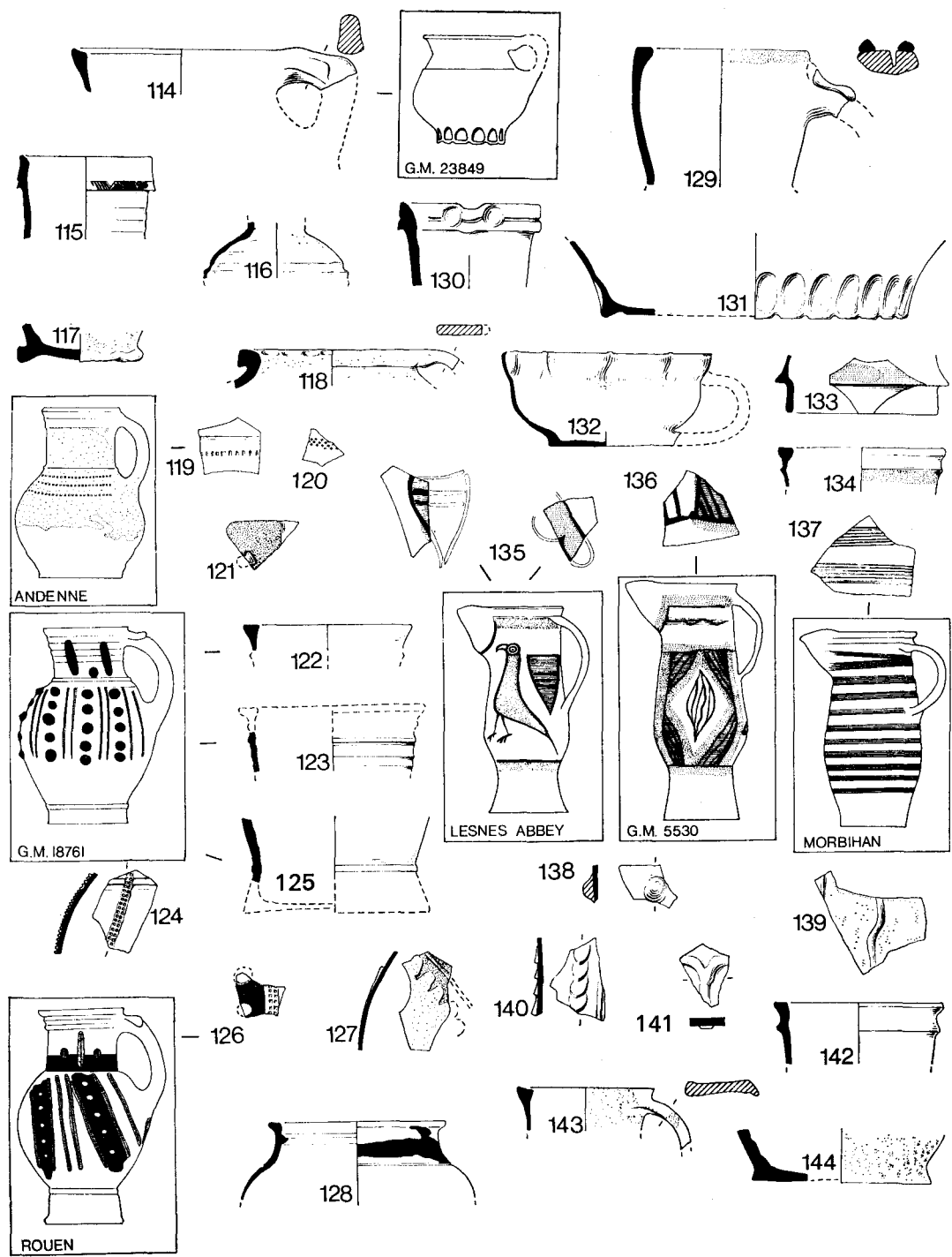


Fig. 10. Custom House Site. Medieval Pottery Group C.2 (1/4) (Insets 1/8)

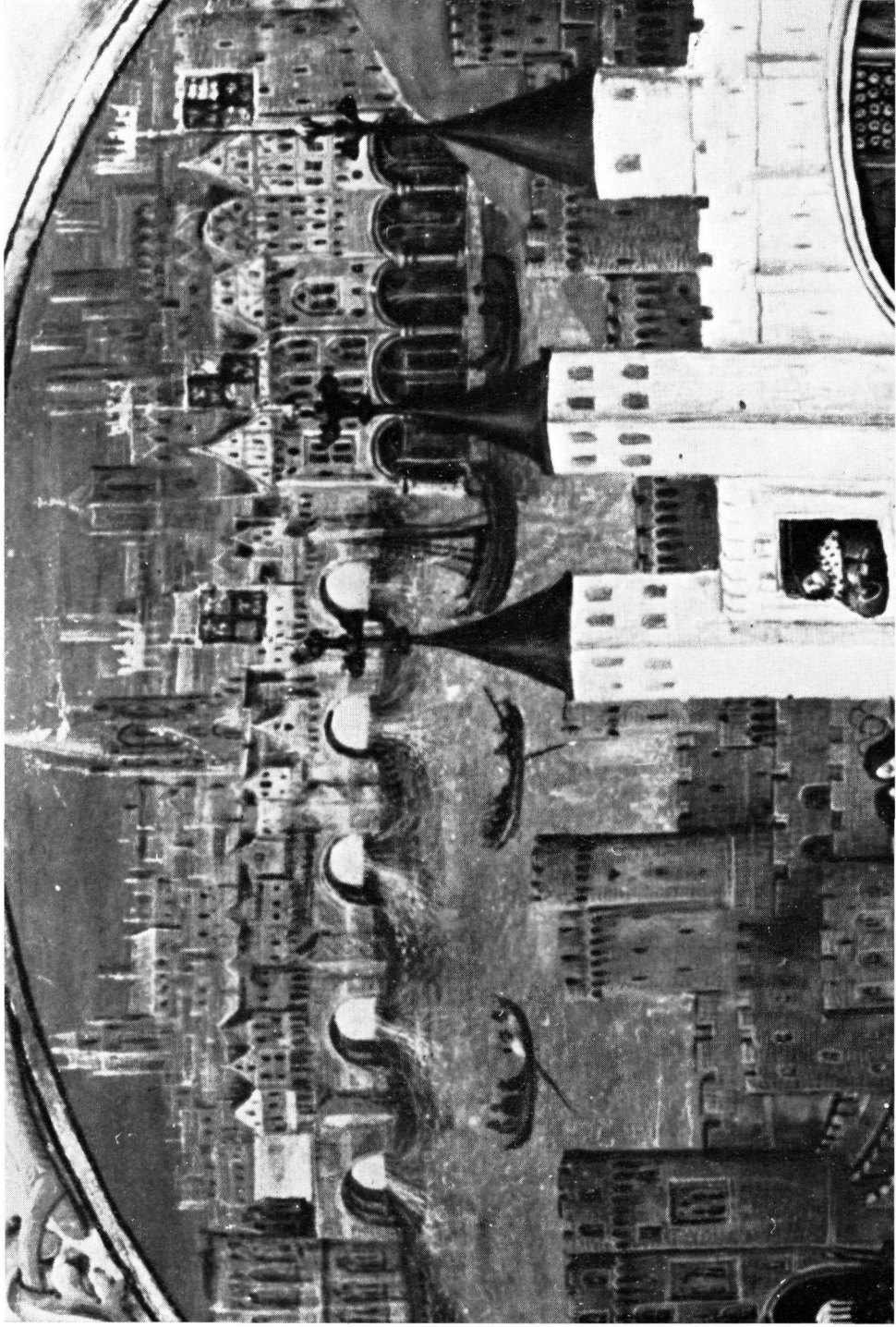


Plate 1. Custom House Site. Detail of an illuminated miniature from the *Poems of Charles Duke of Orleans* (British Museum. MS Royal 16E.ii, f. 73).

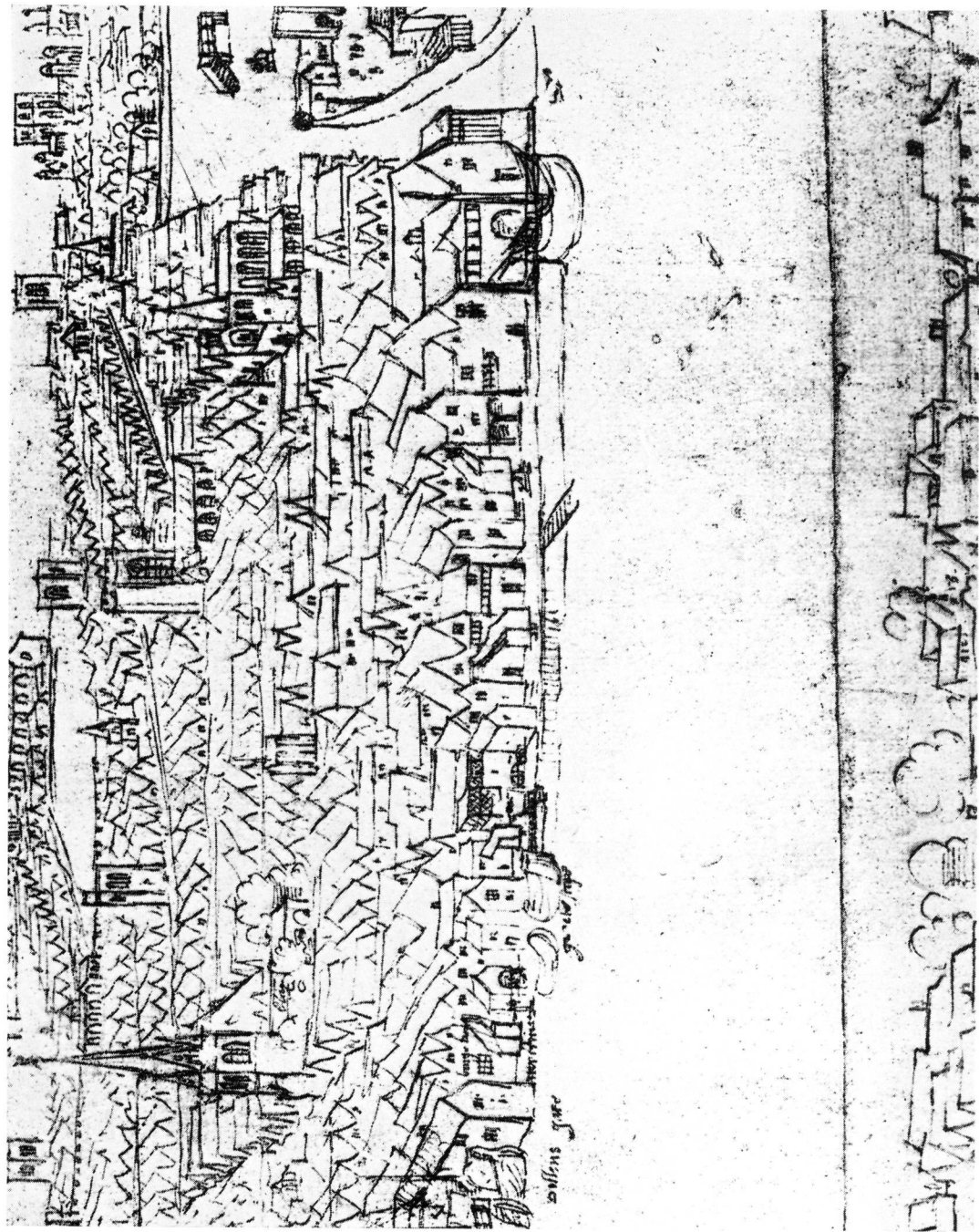


Plate 2. Custom House Site. Detail from Wyngarde's view of London from the south, c. 1558, showing the Custom House behind the crane immediately east of the watergate.



Plate 3. Custom House Site. "Trait-de-Jupiter" scarf joint from the ground plate of the second period medieval waterfront. (Scale in cms.).



Plate 4. Custom House Site. 14th century shoe (stitching reconstructed) (p. 155 No. 1, see text for measurements).



Plate 5. Custom House Site. 14th century shoe (stitching reconstructed) (p. 155 No. 2, see text for measurements).

125. Jug (XIV-4). Similar ware, white grit inclusions, raised cordon on restriction. The ware and colour of glaze compare extremely well with a jug (G.M. 18761) found in a medieval pit at the Salters Hall, Walbrook (Fig. 10 inset) which is also decorated with red, rouletted strips and pads. It also seems to compare with a fragment discovered at Waterbeach Abbey which was inhabited for a short period, c. 1294-1351; cf. Dunning (1966, 87-89 and Fig. 8).

Normandy ware (iron wash decoration)

126. Jug, body sherd (XIV-4). Smooth, white ware, brick red iron wash on exterior, decorated with white clay pellets and rouletted strips, covered with clear, yellow glaze. This piece is reminiscent of decoration on a jug found in Rouen in 1864; cf. Barton (1965, 75, 79 and Fig. 1). A similar jug to both was found at Sutton Courtenay, Abingdon (B.M. 1910, 5-5-4).

127. Jug (XV-13). Smooth, white ware, red inclusions, decorated externally with an applied scale motif in brick red clay, covered with green glaze which appears dull, mottled brown on applied piece.

128. (V-8). Smooth, pink ware, red and white inclusions, brick red iron wash below rim with remaining area covered with deep yellow clear glaze.

Isle de France (bichrome glaze)

129. Jug (VII-10). White ware, red inclusions, applied strap handle with stabbing, applied spurs. The exterior is covered with dark yellow-green glaze with brown specks.

130. Jug (XV-17 and 21). Similar ware, pulled spout, deep green glaze on exterior, pale yellow-green glaze on interior.

131. Jug (XV-19). Similar ware lacking inclusions, continuous thumbled base with patchy, pale yellow glaze on exterior and under base.

132. Lobed cup (III-10). White ware, pinched lobes, rod handle, deep mottled green glaze on exterior with pale yellow glaze on interior. A similar lobed cup of larger proportions (G.M. 5906) found in London and having on the interior a roughly-modelled figure of a stag and trees, and pinched lobes with strap handles is also in a bichrome glaze of green and yellow, but it contains a large proportion of sand tempering in the ware, this possibly indicating a Surrey origin rather than an import for manufacture.

Saintonge (polychrome)

133. Lid? (III-10). Smooth, white ware, red inclusions, green band covered with clear glaze.

134. Jug (III-10). Similar ware, green band under rim covered with clear glaze.

135. Jug, body sherds (III-10). Similar ware, decorated with a shield in yellow and trefoil in light, even green, both sherds are outlined in purple-brown and covered with a clear coloured glaze. The shape of these sherds seems to indicate a straight-sided jug, possibly like a jug found in a wardrobe at Lesnes Abbey, Kent, (Fig. 10 inset); cf. Dunning (1966, 4-5 and Fig. 4).

136. Jug (III-10). Similar ware, decorated with corner geometric motif in yellow outlined in purple-brown, bordered with green and covered in clear glaze. This piece seems reminiscent of a motif used as a corner motif on a jug (G.M. 5530) found in Bishopsgate Street (Fig. 10 inset); cf. Dunning (1933, 130 and Fig. 13B).

Saintonge (mottled monochrome glaze)

137. Barrel-shaped jug (XIV-4). White ware, pink core, sets of seven evenly spaced, incised lines, mottled green glaze. A comparative jug (Fig. 10 inset) was found at Chapelle de Saint Clement, Quiberon, Morbihan; cf. Dunning (1968, 46 and Fig. 23). An

example with a single spiralled, incised line was recovered at Cardiff; cf. Dunning (1933, 114 and Pl. XXVII).

138. Body sherd (V-8). Pink tinted, white ware, applied cone, exterior covered with clear mottled green glaze.

139. Body sherd (XIV-15). Similar ware, applied thin, wavy, vertical strip, externally covered with bright, mottled olive green glaze.

140. Body sherd (XII-4). White ware, applied overlapping scale-shaped pieces, exterior covered with a deep olive green glaze, interior mottled light green glaze.

141. Body sherd (XIV-4). Similar ware, applied strip covered in mottled green glaze with brown specks.

142. Jug (XIV-26). White ware, clear, light mottled green glaze.

143. Jug (XV-13). Similar ware, strap handle with splashes of mottled green glaze.

144. Jug (I-12). Similar ware, mottled green glaze on exterior. This base would seem likely to belong to a jug of No. 34 in type.

FIG. 11:

145. Jug (V-8). Similar ware with mottled green glaze. This shape would seem to belong to a tall jug.

146. Jug (I-13). Similar ware, light, clear mottled green glaze with incised line at base.

147. Jug (V-8). Similar ware, thin, mottled green glaze on exterior, sooted base.

Saintonge (unglazed)

148. Jug (XVI-6). White ware, splashes of light green glaze.

149. Strap handle (XIV-4) (Section only). Similar ware, splashed pale yellow glaze.

150. Body sherd (XV-13). Similar ware, applied strip, continually pressed along its length.

151. Pégau spouted pitcher (V-13). Similar ware, splashes of green glaze, sooted exterior. The shape in general seems to compare with a more highly decorated piece from Southampton; cf. Dunning (1968, 46 and Fig. 23).

Andalusia (lustreware)

152. Bowl (VII-10). Pink ware, red inclusions, tin-glazed interior, decorated lustre now faint and blue indistinct. This piece compares in shape with one found in Leadenhall Street (L.M. A20334) on which reconstruction is based. This shape of bowl compares with examples considered to be products made at Malaga during the first half of the fourteenth century; cf. Frothingham (1951, 14 and Figs. 6-7).

Mediterranean majolica

153. Body sherd (I-12). White ware with small, black inclusions, decorated on exterior with a zone of purple, outlined border deep brown, and a chain motif outlined in the same colour, with green dots in the middle. A similar piece in ware to this is 67. The ware and colours used in decoration are reminiscent of Italian majolica of Florence of the fifteenth century.

White wares

154. Jug body sherd (I-13). Fine ware, rouletted strip decoration covered with deep olive green glaze (shown stippled), remaining area covered with clear, yellow glaze. A similar decorated jug from London (G.M. 5633) shows a straight-necked and squat-bodied jug.

155. Jug body sherd (V-13). Sandy ware, dull, red strip decoration, clear, yellow glaze.

156. Jug body sherd (VII-10). Sandy ware, dull, red strip decoration, olive green glaze on yellow.

157. Jug (III-10). Sandy ware, applied strip with lobe, covered with green glaze, possibly an anthropomorphic jug.

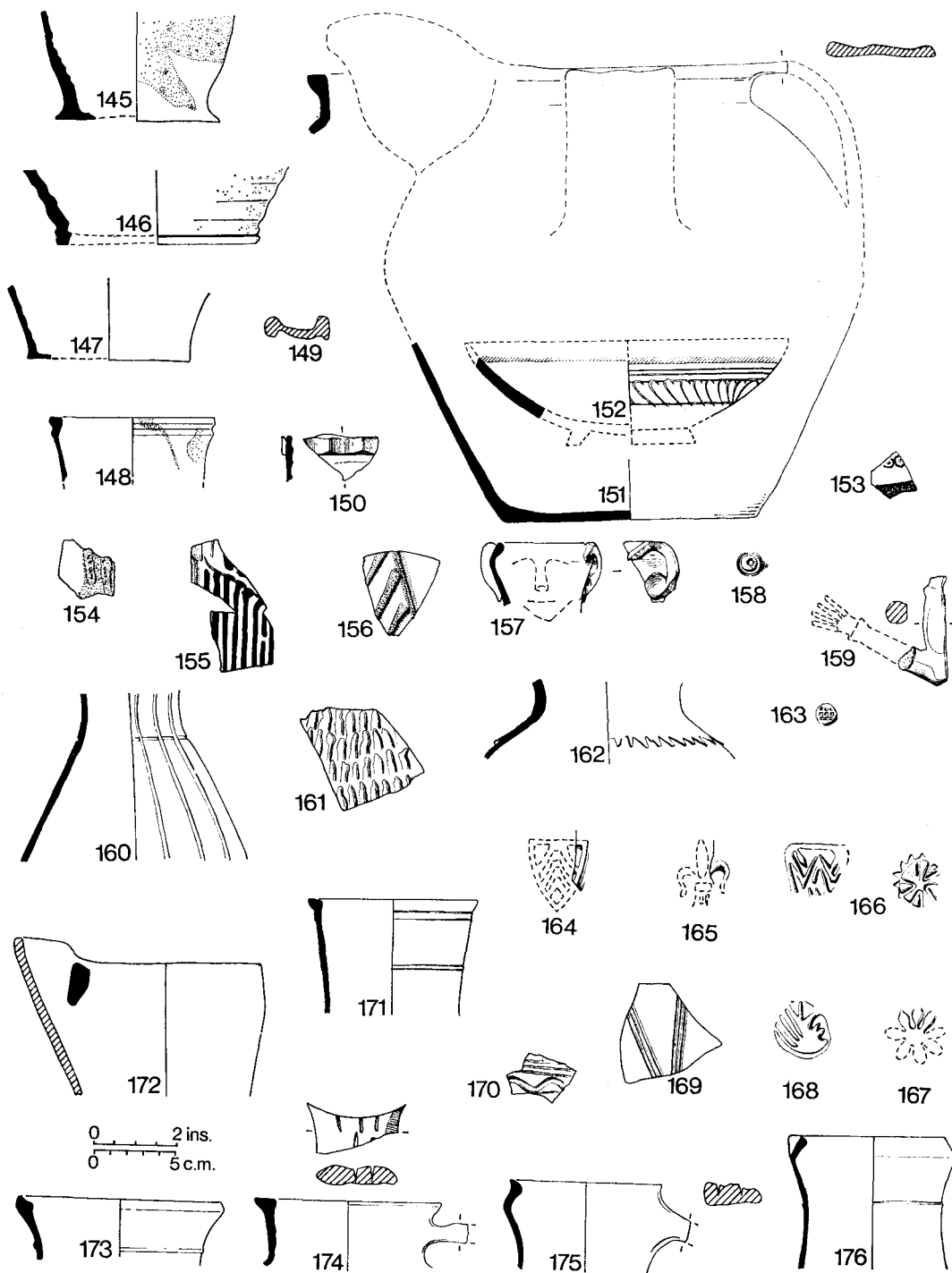


Fig. 11. Custom House Site. Medieval Pottery Group C.2 (1/4)

158. Jug, body sherd (V-12). Sandy ware, ring dot decoration covered with light green glaze.
159. Jug (V-13). Sandy ware, left arm bent upwards with finger impression on shoulder. The reconstruction showing the method of attachment is based on an example in L.M. (A16773); cf. Dunning (1940, 214 and Pl. LXII).
160. Jug (I-12). Sandy ware, white slipped, strip decoration covered with green glaze.
161. Jug body sherd (I-12). Sandy ware, applied vertical, white, scale pattern.
162. Jug (V-12). Sandy ware, applied, continuous fringe of white scale pattern.
163. Jug body sherd (II-10). Sandy ware, applied dull red ware pad, grid stamped and covered with pale yellow glaze.
164. Jug body sherd (III-10). Sandy ware, heraldic stamp decoration covered with green glaze. Comparison with a more complete example seems to indicate that the die is identical on a jug found in Northumberland Alley (G.M. 5618), showing a shield with three chevrons; cf. Thorn (1972, 372 and Fig. 1).
165. Jug, body sherds (VII-10). Sandy ware, heraldic fleur-de-lys partly surviving which seems to correspond to stamped decoration used on a jug found at Trinity Court (G.M. 5613), showing heraldic motif of fleur-de-lys, a shield of three chevrons and a vannet or escallop. These three dies have been found on other forms of jugs in London. At Ely Palace (V. & A. 596-1906) a tall jug showed only shields, and an incomplete jug was found in Mincing Lane (B.M. B114) which showed the fleur-de-lys and vannet or escallop; cf. Thorn (1972, 372 and Fig. 1).
166. Jug body sherds (XVII-15-17). Sandy ware, stamped heraldic shield with chevronny motif and a petalled rosette.
167. Jug body sherd (VII-10). Sandy ware, stamped petalled rosette.
168. Jug body sherd (VII-10). Sandy ware, stamped debased design of a vannet, escallop or leaf pattern.
169. Jug body sherd (I-13). Sandy ware, incised three pronged comb pattern and mottled green glaze.
170. Jug body sherd (VII-10). Sandy ware, incised combed and wavy pattern.
171. Jug (III-10). Sandy ware, slightly raised cordons covered with green glaze.
172. Jug (VII-10). Sandy ware with spout, covered in an even, deep green glaze.
173. Jug (III-10). Sandy ware, raised cordon, covered with green glaze.
174. Jug (XV-15). Sandy ware, applied strap handle with slashed, stabbed holes in rows, covered with green glaze.
175. Jug (I-12). Sandy ware, impressed spur on strap handle with slashed, stabbed holes. The ware of this jug corresponds to that of wasters of the Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).
176. Jug (VI-25). Hard, white ware, pulled out spout covered with a sparse green glaze.
- FIG. 12:
177. Jug, strap handle (XV-11). Sandy ware, with incised and stabbed decoration covered with pale green glaze.
178. Jug, strap handle (VII-10). Sandy ware, with incised and stabbed decoration covered with pale green glaze.
179. Jug (XV-11). Sandy ware covered with green glaze. A similar example to this was found as a waster from Trench II-30 at Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).
180. Jug (V-11). Fine, sandy ware, rilled exterior with pear-shaped finger impression at base of rod handle. An example corresponding to this was found in Lothbury in 1926 (Fig. 12 inset); cf. Christies (1973, 16 and Pl. 3).
181. Jug (XII-3). Fine, sandy ware, rouletted, herringbone motif along handle, pale yellow glaze, weathered surface.
182. Jug (XV-11). Sandy ware, continuous finger impressions around base. A similar jug to this decorated with rosettes was found at Ingledeu and Davenport Pit 2, Southwark; cf. Dunning (1959, 90-92 and Fig. 27).
183. Jug (VII-10). Fine, sandy ware, five slightly lobed feet showing sets of three and four lightly fingered impressions. Mottled green glaze under base.
184. Jug (III-10). Sandy ware, lightly finger-impressed base.
185. Jug (VII-10). Sandy ware, fluted base, knife trimmed, covered with a thick, dull green glaze. A jug found in London (Fig. 12 inset) (G.M. 5615) shows the beginning of a fluted base, possibly the form of body to which this base was attached.
186. Jug (XV-22). Hard, sandy ware, ring base, with green glaze underneath.
187. Cooking pot (III-10). Sandy ware, green glaze with brown flecks inside rim. A possible comparison piece to this is an incomplete cooking pot found in London (G.M. 5940) (Fig. 12 inset), which shows tripod feet and rod handle. Similar rim forms have been found as wasters in Trench III-23 at Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).
188. Cooking pot (I-12). Rough, sandy ware, thin, clear yellow flecked brown glaze over inside with sooted exterior.
189. Tripod leg, incomplete (V-11). Sandy ware, fluted with rows of stabbed holes along its length, unglazed, sooted exterior.
190. Dish (III-10). Sandy ware, applied baffle with pushed-in hole near, combed rim with pinched spout. It is possible that this piece had two side loop handles, as a similarly decorated piece was found in Group A3; cf. No. 8.
191. Cooking pot (VI-26). Sandy ware, splashed glaze on interior. A similar piece to this is 81, and examples of these with slightly different rims were found at St. Swithin's Pit 64 (G.M. Unacc.) (Fig. 12 inset), showing the inside base covered with clear, mottled green glaze and exterior covered with soot.
- FIG. 13:
192. Cooking pot (V-13). Sandy ware, splashed glaze on interior, sooted exterior.
193. Cooking pot (VI-26?). Sandy ware, strip decoration, lightly pressed on exterior, splashed green glaze on inside rim.
194. Cooking pot (I-13). Hard, sandy ware, pale yellow-green opaque glaze on interior. A similar rim form has been found as a waster in Trench II-3 at Eden Street Kiln, Kingston-upon-Thames; cf. Smith (1969).
195. Cooking pot (IV-48). Sandy ware, splashed clear yellow glaze over rim and sooted exterior.
196. Cooking pot (V-15). Sandy ware, splashed green glaze on exterior. A similar example to this was found at Lloyd's Bank at Lime Street (G.M. 23703).
197. Cooking pot (XV-16). Sandy ware, sparse splashed green glaze on interior, pulled spout, rilled and soot-covered exterior.
198. Skillet (IV-48). Fine, sandy ware, completely green glazed interior, sooted exterior with remains of tripod leg, stabbed along its length. Evidence for handle and lip do not survive.

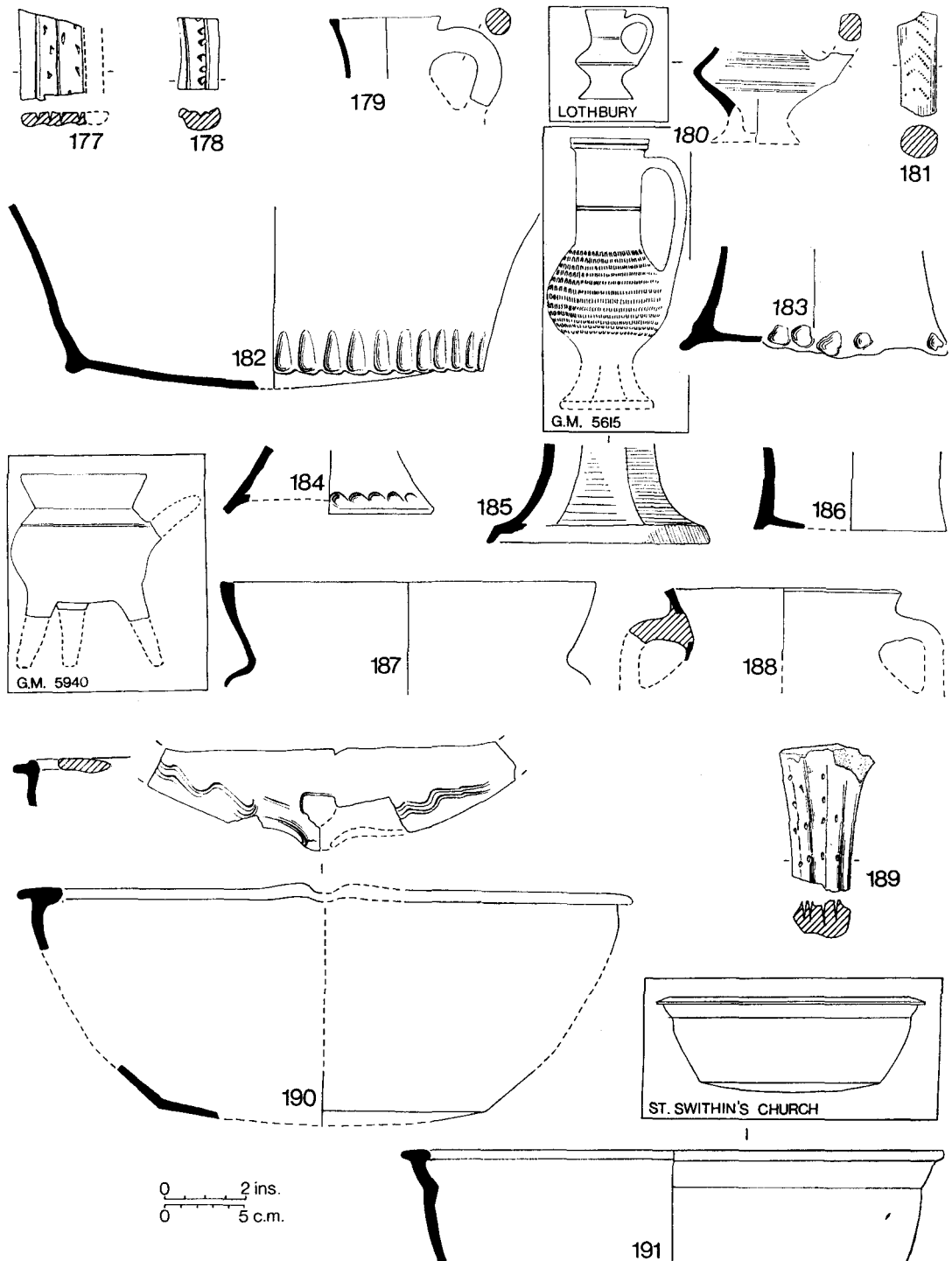


Fig. 12. Custom House Site. Medieval Pottery Group C.2 ($\frac{1}{4}$) (Insets 1/8)

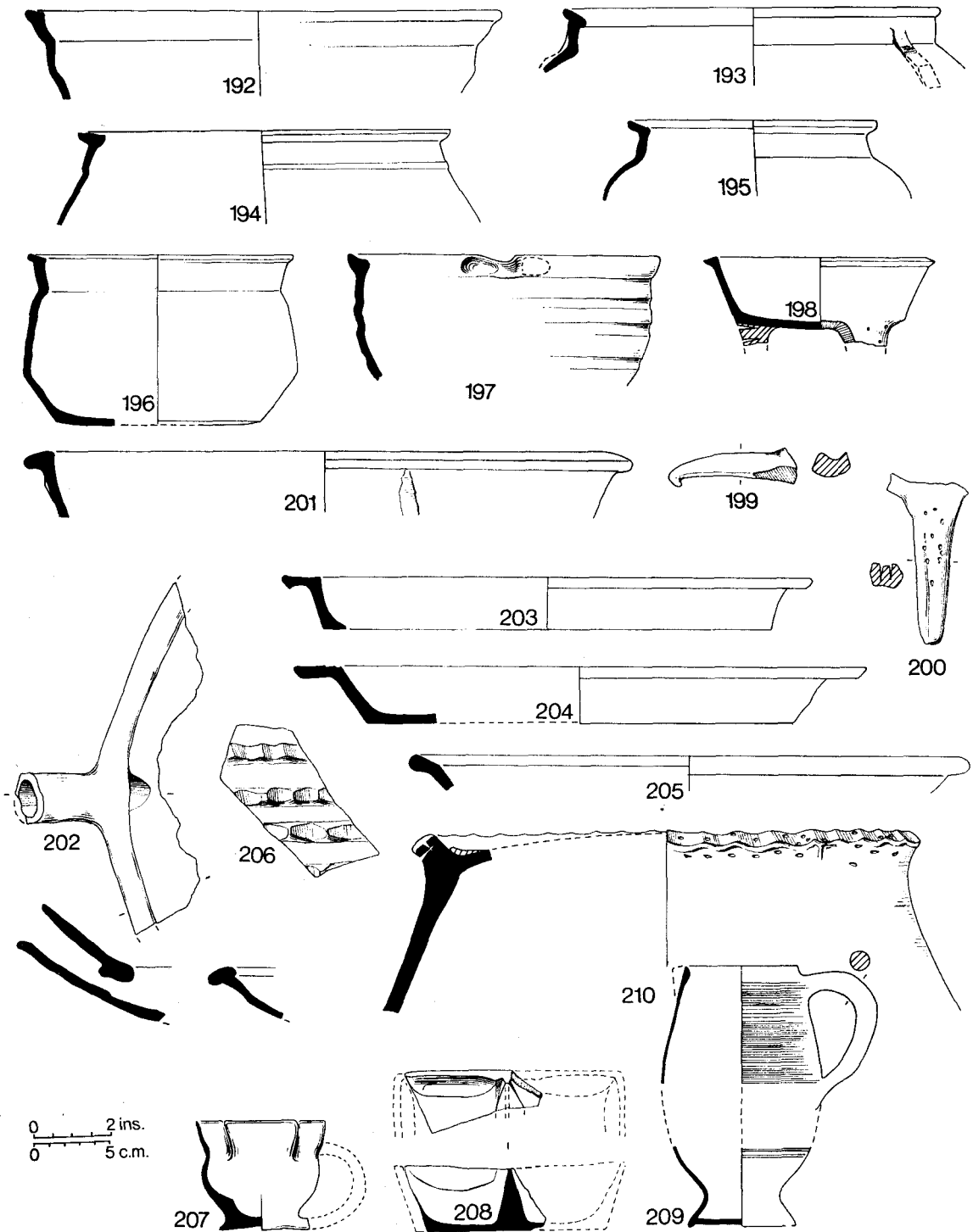


Fig. 13. Custom House Site. Medieval Pottery Group C.2 ($\frac{1}{4}$)

199. Skillet handle (V-8). Fine, sandy ware, fluted, covered with thin, green glaze. This type of handle is commonly found on shapes like Nos. 97 and 272.
200. Tripod leg (V-11). Sandy ware, slightly fluted with random stabbed holes. This type would be suitable for small cooking pots like 188 and 198.
201. Cooking Pot (V-15). Sandy ware, applied strip decoration lightly pressed on exterior, sooted exterior.
202. Dripping pan (I-12). Sandy ware, pale yellow-green glaze on interior, soot-covered exterior. A near-complete example was found in a fifteenth century cellar in Post Office Court (G.M. 16,748) which is "D" shaped, and more recently at Waltham Abbey from river bed, and is considered not earlier than c. 1350; cf. Huggins (1970, 141-43 and Fig. 55).
203. Flanged spacer? (III-10). Sandy ware, pale yellow-green glaze on interior, soot-covered exterior. A similar example and smaller is 361, which is in grey ware.
204. Dish (V-13). Sandy ware, green glazed with brown flecks on interior, sooted exterior.
205. Dish (VI-25). Sandy ware, unglazed, sooted exterior.
206. Storage jar? sherds (V-11, 13 and VI-25). Sandy ware, applied strip, finger-impressed continuously, and covered with deep green glaze.
207. Lobed cup (XV-16). Sandy ware, strap handle, dented lobes, completely covered in mottled green glaze.
208. Dish (V-13). Sandy ware, knife-trimmed, divider in middle? with mottled green glaze.
209. Reeded jug? (I-13). Fine, sandy ware, incised rilling, completely covered with green glaze. A more common form is No. 83 (Fig. 8 inset).
210. Cover? (I-12). Hard, sandy ware, strip decoration, radiating at eight points around inside top, with continuously thumbled rim with stabbed holes, thin, pale green glaze.
- Red ware*
- FIG. 14:
211. Jug (XII-3). Fine, sandy ware, fluted handle with applied leaf-shaped spurs, discoloured, light brown glaze, weathered surface. This is similar in form to the Lime Street Jug (Fig. 14 inset) (Dunning, 1940, 224).
212. Jug, neck sherd (XI-2). Fine, sandy ware, deep brown slip (shown black) bordered by white slip and decorated with white pellets, clear, yellow glaze on exterior.
213. Jug, body sherd (XIV-4). Fine, sandy ware, applied white strip and pellets under a clear, yellow glaze.
- 214 and 215. Jug body sherds (XI-4 and XIII-3). Fine, sandy ware, deep brown slip (shown black), bordered by white slip and white pellets.
216. Jug (XV-17). Fine, dull, sandy ware, patches of pale mottled glaze.
217. Jug (XIV-5). Fine, dull, sandy ware, patches of pale, mottled glaze on exterior. cf. No. 84.
- The sherds above (211-17) are similar to a jug found at Lime Street (Fig. 14 inset); cf. Dunning (1940, 224 and Pl. LXIII), which is reminiscent of jugs found at Rouen in Normandy ware (see No. 126 (Fig. 10 inset); cf. Barton (1965, 75, 79 and Fig. 1).
218. Jug (XI-4). Fine, sandy ware, raised, red band of slip alternating with a white band of slip, possibly in a trellis pattern. Even, thin, pale yellow glaze.
219. Jug (XII-3). Fine, sandy ware, covered on exterior with a deep red wash, decorated in white slip and clear, yellow glaze.
220. Jug (XII-3). Hard, sandy ware, vertical, raised strip decoration with pellets in red ware and covered with a yellow glaze.
221. Jug (XII-3). Fine, sandy ware, lattice pattern in white slip covered with clear, light brown glaze.
222. Jug (XII-3). Sandy ware, lattice pattern in white slip with red applied pellet at crossing, covered with clear yellow glaze.
223. Jug (V-13). Fine, sandy, buff ware, applied strip decoration and a part of the right hand, covered with deep, thick, green glaze. This piece is not an indigenous product of the London area. It may be a product of the Scarborough area, and possibly represents an anthropomorphic piece.
224. Jug (XIV-5). Hard, sandy ware, raised strip decoration covered with clear, green glaze.
225. Jug (XII-4). Sandy ware, applied scale pattern in red ware covered by a clear, lustrous, yellow-green glaze.
226. Jug (XII-3). Fine, sandy ware, applied scale pattern in same ware, bordered by bands of white slip and covered with clear, pale green glaze.
227. and 228. Jugs (XI-4 and XII-4). Fine, sandy ware, applied scale pattern in same ware covered with clear, pale green glaze.
229. Jug (XIV-4). Sandy ware, incised decoration, pale green glaze.
230. Jug (XI-3?). Sandy ware, decorated with bands of white and red slip, covered with a clear, dull green glaze. Similar jugs to this have been found in London at Basinghall Street (Fig. 14 inset); cf. Rackham (1973, Fig. 51), but it is more similar to a decorated example from the Guildhall Extension site Pit 42 which contained a square timber feature filled with other similar undecorated forms and is considered to date to the early thirteenth century; cf. Marsden (1968, 13 and Pl. 3, Fig. 8). The base to this type of jug was generally sagging, as No. 248.
231. Jug (XIV-5). Fine, sandy ware, strap handle now missing, covered with light brown glaze, identical in form to 230 above.
232. Jug (XIII-3). Sandy ware, strap handle, exterior covered with clear, light brown glaze.
233. Jug, strap handle (XIII-3). Fine, sandy ware, shows impressed decoration and covered with clear, brown, mottled green glaze.
234. Jug (I-13). Fine, dull, sandy ware, rod handle, unglazed. A similar example to this was found at St. Martin-le-Grand (Fig. 14 inset) (G.M. 5643), which is similar to 88, from Group C1.
235. Jug (XIV-3). Sandy ware, sparse, clear, yellow glaze on exterior.
236. Jug (III-10). Sandy ware with signs of rod handle, unglazed.
- FIG. 15:
237. Jug (XI-2). Sandy ware, continuously finger-impressed base with pale yellow glaze underneath.
238. Jug (I-12). Sandy ware, continuously finger-impressed base with pale yellow glaze on exterior.
239. Jug (III-10). Fine, hard, sandy ware, continuously finger-impressed base with pale yellow glaze on exterior.
240. Jug (V-13). Dull, fine, sandy ware, continuously finger-impressed base with patches of yellow-brown glaze. Identical jugs were found in Guildford, Surrey, in the High Street, on the site of Angel Inn; cf. Rackham (1973, Pl. 21, Fig. 15 inset), and more recently another was found in chalk rubble filling an old quarry tunnel on the site of the White Hart Inn; cf. Holling (1964, 102-3 and Fig. 3). In both cases the upper part shows an incised heraldic motif.
241. Jug (V-48). Fine, sandy ware, lightly fingered base, unglazed.

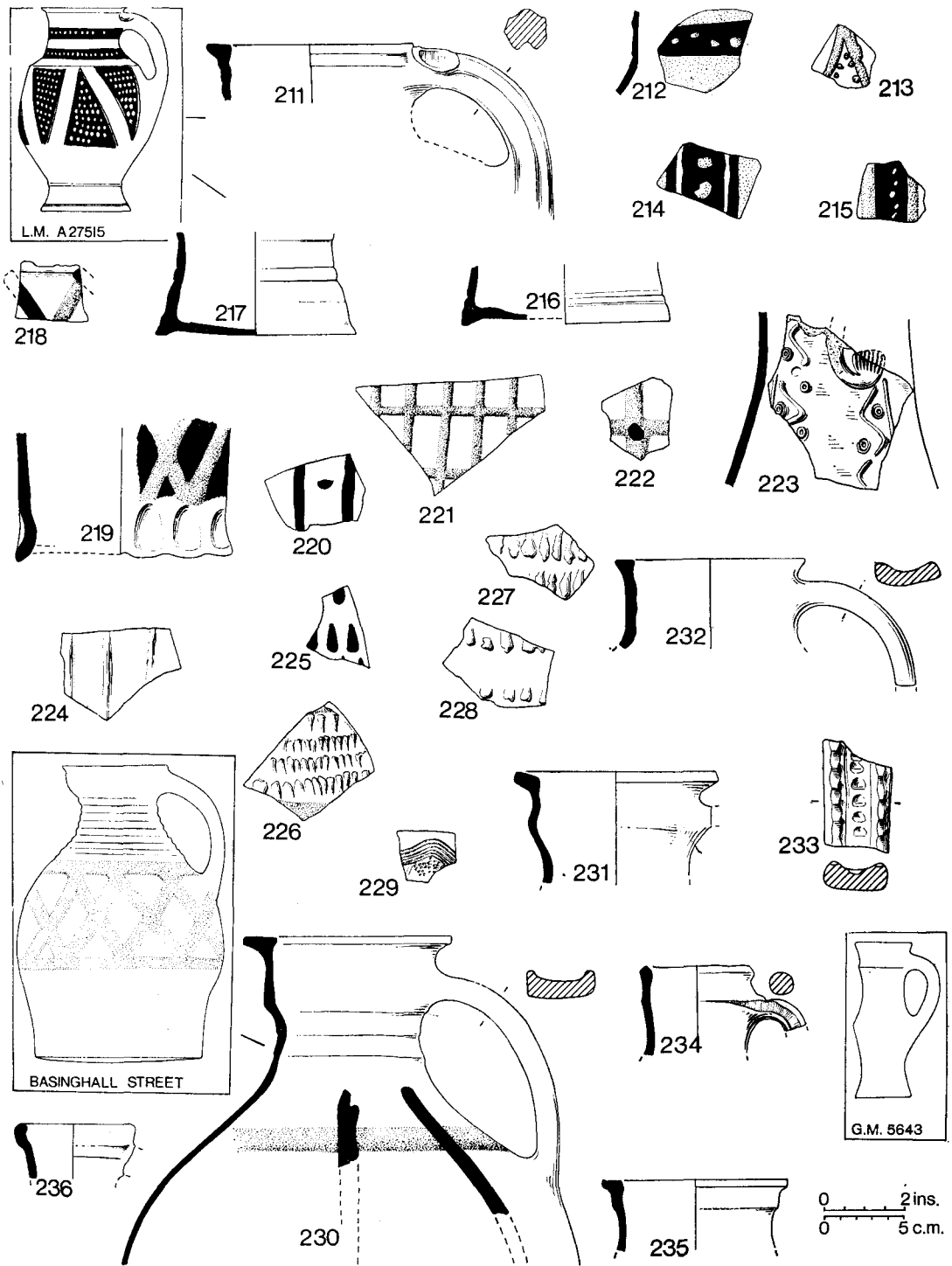


Fig. 14. Custom House Site. Medieval Pottery Group C.2 ($\frac{1}{4}$) (Insets $\frac{1}{8}$)

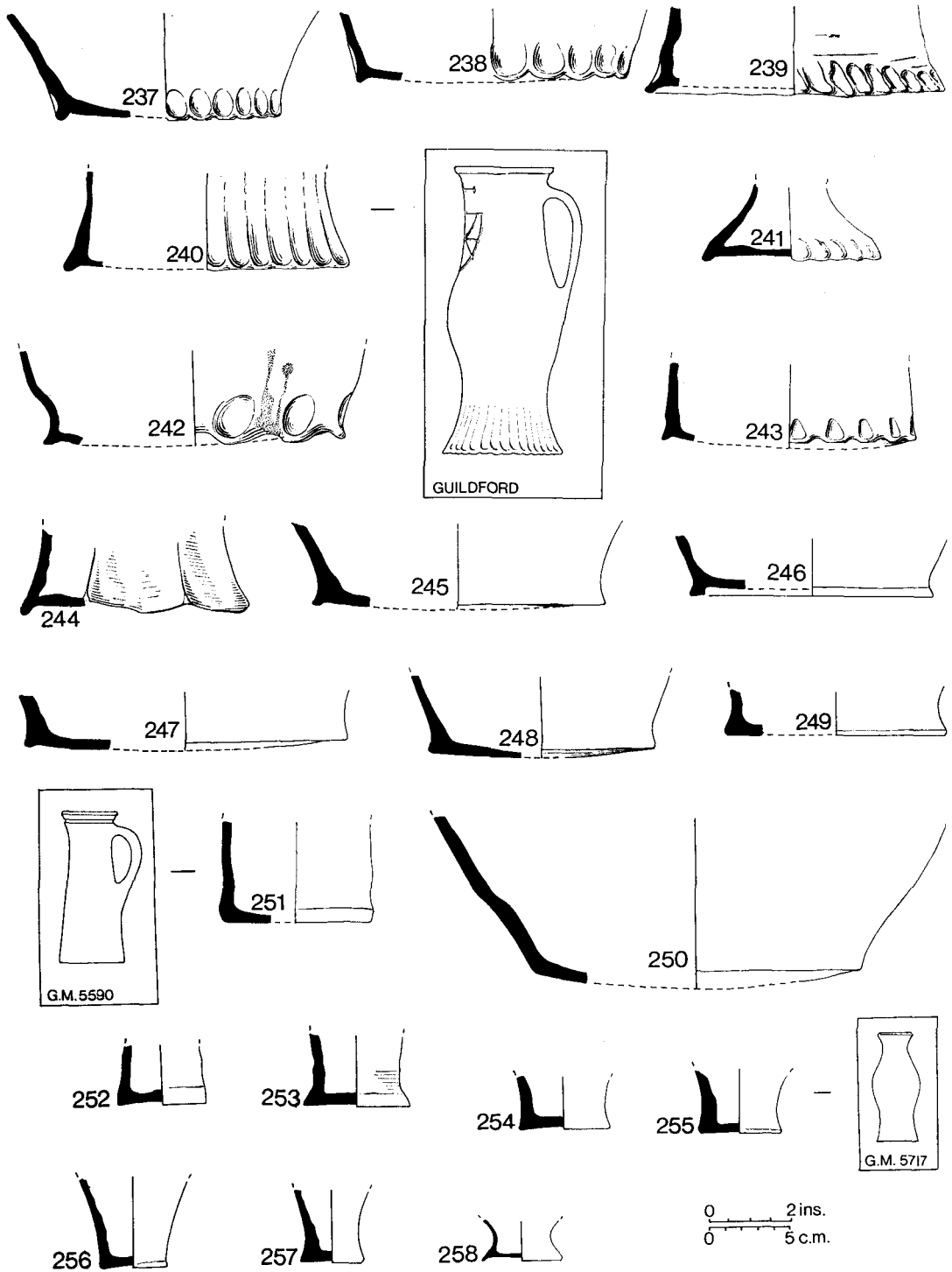


Fig. 15. Custom House Site. Medieval Pottery Group C.2 (1/4) (Insets 1/8)

242. Jug (XIV-4). Dull, sandy ware, deeply dented finger-impressions with drip of green glaze.
243. Jug (I-12). Hard, sandy ware, widely spread finger-impressions with patch of dull green glaze.
244. Jug (VII-10). Sandy ware, lobed feet, patchy green glaze underneath.
245. Jug (XIII-3). Fine, sandy ware, footring base covered with clear, green glaze.
246. Jug (XIV-4). Fine, sandy ware, footring base covered with clear, green glaze.
247. Jug (XIII-3). Fine, sandy ware, footring base, exterior covered with clear, pale green glaze.
248. Jug (XII-3). Fine, sandy ware, sagging base, exterior covered with clear, mottled green glaze. This base seems to be the type used for 230 and 231.
249. Jug (XII-3). Fine, sandy ware, unglazed.
250. Jug (XII-3). Sandy ware, sagging base, dull green glaze on exterior.
251. Jug (I-12). Dull, sandy ware, unglazed, sooted exterior. Similar examples are very commonly found in London (G.M. 5590) (Fig. 15 inset). *cf.* No. 89.
252. Jug (I-13). Dull, sandy ware, unglazed, a smaller example of 251 above, but similar to 91.
253. and 254. Jug (VI-25 and III-10). Dull, sandy ware, unglazed.
255. Jug (XV-16). Dull, sandy ware, unglazed. The base is similar to that used for bottles such as one from London Wall (G.M. 5717); *cf.* Thorn (1973, 62-63).
256. and 257. Jug (III-10 and VII-10). Dull, sandy ware, unglazed. See also No. 92.
258. Jug (I-8). Hard, sandy ware, completely covered with deep, brown glaze.

Fig. 16:

259. Cooking pot XV 18. Fine, sandy ware, sooted exterior. A slightly smaller comparative piece in identical ware was found in a pit at Windsor Court (Fig. 16 inset), associated with a penny of Edward III; *cf.* Grimes (1956, 119, Pl. 20).
260. Cooking pot (V-13). Sandy ware, sooted exterior.
261. Cooking pot (I-12). Dull, sandy ware, applied horizontal strip decoration, lightly pressed on to surface.
262. Cooking pot (V-13). Sandy ware, flanged rim.
263. Cooking pot (V-28). Sandy ware, unglazed.
264. Cooking pot (V-13). Sandy ware, unglazed.
265. Cooking pot (V-13). Sandy ware, unglazed, discoloured exterior.
266. and 267. Cooking pot (V-8 and 13). Hard, bright red, sandy ware, light brown glaze inside base, sooted exterior.
268. Skillet (XI-2). Sandy ware, sooted exterior.
- 269-272. Skillets (I-12, XIV-5, XV-15 and III-10). Sandy ware, light brown glaze over rim and splashed on inside base, sooted exterior, handle missing, but most likely as 97.
273. Skillet handle (V-8). Hard, sandy, red ware as 266-67 above, splashed with light brown glaze, sooted exterior.

Fig. 17:

274. Dripping pan, end portion (XII-4). Hard, sandy ware, clear, streaked, light green glaze on interior, sooted exterior. Possibly a similar example to this was found complete at Andenne (Fig. 17 inset); *cf.* Borremans (1966, Fig. 16).
275. Dripping pan? (Section only) (III-10). Hard, sandy ware, brown glazed interior.
276. Dripping pan, oval shaped (XV-14 and 15). Fine, sandy ware, pale brown glaze on interior, sooted exterior.
277. Dripping pan handle (VII-10). *cf.* No. 106.
278. Dish (V-13). Sandy ware, splashed green glaze.

279. Dish (XV-25). Sandy ware, sooted interior and green glazed exterior.
280. Dish (I-12). Sandy ware, sooted exterior.
281. Curfew? (I-12). Hard, sandy, red ware, applied strip decoration, lightly pressed on to surface.
282. Waster (VII-unstrat.). Hard, red ware, grey core, interior light grey, but exterior shows patch of dull yellow-brown, clear glaze with rim fragments in white ware.

Fig. 18:

White slipped red ware

283. Jug (I-12). Fine, sandy ware, light brown slip with white slip borders, stabbed decoration on brown area, clear, pale yellow glaze on exterior.
284. Jug (III-10). Fine, sandy ware, raised feather pattern in white ware, picked out in deep mottled green glaze, the remaining area covered with clear, pale yellow glaze.
285. Jug (I-12). Fine, sandy ware, raised strip decoration in red and white ware, pale mottled green glaze on the white ware.
286. Jug (XIII-3). Fine, sandy ware, raised strip decoration in red ware, covered with mottled light green glaze.
287. Jug (I-12). Fine, sandy ware, applied quatrefoil in red ware covered with pale yellow glaze.
288. Jug (I-12). Fine, sandy ware, white ware pad with stamped decoration, picked out in green glaze, on a pale yellow glaze.
289. Jug (XV-22). Fine, sandy ware, raised, white ware leaf pattern covered with dark green glaze.
290. Jug (I-13). Fine, sandy ware, raised, white ware leaf pattern covered with mottled green glaze.
291. Jug (XIV-4). Fine, sandy ware, raised strip and scale pattern, pale green glaze.
292. Jug (XIV-4). Fine, sandy ware, raised scale pattern, light green glaze.
293. Jug (XI-2). Fine, sandy ware, lower portion of rod handle, with applied strip, scale pattern, light green glaze.
294. Jug (XV-17). Fine, sandy ware, red ware scale pattern, pale brown glaze.
295. Jug (XIV-5). Fine, sandy ware, incised, combed decoration, pale green glaze.
296. Jug (XII-5). Sandy, red ware, random barbotine, deep yellow-green glaze on a mottled green glaze.
297. Jug (XI-2). Sandy, red ware, vertical, applied strip in red ware covered with pale yellow glaze.
298. Jug (XV-17). Sandy, red ware, combed trellis with cone-shaped boss in middle, clear, green glaze.
299. Jug (XIV-4). Sandy ware with rouletted strip of red ware covered with dull yellow-green glaze.
300. Jug (V-48). Fine, sandy ware, combed decoration of five pronged teeth, pale green glaze.
301. Jug (XV-19). Fine, sandy ware, combed decoration of six pronged teeth, pale green glaze.
302. Jug (XV-11). Fine, sandy ware, combed decoration of six pronged teeth, pale green glaze.
303. Jug (V-13). Fine, sandy ware, lightly incised decoration, light green mottled brown glaze.
304. Jug (III-10). Fine, sandy ware, pulled spout, applied, horizontal scale pattern, pale green glaze.
305. Jug (I-12). Sandy ware, strap handle with pair of finger impressions and stab holes. This is a very common shape in London; *cf.* Rackham (1973, Pl. 32).
306. and 307. Jug (I-12 and V-13). Fine, sandy ware, strap handle with applied spur, sagging base with continuous finger impressions, pale green glaze. This is also very common London shape; *cf.* Rackham (1973, Pl. 37).

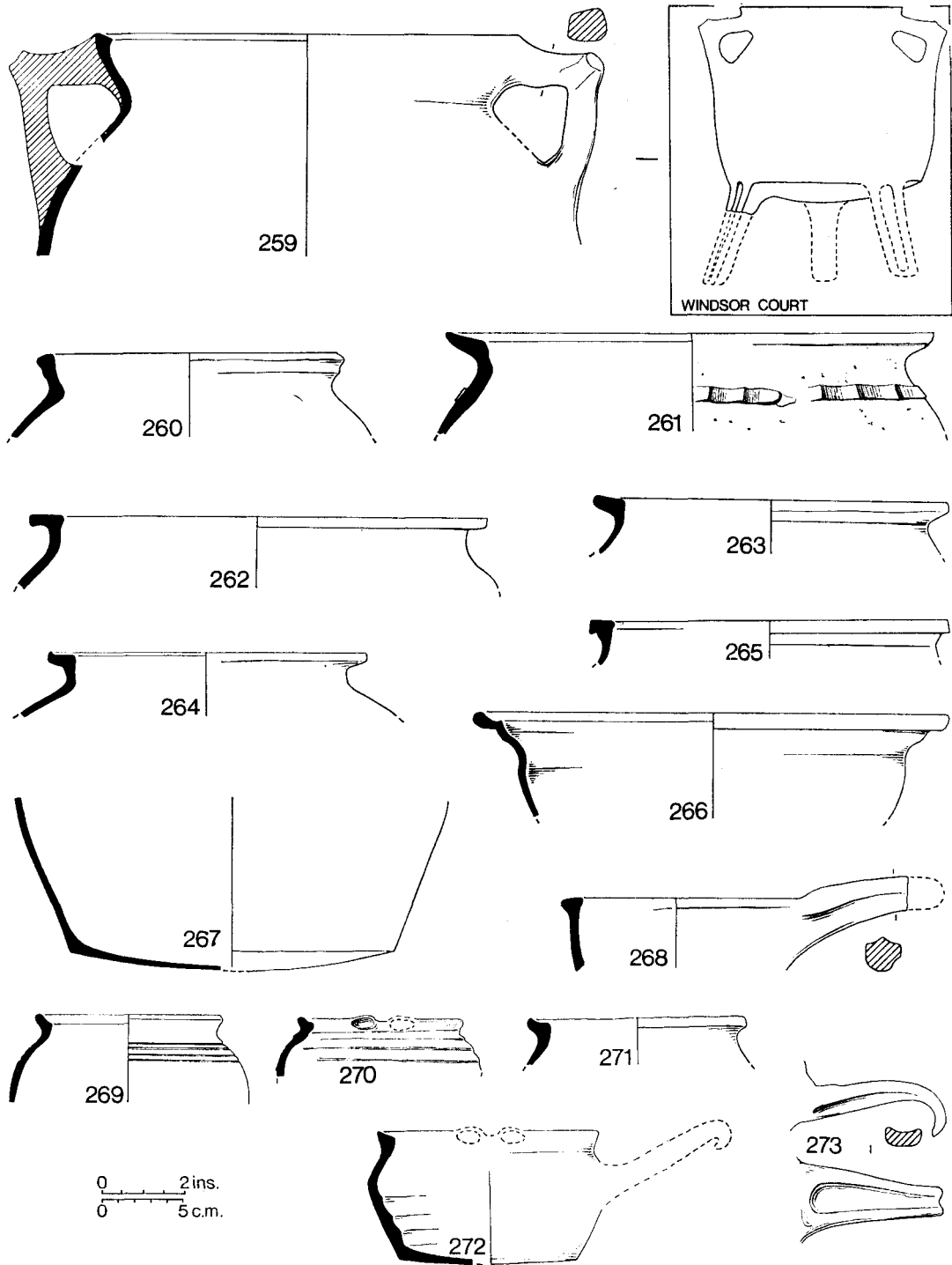


Fig. 16. Custom House Site. Medieval Pottery Group C.2 (1/4) (Inset 1/8)

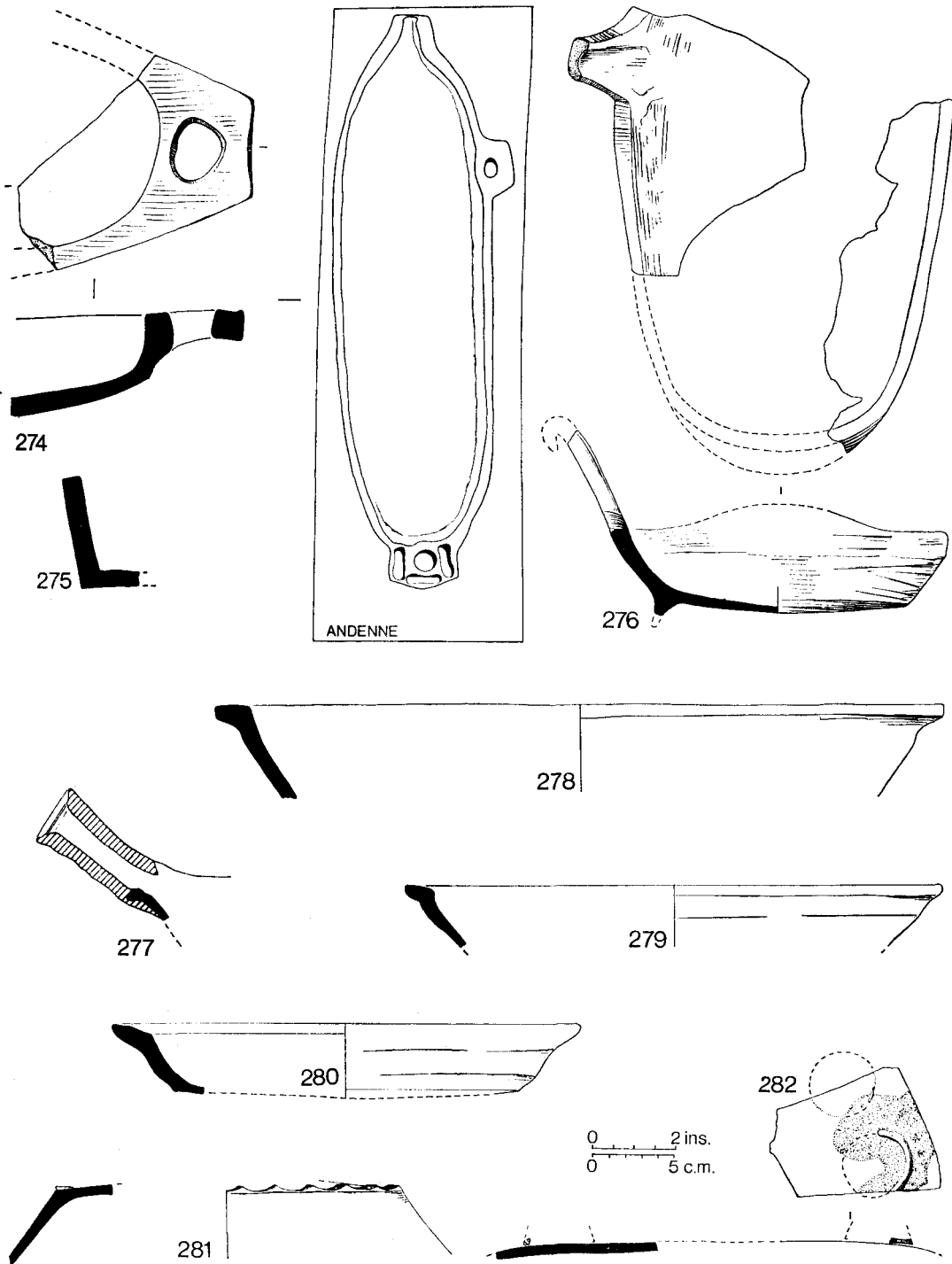


Fig. 17. Custom House Site. Medieval Pottery Group C.2 ($\frac{1}{4}$) (Inset $\frac{1}{8}$)

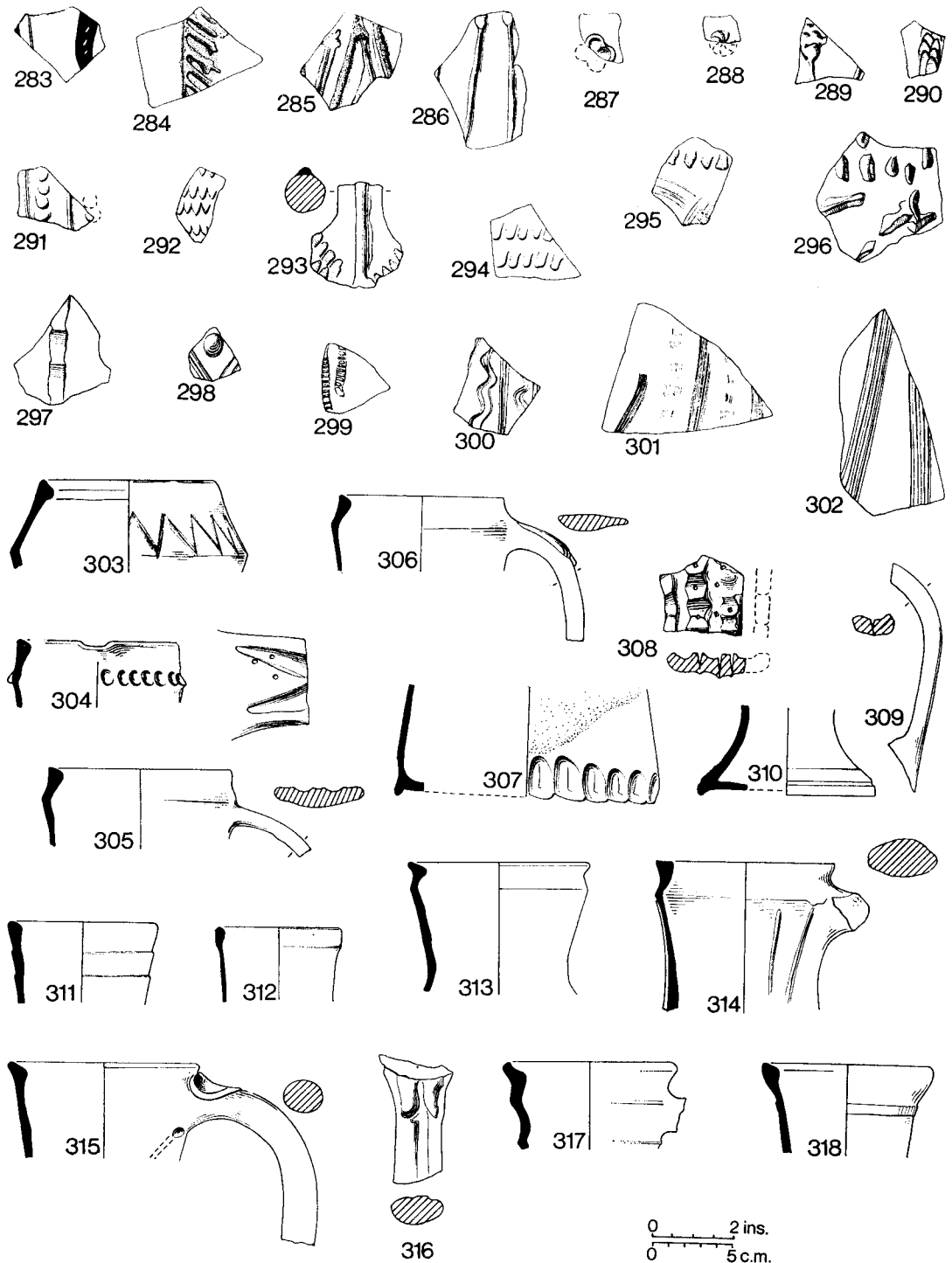


Fig18. Custom House Site. Medieval Pottery Group C.2 ($\frac{1}{4}$)

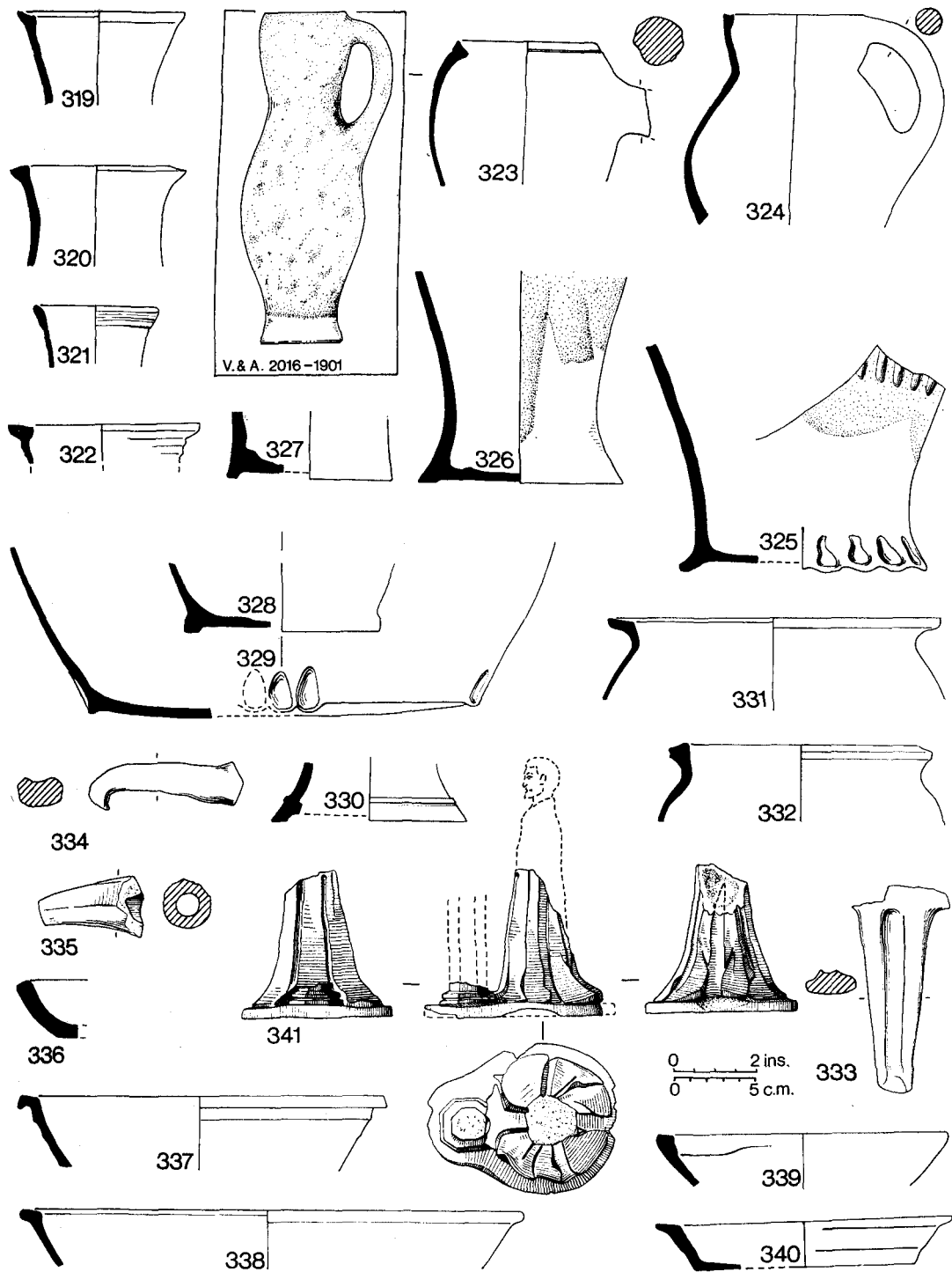


Fig. 19. Custom House Site. Medieval Pottery Group C.2 ($\frac{1}{4}$)

308. Jug, strap handle (I-13). Sandy ware, fluting impressed with stabbed holes.
309. and 310. Jug (V-13). Sandy ware with strap handle and flanged band, pale green glaze, possibly similar in form to 185 (Fig. 12 inset).
311. Jug (V-13). Sandy ware, stepped fluting, pale green glaze.
312. Jug (V-8). Sandy ware, pale green glaze on exterior.
313. Jug (VIII-10). Hard, sandy ware, pale mottled green glaze on exterior.
314. Jug (VI-25). Sandy ware, vertical strip decoration and a splashed, pale green glaze.
315. Jug (XIV-5). Sandy ware, applied spur on rod handle with trellis pattern covered with a pale mottled green glaze, similar to example from Mark Lane (G.M. 10631); *cf.* Rackham (1973, Pl. 37).
316. Jug, rod handle (V-13). Sandy ware, applied spur, splashed-on, pale green glaze.
317. Jug (III-10). Sandy ware with applied strap handle, pale green glaze.
318. Jug (VII-10). Sandy, red ware, sparse pale yellow glaze. Fig. 19:
319. Jug (XV-21). Fine, sandy ware, splashed pale green glaze.
320. Jug (XIII-3). Sandy ware, light green glaze streaked with dark green.
321. Jug (V-11). Sandy ware, light green glaze.
322. Jug (XIII-3). Sandy ware, dark green glaze.
323. Jug (VI-26?). Fine, sandy ware, splashed, pale yellow glaze. This example is typical of the London jugs and would have a base like that of 326 below. The form when complete would be like the Cannon Street example (V. & A. 2016-1901) (Fig. 19 inset). Dated examples of these were found at Lesnes Abbey with Saintonge polychrome 135 (Fig. 10 inset) and other wares, dating it to c. 1270-1325; *cf.* Dunning (1961, 4-5 and Fig. 1), and at Windsor Court; *cf.* Grimes (1956, 119 and Pl. 20) found with a penny of Edward III.
324. Jug (VI-26?). Fine, sandy ware with bib of pale green glaze.
325. Jug (VII-10). Hard, dull, sandy ware, base of vertical strip decoration and a continuous row of finger impressions at base. Pale yellow glaze on exterior.
326. Jug (I-12). Fine, sandy ware with painted slip, reduced exterior. This is the base belonging to jugs of 323 above. Base fragments have also been found in Southwark at Ingledeu and Davenport, Pit 2; *cf.* Dunning (1959, 88-92 and Fig. 27), and at 244-46 Borough High Street deposit; *cf.* Celoria (1974, 266-68 and Fig. 1).
327. Jug (VII-10). Fine, sandy ware, splashed, pale yellow glaze.
328. Jug (XII-3). Fine, sandy ware, strip decoration with splashed, green glaze on underside of base.
329. Jug (XV-25). Fine, sandy ware showing sets of finger impressions around base.
330. Jug (XIII-3). Fine, sandy ware, raised cordon with mottled green glaze.
331. Cooking pot (V-13). Fine, sandy ware, patches of pale yellow glaze over rim and sooted exterior.
332. Cooking pot (III-10). Fine, sandy ware, unglazed, sooted exterior.
333. Cooking pot, tripod leg (III-10). Fine, sandy ware, sooted exterior. This would possibly be used on cooking pots of 259.
334. Skillet handle (VI-25). Sandy ware, light green glaze and sooted exterior. Similar handle to this has been applied to 97 and 272.
335. Skillet handle? (XII-3). Sandy ware, covered with light mottled green glaze, possibly attached to a vessel like 268.
336. Dripping pan (Section only) (VII-10). Fine, sandy ware, clear, yellow-green glaze, slipped interior. An example of this was found in a well at 112 Fenchurch Street (G.M. 16199) showing white slip over interior and handle and covered with a pale yellow glaze. In form it is like 276.
- 337-339. Bowls (I-12). Fine, sandy ware with mottled green glaze on interior.
340. Dish (III-10). Fine, sandy ware, thick slipped interior with sooted exterior.
341. Figurine (XV-17). Sandy ware, grey core, deep green glaze, weathered exterior. This figurine seems to wear a mantle, and appears to be facing towards a pedestal base, which is reminiscent of Gothic Transitional pillar bases of the fourteenth century. Evidence for the arms is missing, but it is likely that only the hands were visible. Evidence of other figures is varied, but would suggest that this may be a salt, as an example from the corner of Milton Street and Parliament Street, Nottingham, represents a woman with barrette and fillet headware with an annular brooch on chest. The arms are stretched out and forwards but are, unfortunately, broken, and below the brooch is a large triangular scar where an applied piece has broken off, which suggests that the arms were attached to it. An early Tudor salt was found at Cardiff in Cistercian ware, and shows an applied small dish incorporated at waist level amongst the drapery, with the arms just above it resting on the stomach (information from John Hurst). Evidence of male figurines for salts is not so clear, but it should be noticed that a figurine of a coroneted noble found in London shows an identical gesture and large scar as on the Nottingham example, and has been interpreted as a roof finial; *cf.* Wood (1965, 297 and Fig. 88).

FIG. 20:

Grey wares

342. Jug (I-13). Hard, sandy ware, pulled spout, rod handle with seven tooth combed decoration, applied strip decoration, lightly thumbled on to exterior. An example found in London (Fig. 20 inset) (G.M. 10322) shows the complete form.
343. Jug (III-10). Hard, fine, sandy ware with lightly incised decoration, which in ware and decoration is identical to an example found at the Bank of England (Fig. 20 inset) (G.M. 5738).
344. Jug (XIV-4). Sandy ware with rod handle showing diagonally stabbed holes.
345. Jug (III-10). Hard, sandy ware with three vertical rows of round stabbed holes. This type of decoration is identical to that used on a jug found in a deposit at 244-46 Borough High Street, Southwark, which seems to have affinity with wasters found at Titsey; *cf.* Celoria (1974, 269 and Fig. 2).
346. Cooking pot (XII-5). Hard, sandy ware, sooted exterior.
347. Cooking pot (VI-25). Sandy ware, with splashes of green glaze on interior.
348. Cooking pot (VI-26?). Sandy ware with applied vertical strips similar to a larger example from Windsor Court pit associated with a penny of Edward III; *cf.* Grimes (1956, Pl. XXII). Also with the deposit found at 244-46, Borough High Street, Southwark; *cf.* Celoria (1974, 269 and Fig. 2).
349. Cooking pot (I-13). Sandy ware with applied horizontal strip decoration, lightly pressed on to surface.

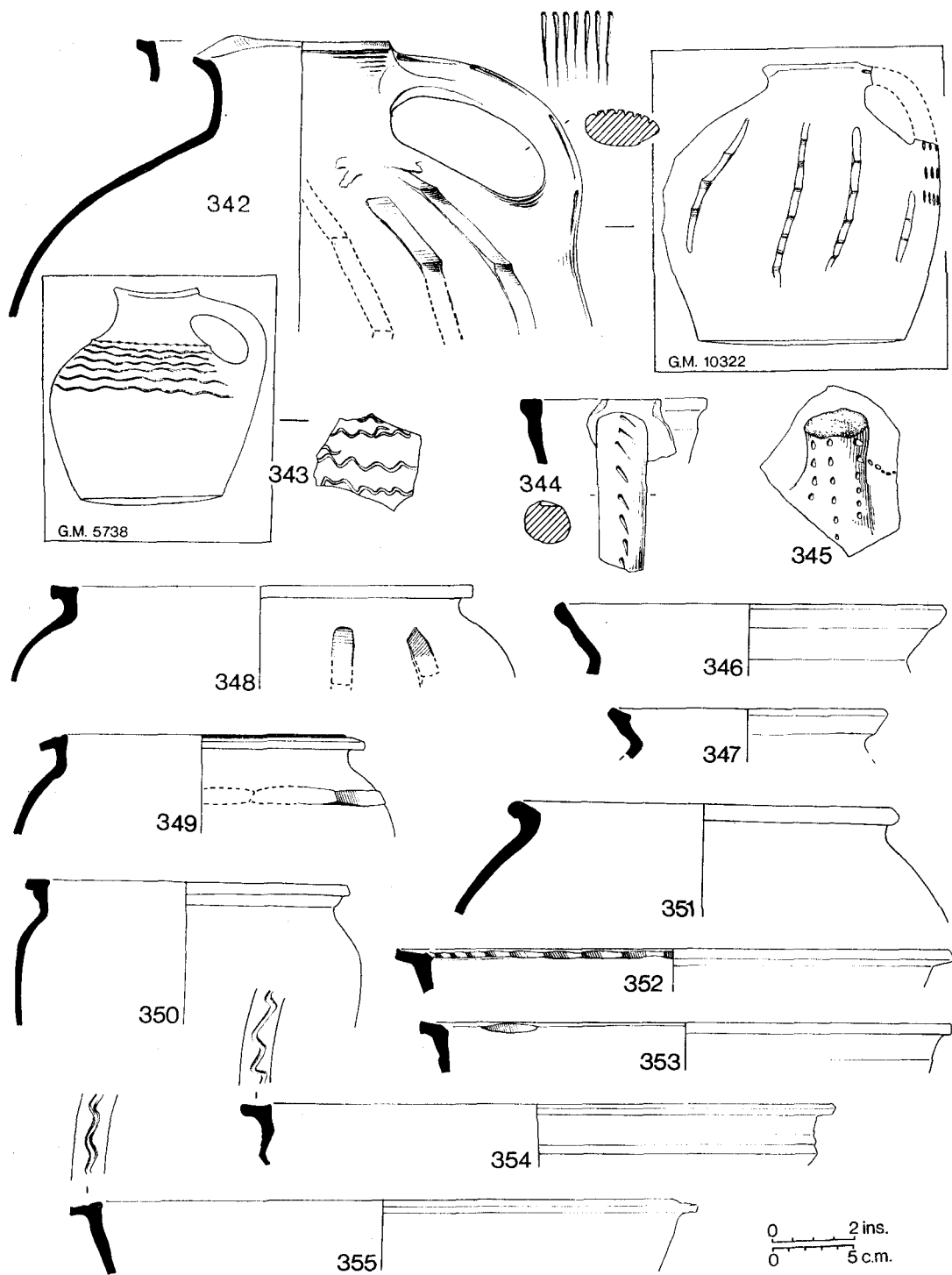


Fig. 20. Custom House Site. Medieval Pottery Group C.2 ($\frac{1}{4}$) (Inset $\frac{1}{8}$)

350. Cooking pot (V-13). Sandy ware, sooted exterior.
 351. Cooking Pot (XII-5). Sandy ware, sooted exterior.
 352. and 353. Cooking pots (III-10 and XV-17). Sandy ware, lightly impressed decoration on interior rim, sooted exterior.
 354. and 355. Cooking pots (III-25 and V-13). Sandy ware, with incised wavy decoration on rim, sooted exteriors.

FIG. 21:

356. Cooking pot (VII-10). Sandy ware with lightly pricked, stabbed holes.
 357 and 358. Cooking pots (VI-26?). Sandy ware, sooted exterior.
 359. Cooking pot (V-13). Sandy ware, splashed green glaze with sooted inner and outer surfaces.
 360. Skillet handle (XIII-3). Sandy ware, sooted exterior, possibly used on type of vessel like 268.
 361. Flanged spacer? (III-10). Sandy ware, similar to a larger example 203 from the same context.

Shell tempered wares

- 362-365. Cooking pots (XIII-3). Fine, tempered ware, sooted exterior on some.
 366. Cooking pot (XI-2). Fine textured ware with a set of finger impressions on rim. A similar example to this was found at the Wakefield Tower in the Tower of London (information from Peter Curnow).
 367. Cooking pot (XIII-3). Fine textured ware, sooted exterior.
 368. Cooking pot (XIV-5). Fine textured ware, sooted exterior. A similar example to this was found at the Wakefield Tower in the Tower of London (information from Peter Curnow).
 369-371. Cooking pots (XI-2, 4, XXI-3). Fine textured ware, sooted exterior.
 372. Bowl? (XII-5). Fine textured ware, sooted exterior.

Group D1. THE UPPER GRAVELS:

Most of the material from this group is similar to that found in Group C2, but there are a number of items of exceptional interest. These are the Siegburg earthenware Nos. 375 and 376, Merida ware amphora, No. 388, which is unique, and a knight jug No. 400.

Blue-grey ware

FIG. 22:

373. Handled ladle (II-18). Hard, grey, sandy ware, applied rod handle. Another handled example of this occurred in Group D2. Comparative examples to these were found elsewhere in the City at the Mansion House (Fig. 22 inset), and Paternoster Row. The latter shows a luted handle in body; cf. Dunning (1960, 56-60 and Fig. 31: 1 and 2). The colour and texture compare with an example in the G.M. (23303), which was found in the upper levels of the Walbrook Stream at Bucklersbury, and to another (in E.R. 356) which was in a silt layer at the Public Cleansing Depot site (*ibid.* 73-77 and Fig. 40: 18) and was assigned a twelfth century date.

Siegburg stoneware

374. Jug (III-14). Hard, light grey ware, rilled neck, applied strap handle, patches of thin light brown glaze. The lower portion of this form is No. 31. In shape and size it would seem to compare to G.M. 25786 (Fig. 22 inset) which was found in the Cofferdam at Blackfriars in Boat III; cf. Marsden (1971, 7-9). Sherds of this shape were found in a group of deposited layers found at Winchester Palace, Southwark

(Trench 4N, Layer 14 62/8/4450 and 3254) which also contained a large variety of white ware, white slipped red ware, a sherd of Grimston and a sherd of Saintonge polychrome (information from Francis Celoria).

Siegburg earthenware

375. Jug (I-15). Hard, grey ware with white inclusions, sandy exterior with brown flecks.
 376. Jug (I-15). Hard, grey ware, sandy exterior, applied rod handle. Similar ware alleged to have been found on the corner of Chapel Street at the junction with High Street, Guildford, Surrey (Guildford Museum G. 805) (information from John Hurst). This form is reconstructed on a waster from Schinveld; cf. Buijn (1966, Pl. 54).

Normandy ware (lemon yellow glaze)

377. Jug (III-36). Fine, white ware, pale yellow glaze on exterior.

Normandy ware (iron wash decoration)

378. Body sherd (I-15). Hard, grey ware, applied rouletted, vertical strip, outlined in yellow on a background of brick red iron wash under a clear glaze.

Isle de France (mottled monochrome glaze)

379. Jug (XIV-7). Fine, white ware, raised cordon around base restriction, covered with a bright, mottled green glaze.

Saintonge (polychrome)

380. Jug (I-15). Smooth, white ware, pink core, red inclusions, applied moulded mask, green surmounts the headdress, with the forehead and eyes picked out in purple-brown. The mask used on this jug compares extremely well with the jug found at Lloyds Bank, High Street, Cardiff (Fig. 22 inset); cf. Dunning (1933, 115, 124 and Pl. XXVI). Impressions of masks similar to this, but slightly inferior in detail, were found at Ingledeu and Davenport in Pit 2; cf. Dunning (1959, 88, 90 and Fig. 27: 1) and at Sussex Place (G.M. 11512), Leadenhall Street; cf. Dunning (1933, 130 and Pl. XXX). A hand-modelled mask with pinched nose and other features indicated in purple-brown, such as the eyebrows and mouth, occurs on a jug (G.M. 13612) found at the subway site across King William Street. It was decorated with a botanical motif, and in shape is reminiscent of a jug in even, green glaze as discussed for No. 2.

381. Rim sherd (III-14). Smooth, white ware, green just under rim, covered by a pale yellow glaze.
 382. Body sherd of jug (III-14). Similar ware, red inclusions, decorated with botanical motif. The leaves are in yellow and green and outlined and overpainted in purple-brown.
 383. Body sherd of jug (III-14). Similar ware, pink core, decorated in yellow, outlined and overpainted in purple-brown.
 384. Jug (III-14). Similar ware, pink core, red inclusions, green, horizontal band under a clear, pale yellow glaze.

Saintonge (mottled monochrome glaze)

385. Jug (III-15). Similar ware, mottled green glaze on exterior.
 386. Jug (V-16). Similar ware, light, mottled green glaze over interior and exterior.

Merida ware

387. Rim sherd (I-14). Pale red, micaceous ware, grey core, external surface a dull purple-brown.

FIG. 23:

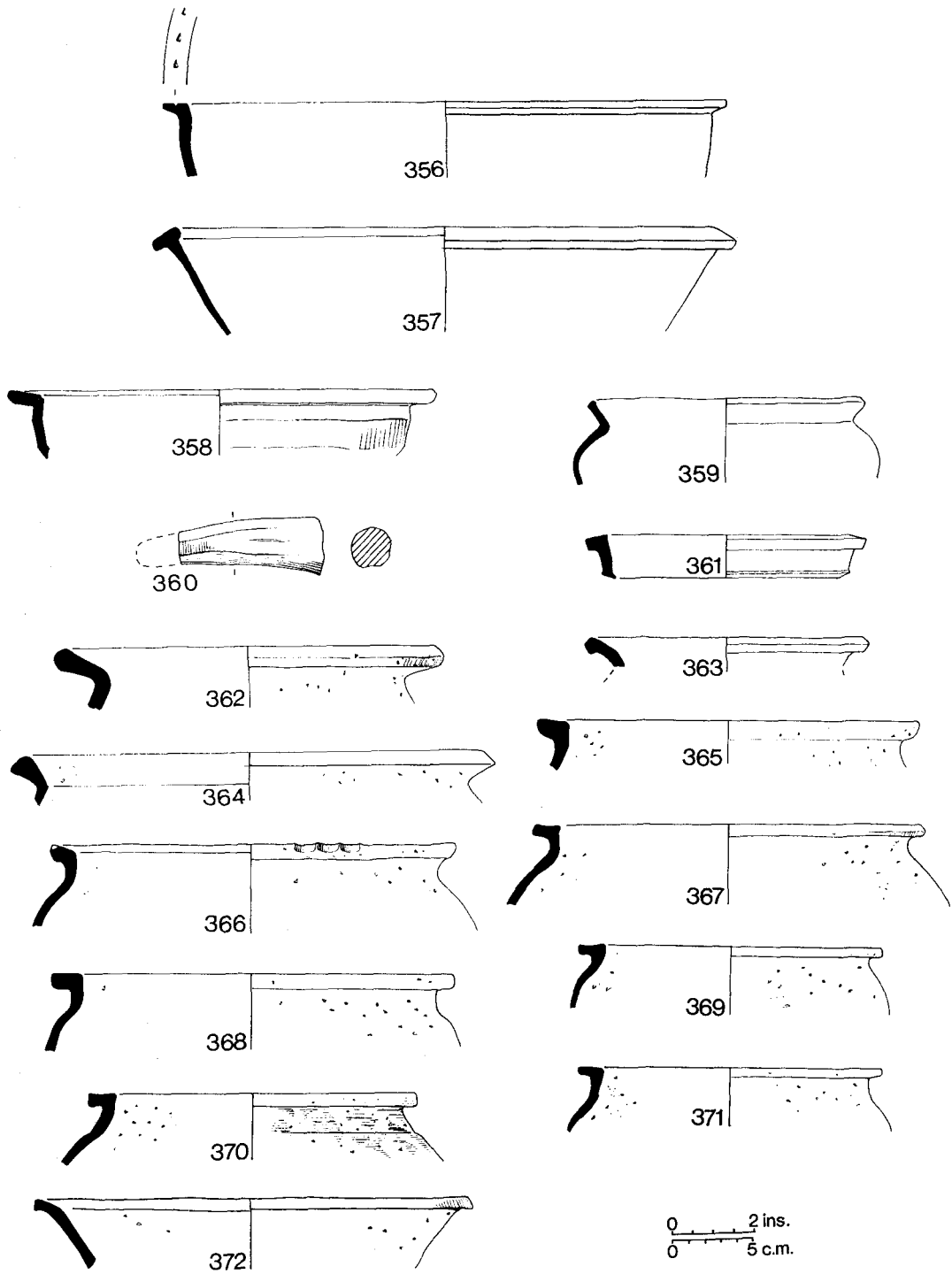


Fig. 21. Custom House Site. Medieval Pottery Group C.2 ($\frac{1}{4}$)

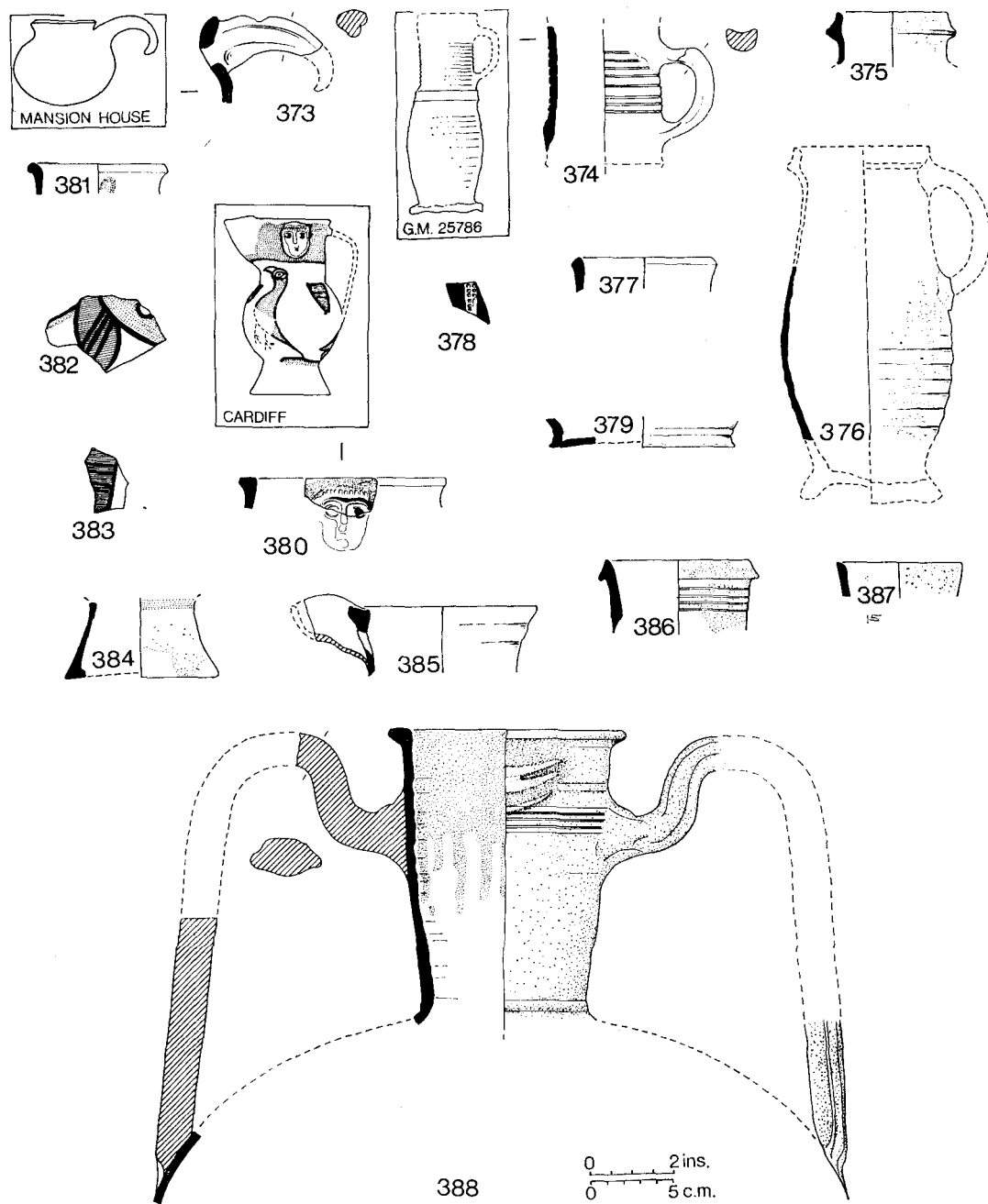


Fig. 22. Custom House Site. Medieval Pottery Group D.I ($\frac{1}{4}$) (Insets $\frac{1}{8}$)

Mediterranean ware?

388. Amphora (III-15). Fine, pink ware, red, black and micaceous inclusions, cream-coloured surfaces. A thin, dull terracotta red wash on exterior, handles and partly inside neck. This wash contains a fine, red, granular substance, giving a fine sandpaper texture, and showing a thin, opaque, white decoration under the rim. A number of body sherds, possibly from the girth, show a geometrically-based botanical motif. The lower part of the base is completely free of the terracotta wash, although sherds above this show a trickle of wash finishing below the girth. These sherds are all possibly from different vessels. A reconstruction of this amphora would seem to imply that it was pear-shaped (see Fig. 23 inset, which is at a scale of 1/12). A slightly similar amphora base was found at Stonar associated with Saintonge polychrome wares, but the ware was slightly different (information from John Hurst).

White ware

389. Jug, neck sherd (I-15). Buff, sandy ware, diagonal strip decoration, picked out in deep green glaze on a yellow-brown glaze. Similar decoration to this is used on a polychrome zoomorphic decorated jug from Cannon Street (B.M. B40), which shows a debased griffin; cf. Rackham (1973, 26 and Pl. B).
390. Jug, body sherd (I-15). Hard, sandy ware, applied decoration covered with thick, olive green glaze. Similar decoration was used on a jug from a well group at the Bank of England, and suggests a fourteenth century date; cf. Dunning (1937, 414-16 and Fig. 1: 1).
391. Jug, body sherd (III-14). Hard, sandy ware, applied decoration under a deep, green glaze. The decoration is similar to that used on 140, which is from the Saintonge.
392. Jug, body sherd (I-14). Hard, sandy ware, applied, stamped decoration with ring dot stamp at base covered by a pale green glaze.
393. Jug rim sherd with rod handle (I-15). Sandy, buff ware, incised, rilled bands, covered with light mottled green glaze.
394. Cooking pot rim sherd (III-14). Sandy ware, splashed, even, green glaze with sooted exterior.
395. Cooking pot, rim sherd (I-15). Sandy ware, sooted exterior.
396. Cooking pot, rim sherd (III-14). Sandy ware, splashed even, green glaze with sooted exterior.
397. Bowl, rim sherd (XIV-7). Sandy, buff ware, sooted exterior.
398. Bowl, rim sherd (III-36). Sandy ware, sooted exterior.
399. Plate, rim sherds (I-15). Sandy ware, mottled green glaze on interior, sooted exterior.

FIG. 24:

400. Jug, zoomorphic head (I-15). Light red ware with red and white inclusions covered with clear, olive green-brown glaze. Fragments of a fluted handle and rim possibly belong to this, and were found in the same layer. The zoomorphic head would seem to be a horse ridden by a knight which seems to be attached to a tubular spout, similar in form to another jug from Aardenburg attributed as Nottingham ware, although the Custom House example is not in Nottingham or Scarborough wares; cf. Dunning (1968, 41 and Fig. 14).
401. Jug body sherd (XII-8). Fine, dull, sandy ware, zone of red wash bordered by applied strip and pellet pattern covered by a clear, lustrous, yellow glaze. A similar jug to this in areas of zoning was found (Fig. 24 inset) on the site of St. Michael Church,

Crooked Lane in 1831; cf. Kempe (1832, 200 and Pl. XLIV).

402. Jug, body sherd (III-4). Hard, sandy ware, exterior showing lightly thumbbed impressions covered with yellow-brown mottled glaze.
403. Jug, base sherd (XII-8). Fine, hard, sandy ware, continually lightly finger-impressed base, covered by a thin, mottled green glaze.
404. Dish, rim sherd (III-16). Dull, sandy ware with grey core, spots of green glaze on exterior.

White slipped red ware

405. Jug, rim sherd (XIII-4). Fine, sandy ware, unslipped under rim and one cordon, clear, yellow glaze on exterior appearing brown on unslipped area.
406. Jug, body sherd (V-16). Hard, sandy ware, raised stamp decoration, possibly of a six-pointed star shape. Stamped decoration on this type of ware is very scarce, as the author has only come across two other examples from medieval buildings at Joyden's Wood; cf. Dunning (1958, 34 and Fig. 6, 15), showing a raised herringbone pattern, and at 244-46 Borough High Street; cf. Celoria (1974, 268-69 and Figs. 2, 3), which shows a raised, crowned or hooded figure.
407. Jug, body sherd (I-15). Coarse, hard, sandy ware, applied strips of white clay over slip and covered by a clear, bright green glaze.
408. Amorphous fragment (III-14). Sandy ware, grey core, roughly slipped and covered with mottled green glaze.

Grey ware

409. Jug, strap handle (I-15). Light grey, sandy ware with white inclusions.
410. Jug, strap handle (I-14). Light grey ware with two rows of vertical finger impressed decoration. This decoration is used on a Hertfordshire reduced ware.
411. Cooking pot, rim sherd (I-15). Light grey ware, sooted interior.
412. Costrel? body sherd (I-15). Blue-grey, sandy ware, showing incised lines.

Shell tempered ware

413. Cooking pot body sherd (XII-5+7). Light grey ware, applied decoration, lightly pressed on to surface.
414. Cooking pot, rim sherd (III-36). Dull, red ware, grey exterior.
415. Cooking pot rim sherd (I-14). Hard, grey ware.
416. Cooking pot, rim sherd (XII-5+7). Hard, dull, red ware, sooted exterior.
417. Cooking pot, rim sherd (XIII-4). Hard, dull, red ware, sooted exterior.
418. Cooking pot, rim sherd (XII-5+7). Hard, dull, red ware, sooted exterior.
419. Skillet, handle broken (XII-5+7). Hard, dull, grey ware, sooted exterior.
420. Bowl? rim sherd (XIII-4). Hard ware, dull, red exterior, grey core.
421. Bowl? rim sherd (XIII-4). Hard ware, dull, red exterior, grey core, finger impressed rim.

Group D2. THE LOWER GRAVELS:

These lower gravels contained a very sparse collection of wares. Most of the material seems to correspond to Group C2.

White slipped red ware

422. Jug, body sherd (XII-14). Fine, sandy ware, light grey core, raised pattern covered with white slip and deep, clear, yellow glaze, sooted exterior.
423. Jug, body sherd (V-17). Fine, sandy ware, light grey core, applied strip decoration in red ware over slip and covered with a clear, yellow glaze.

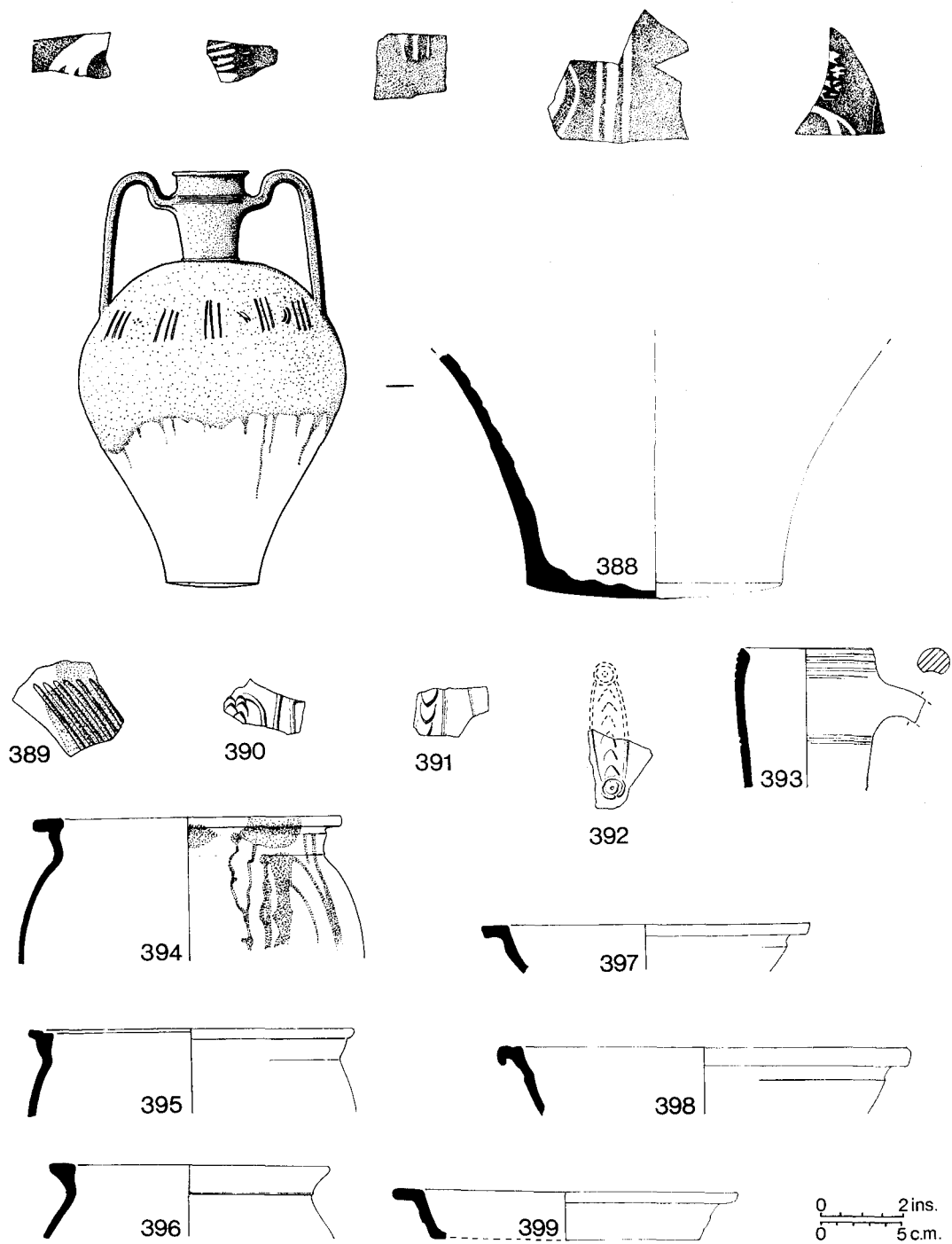


Fig. 23. Custom House Site. Medieval Pottery Group D.1 ($\frac{1}{4}$) (Inset 1/12)

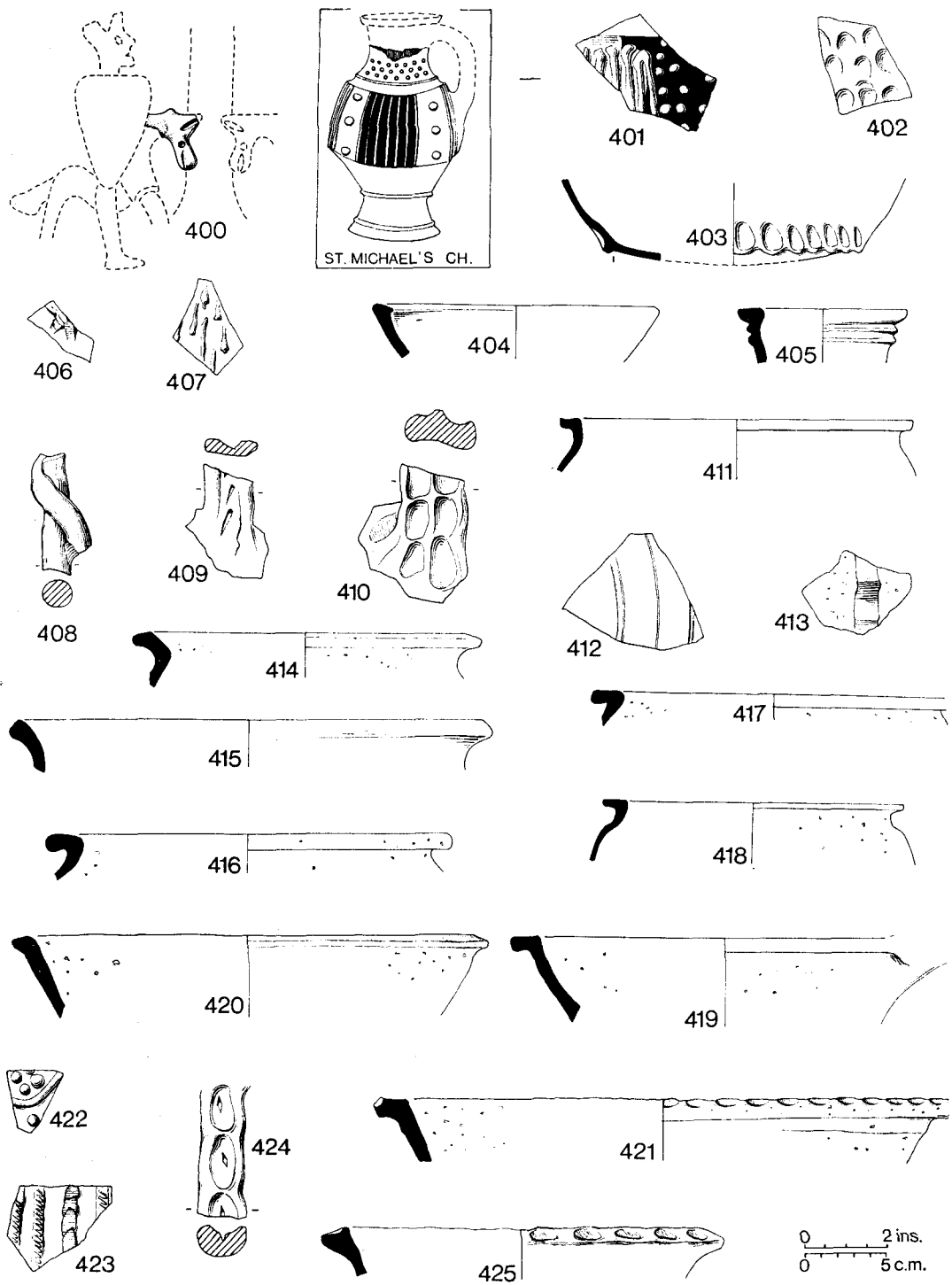


Fig. 24. Custom House Site. Medieval Pottery Groups D.1 and D.2 ($\frac{1}{4}$) (Inset not to scale)

Grey ware

424. Jug, rod handle (V-17). Hard, light grey ware, with a row of finger-impressed decoration with stabbed hole in the middle. This method of decoration is similar to a jug found associated with the Wakefield Tower, Tower of London (information from Peter Curnow). In the kitchen area at Northolt in a late thirteenth to

early fourteenth century context examples were found; cf. Hurst (1961, 273, Fig. 72). Wasters of this ware also found at Elstree in Hertfordshire; cf. Biddle (1961, 69 and Fig. 2).

425. Cooking pot, rim sherd (V-17). Light grey ware with row of finger-impressed decoration on rim.

DISCUSSION AND DATING:

The pottery from the Custom House site ranges in date from some time after the mid-thirteenth century until somewhere towards the end of the fourteenth century. Amongst the pottery in all the groups is a large percentage of residual sherds, some of which (particularly the imports) are easily identifiable and are found on other sites in twelfth century levels. This is well shown by the handled ladle (No. 373) and the Andenne ware (Nos. 119-20) as well as an unillustrated fragment of a Pingsdorf spouted amphora from Group D1. Associated contemporary material is lacking, although shell-tempered wares were most numerous in the lower levels of Groups C2 and D1 (Nos. 362-72 and 413-21). There is less in Group D2 (but see No. 425). There is no similarity between these and comparable shell-tempered wares found in eleventh century levels, such as those in the lowest silt layer of the eleventh century ditch at the Tower of London (information from Brian Davison). This was also the case with a late eleventh-early twelfth century group of shell-tempered forms found in pit P4 at Aldgate; cf. J. Clark in Chapman and Johnson (1973, 40-41, Fig. 19). The rim forms are more like those of thirteenth century material found in association with the Wakefield Tower (Tower of London) excavations (information from Peter Curnow) (Nos. 366, 368). The imports also seem to suggest this later date as early Langerwehe (No. 115), Siegburg earthenware (Nos. 375-76) and stoneware (Nos. 116 and 374) make their appearance in Group D1 associated with Saintonge polychrome jugs (No. 380) which are dateable to 1270-1325; cf. Dunning (1961). The Merida Ware amphora (No. 388) from this group probably dates from the same period. It is also noticeable that there is a lack of provincial white wares in Group D2, but a particularly large number of white and other provincial wares in Group D1. They correspond extremely well with forms found in Group C2, and this seems to imply that Groups D1 and C2 are contemporary and must both be late thirteenth to early fourteenth century in date. This would mean that the first timber structures were built at the earliest at the beginning of the fourteenth century and might only have lasted for a short period before the second timber structures were built some time after the first quarter of the fourteenth century.

Group C2, the organic layer that formed behind the second timber structure, contained the largest range of material from the whole site. Imports of notable wares, Flemish ware (No. 114), an Andalusian bowl (No. 152) and Mediterranean Majolica (No. 153) make their appearance here with a wide range of Saintonge and some Normandy wares (Nos. 122-28 and 133-51). Some of the provincial wares can be roughly dated; for example, the cooking pot (No. 259) is similar to a slightly larger example found associated with a silver penny of Edward III (1327-77; cf. Grimes (1956, 119). A sherd in the upper levels of the organic layer may belong to a jug found in Group A3 (No. 14) which has similarities with one found on the cellar floor at King's Langley, associated with a jetton of c. 1390 (Neal, 1973), just possibly indicating that the upper levels of C2 were still open in the late fourteenth century.

The pottery from Group C1 is contemporary with that from Group C2 on the other side of the timber structure. It contained a similar range of imports with a Langerwehe jug (No. 64), an Andalusian bowl (No. 67) and a sherd of Mediterranean Majolica (No. 66), all of which are also in Group C2. There were also some residual sherds of Siegburg and Andenne wares similar to sherds found in C2 and possibly originating in Group D1.

At some later date, part of the second timber structure was dismantled, robbing out part of Group C1. In the backfill of this robbing feature (Group B) the pottery was identical to that found in Groups C and D. This is demonstrated by the presence of residual sherds of Langerwehe (No. 29), Siegburg (No. 31) and Pingsdorf wares. In the range of Saintonge wares there is an additional type of decorated, even monochrome glazed ware (Nos. 32-33) which was not found elsewhere on the site and might be the only non-residual pottery in Group B. It is probable that all of Groups B and C were deposited before the end of the fourteenth century as they were entirely covered by the trodden gravel of Group A3, which overlies the top of Groups B and C.

Group A3 also contained residual sherds of Langerwehe and Siegburg wares and a provincial jug (No. 14). The presence of these earlier Medieval and also Roman sherds indicates that these gravels are mainly redeposited, possibly coming from a Roman level.

The material associated with the construction of stone foundations for the Custom House (Groups A1 and A2) seems to contain residual sherds probably originating in Group C2. The only complete vessel found was a Saintonge even green glazed jug (No. 2), which was in the construction trench for the drain (Group A1/A2).

This is disturbing as in form it is similar to jugs found in association with Saintonge polychrome glazed jugs of the early fourteenth century. However, a similar jug was found in a tomb dated to 1379 (Dunning (1933, 133-34)).

The fill of the cellar of the Custom House above the rough chalk floor (Group A4) contained residual sherds of Pingsdorf, Normandy and Saintonge wares which originate from Group C2. The storage jar (No. 28) is similar to an example found at Fawkham (Dunning (1940, 219)) and is thought to be of thirteenth century date, and is, therefore, also residual.

To conclude, the pottery from Groups A1-A4 shows no definite evidence for further dumping of ceramics on the site beyond what had been dumped in the earlier Groups B and C. It also seems that the vast majority of imports in Groups C and D belong to the early fourteenth century; little can be dated to the later fourteenth century. In the provincial wares as a whole, there is a lack of highly decorated and polychrome types as well as stamped jugs in white ware. There is also a tendency for the provincial wares to imitate earlier forms, but in a different fabric. We therefore have inferior red or white slipped red ware copying the forms of the earlier white wares; cf. No. 175 with No. 306, and No. 184 with No. 241 and No. 310). Hence the repetition of form throughout the catalogue of wares from the Custom House site.

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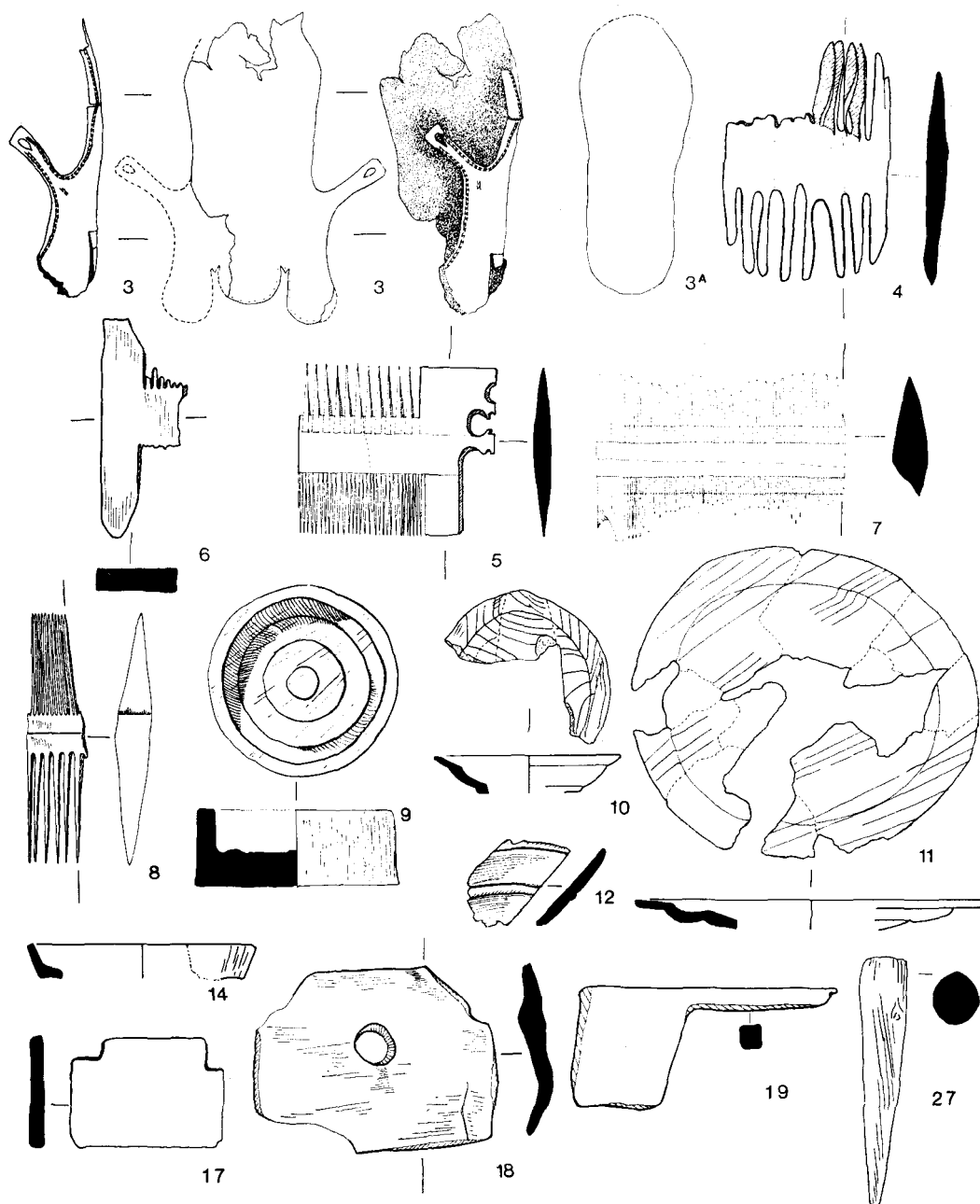


Fig. 25. Custom House Site. Small finds Nos. 3-4, 10-27 ($\frac{1}{4}$) and 5-9 ($\frac{1}{2}$)

SMALL FINDS

ROMAN FINDS

BY DR. MARTIN HENIG

FIG. 25:

Wood

1. (848, XIII-5). Part of a writing tablet. 76 × 65 × 2 mm. No trace of writing visible.

Iron

2. (II, I-24). Spike with square section and hollow socket. Length: 69 mm. Compare Tatton-Brown (1974, 191 and Fig. 37, No. 67). The earlier context here strengthens the case for these objects being of Roman date.

Leather

Miss Jennifer Jones writes:

3. (I-23). Small shoe, possibly left foot. Probably of one piece construction, as illustrated, but the front of the

shoe is too deteriorated for this to be certain. 168+ mm long, 2 mm thick. There is no evidence on the underside of the shoe of there having been any other sole layers added. Rouletted decoration as indicated. Possible? maker's mark just below the strap on the right side (Illustrated).

- 3a. (I-23). Sole, right foot, damaged near the toe. 165 mm long, 65 mm at ball of sole, 50 mm at waist, 5 mm thick. There are no stitch or nail holes and the edge of the sole slopes slightly outwards all the way round, as if it had been trimmed down from a larger piece (Illustrated).

MEDIEVAL FINDS

BY DR. MARTIN HENIG

FIG. 25:

Wood

4. (133, VI-25). Wool comb with teeth cut in two modules. Length: 95 mm, width: 125 mm (Illustrated).
5. (162, II-10). End of comb decorated in fretwork, teeth in two modules. Length: 54 mm, width: 50 mm (Illustrated). Compare the comb in Tatton-Brown (1974, 199 and Fig. 42, No. 245).
6. (113, V-13). End of comb, plain type. Length: 23 mm, width: 62 mm (Illustrated). Compare Ashmolean Museum (1967), 1090 (Fulbrook, London).
7. (148, I-12). Comb, almost complete. Length: 70 mm, width: 50 mm (Illustrated).
8. (151, I-12). Piece of wooden comb. Width: 70 mm (Illustrated).
9. (668, IV-48). Turned circular box (PYX). Dia: 50 mm-58 mm, external height: 22 mm, internal height: 12 mm (Illustrated). For Roman example, Marsden (1972, 50 and Fig. 19, No. 8).
10. (610, VII-10). Turned platter or shallow bowl. Dia. c. 105 mm, rim 10 mm wide. Trace of footing on underside (Illustrated). For a wooden bowl, Tatton-Brown (1974, 200, Fig. 42, No. 246), also Dunning (1937, 416, Fig. 2, No. 4).
II (854, I-12). Turned platter, shallow. Dia. 190 mm, width of rim 20 mm (Illustrated).
12. (156, I-12). Piece of turned platter or bowl. Length: 65 mm (Illustrated).
13. (129, I-12). Piece of turned bowl. Straight rim, gr. length: 60 mm. For the type, Dunning (1937), 416, Fig. 2, Nos. 2, 3).
14. (119, I-12). Part of bowl or platter. Length: 400 mm, width: 20 mm (Illustrated).
15. (136, V-13). Part of rim of platter. Length: 25 mm, width: 23 mm.
16. (130, II-16). End of wooden handle. Length: 37 mm. For the type, Tatton-Brown (1974, 200, Fig. 42, No. 247), L. M. Medlat (1940, 53, No. A3041, Pl. XL, 9).
17. (120, II-16). Plaque or label, cut away at two corners. 88 × 62 × 7 mm (Illustrated).
18. (137, IV-42). Flat piece of wood, cut away at two corners. In the centre is a circular hole, 2.4 cm dia. 135 × 105 × 5 mm (Illustrated).
19. (994, XI-4). Shaped piece of wood in form of blade or paddle. Depth of blade: 70 mm. Total length: 146 mm (Illustrated).
- 20-27. Pegs (cf. Tatton-Brown (1974, 200, Fig. 42, Nos. 257-59)).

- (615, IV-56) 40 mm; (667, III-10) 57 mm; (143, II-10) 55 mm; (822, XII-10) 66 mm; (118, I-12) 110 mm; (141, I-12) 100 mm; (131, I-23) 113 mm; (134, I-16); 140 mm (Illustrated).

- 28-53. Pins, perhaps used on the warping board, Pritchard (1954, 173), or in connection with baling of wool.

- (117, III-15) 87 mm; (150, II-10) 128 mm; (121, I-12) 102 mm and 67 mm; (126, I-12) 113 mm; (127, I-12) 55 mm; (123, I-12) fragments 54 and 45 mm; (817, XIV-4) 85 mm; (160, II-10) 132 mm; (995, XII-4) 108 mm; (612, IV-56) 135 mm; (611, IV-56) point 25 mm; other fragments 20, 53 and 60 mm; (152, III-10) 69 mm; (135, V-13) 140 mm; (138, V-8) 77 mm; (144, II-16) 87 mm; (609, VII-10) 127 mm; (140, IV-37) 80 mm; (820, XIII-4) 111 mm; (821, XV-16) 121 mm; (672, V-8) 150 mm; (161, I-11) 96 mm; (116, II-11) 109 mm; (155, III-10) 118 mm; (114, V-8) 105 mm; (128, I-12) 72 mm; (145, I-15) 124 mm.

For other examples, cf. Tatton-Brown (1974, 200, Fig. 42, Nos. 251-56).

54. (132, IV-52). Three fragments of a pin, one with a groove around top: 35 mm. Other fragments 33 mm and 25 mm.

55. (613, III-27). ? Wooden peg, small depression in top. Length: 95 mm.

56. (154, I-12). Thin piece of wood. Length: 45 mm (?pin).

57. (147, III-15). Similar piece of wood. Length: 35 mm (?pin).

58. (855, I-12). Three fragments of a small wooden peg associated with a roofing tile. Hole in tile, dia.: 10 mm, length of pin: 22 mm.

59. (139, I-19). Piece of worked wood, possibly from bowl. Broken into an "arrow-like" shape. Length: 60 mm.

60. (115, I-19). Piece of worked wood. Length: 90 mm.

Iron

61. (710, XV-16). Needle or bodkin. Length: 132 mm. For the type, cf. Tatton-Brown (1974, 195 and Fig. 39, Nos. 84-91).

Tiles

FIG. 26:

- (a) Decorated (Printed) tiles (dimensions: lengths are each given as the greatest dimension of surviving fragments).
62. (454, II-17). Part of tile. Length: 105 mm, thickness: c. 30 mm-40 mm (Illustrated). Rosette (?originally with 9 petals) within circle. L. M. Med. Cat. (1940, 242 and Fig. 78, No. 25).

63. (453, II-14). Part of tile. Length: 100 mm, thickness: 28 mm (Illustrated). Quartered design; (?) castellated design above; lion rampant below.
64. (455, II-15). Part of tile. Length: 105 mm, thickness: 25 mm (Illustrated). Four-petalled flower, solid semi-circles between the petals. Hohler (1941-46, 35 and 112, No. P. 79).
65. (552, IV-23). Part of tile. Length: c. 60 mm, thickness: 25 mm (Illustrated). Lion-rampant within lozenge; trace of indeterminate design in outer angles.
66. (462, III-10). Part of tile. Length: 98 mm, thickness: 28 mm (Illustrated). Two semi-circles enclosing solid semi-circle. Trace of ? similar design repeating itself on another side; also to central feature.
67. (551, II-18). Part of tile. Length: 60 mm, thickness: 20 mm (Illustrated). Part of two triangles from a design of three triangles, the centre ones combining as a St. Andrew's cross. Similar conception to No. 63. For the type, L. M. Med. Cat. (1940, 243 and Fig. 79, No. 45).
68. (450, I-4A). Part of tile. Length: 65 mm (tile split) (Illustrated). Rosette between two curving lines. Type possibly as Keen (1973, 90-93, No. 2), attributed to the "Westminster" tiler.
69. (456, II-18). Part of tile. Length: 90 mm, thickness: 20 mm (Illustrated). Indeterminate, possibly vegetal pattern.
70. (449, I-15). Corner of tile. Length: 60 mm, thickness: 20 mm. Trefoil, arising from circle or arc of circle (Illustrated).
71. (452, I-00). Fragment of tile. Length: 65 mm, thickness: 15 mm (Illustrated). Rosette within circle, from which arise (?) fleurs-de-lis. Compare type with Hohler (1941-46, 34 and 110, No. P.67).
72. (553, IV-39). Corner of tile. Length: 65 mm, thickness: 18 mm (Illustrated). Compare Hohler (1941-46, 38 and 116, No. P.122).
73. (554, IV-35). Corner of tile. Length: 57 mm, thickness: 25 mm (Illustrated). Head of Griffin; arc of circle above.
74. (451, II-3). Fragment of tile. Length: 45 mm (tile split) (Illustrated). Fleur-de-lis. Compare L. M. Med. Cat. (1940, 247 and Fig. 82, Nos. 67, 69 and 72).
75. (888, VII-10). Corner of tile, yellow surface colour. Length: c. 60 mm, thickness: 27 mm. not decorated
76. (100, II-19). Fragment with uneven glaze. Length: 75 mm, thickness: 12 mm.
77. (1008, II-12). Fragment with uneven glaze. Length: 75 mm, thickness: 14 mm.
78. (549, III-36). Corner of tile with olive-green glaze.
79. (550, VI-25). Corner of tile with olive-green glaze. Length: 55 mm, thickness: 21 mm.
80. (1009, II-14). Large piece of tile, brownish glaze. Length: 125 mm, thickness 2 mm.
81. (457, III-16). Vitrified brick with greenish glaze. Length: 100 mm, width: 70 mm, thickness: 60 mm.

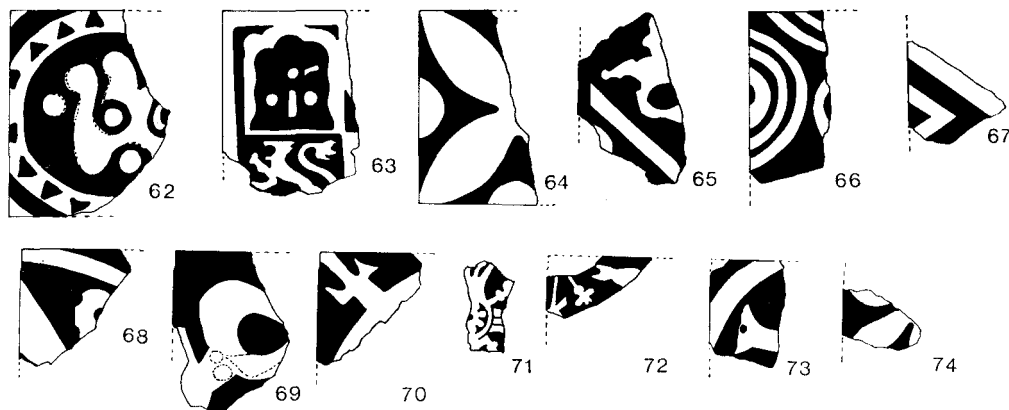


Fig. 26. Custom House Site. The Medieval Tiles ($\frac{1}{4}$)

MEDIEVAL LEATHER

BY JENNIFER JONES

The leather was preserved in the layers of peat and organic material which built up to the north and south of the second period medieval timbers.

Because of the enormous quantity of leather found, it has not been possible to describe each scrap separately. This description has therefore had to be selective. All whole soles and sections of upper in a good state of preservation have however been described, plus any examples with features of interest.

The catalogue has been split into convenient sections (*i.e.* whole shoes, soles, uppers, sheaths, other objects). Owing to the nature of the layers in which the leather was found, dating across the whole site would seem to be largely contemporary, thus permitting the deposit to be classified in this manner. The exact layer for each object is however given.

Measurement "A" is taken across the ball of the foot, or the widest point of the sole.

Measurement "B" is taken across the waist or narrowest point of the sole.

The numbers in brackets are, first the index card number; then the trench and layer.

Whole shoes

FIG. 27 and Pls. 4, 5:

1. (51, I-12). Almost complete adolescent's shoe. Right foot. Sole, worn at back edge and near the toe, c. 210 mm long, 77 mm at "A", 32 mm at "B". The round-toed uppers are made largely from one piece of leather, joining at the inside instep with a seam running for c. 10 mm above the sole, and the rest of the opening is fastened presumably with a thong. Lace holes only remain. A small triangular piece fitting into a gap above the sole, near the inside instep, is missing. Also present is a loose, rectangular piece, with lace holes, fitting along the existing top edge of the inner side of the uppers. The uppers leather is 2 mm thick; the stitches joining the upper to the sole are c. 3 per 20 mm. The uppers would extend well above the ankle in use. Turnshoe construction (Pl. 4).
2. (7, II-12). Infant's shoe. Left foot. Sole, unworn, 130 mm long, 42 mm at "A", 26 mm at "B", and unusually thick at 5 mm. The uppers are in one piece, joining at the inside instep. The join is stitched for c. 15 mm above the sole, the rest of the seam presumably fastened with a thong. Small lace holes remain. Bootee is unusual in that it includes a welt, though it is of turnshoe construction: the welt is 1 mm thick, and 10 mm wide, though folded over when in use. It is included between the sole and the upper when the shoe is stitched together. The stitches are c. 1 per 10 mm, though unevenly placed (Pl. 5).
3. (69, XI-2). Infant's shoe. Left foot. Sole very damaged 120 mm long, 3 mm thick. Uppers of one piece of leather 1 mm thick, but the existence of lace holes was difficult to establish because of damage. No welt present. Turnshoe. Very similar to No. 2 above, but pointed toe to sole. Sole illustrated in No. 18.
4. (182, V-8). Front half of shoe, comprising sole, insole and upper, complete to the waist of the sole. Sole and insole still fitting neatly inside each other. Sole 80 mm wide at "A", 3 mm thick. Insole 77 mm wide at "A", 2 mm thick. Left foot. Sole very worn under big toe joint, but the insole is not. Nailmarks on the underside and around the outside edge of the sole suggest that it was patched once before being finally discarded. Pointed toe. Upper rather damaged, present as far as instep, rounded toe and fragmentary thong, but the method of fastening is uncertain. Turnshoe; the stitches are c. 1 per 10 mm. Sole and insole illustrated.

SOLES (Fig. 27):

There were some 1,007 pieces of sole examined, the majority being small, worn or cut pieces. Only the whole examples and those showing noteworthy points of interest have been described.

All the soles examined were turnshoe soles, with the exception of No. 25, unstratified from a pile hole under the south-east wing of the Custom House. As such, they all displayed the usual stitch channel 3-5 mm from the edge of the sole on the upper or flesh side of the leather. The tension of the thread used for stitching the soles gives this channel a scalloped appearance. This stitch channel has not been indicated on the majority of illustrations, but it was present in every case. Turnshoe soles require firm leather (3-5 mm) thick, as they are directly in contact with the ground when walking. There is, in general, no insole. The sole tends to wear most at the toe and heel, but many of the examples under consideration were also extensively worn under the ball of the foot, where the sole bends in walking; Goodfellow and Thornton (1972, 97). The shape of the soles is most comparable to the range illustrated from Lund in Sweden, of 14th century date, Blomquist (1938). Comparisons can also be drawn from among the shoes found at Clare Castle, Suffolk (1350-1450), Thornton (1958), and shoes found at the Clarendon Hotel Site, Oxford; Sturdy (1959).

Measurements "A" and "B" as used in the catalogue are those taken across the widest part of the sole, under the ball of the foot ("A") and across the waist or narrowest part ("B"). The solid dots in the illustrations indicate holes and stitches penetrating right through the leather.

5. (10, I-12). Sole in two pieces. Turnshoe. Left foot. Worn at toe and outside heel edge. Cut at waist, possibly indicating previous repair of heel or toe section. 258 mm long, 90 mm at "A", 38 mm at "B". Round toe (not illustrated).
6. (10, I-12). Sole. Right foot. Turnshoe. Pointed toe. 267 mm long, 82 mm at "A", 44 mm at "B". Hole in heel section.
7. (10, I-12). Turnshoe sole. Right foot. Worn at toe, heel. 260 mm long, 90 mm at "A", 39 mm at "B". Round toe (not illustrated).
8. (10, I-12). Turnshoe sole. Left foot. Worn at heel. c. 265 mm long, 17 mm at "A", 45 mm at "B". Round toe.
9. (19, II-16). Turnshoe sole. Right foot. Worn at outside heel. 210 mm long, 60 mm at "A", 18 mm at "B". Round toe.
10. (22, II-12). Turnshoe sole. Right foot. Worn near toe and outside heel. 210 mm long, 71 mm at "A", 36 mm at "B". Round toe (not illustrated).
11. (46, III-33). Turnshoe sole, very damaged around the toe. Unusual in having no appreciable waist. 124 mm long, c. 50 mm at "A", 43 mm at "B". It is not possible to say whether it is a right or left foot. This sole comes from a layer which contained much Roman material as well as medieval. Tatton-Brown (1974, 149).
12. (47, I-14). Turnshoe sole. Right foot. Worn at heel. c. 161 mm long, 64 mm at "A", 35 mm at "B". Round toe (not illustrated).
13. (49, I-14). Turnshoe sole. Right foot, extensively worn at heel, also worn at toe. 230 mm long, 85 mm at "A", 41 mm at "B". Pointed toe (not illustrated).
14. (51, I-12). Turnshoe sole. Right foot. Worn at toe and heel. c. 178 mm long, 67 mm at "A", 39 mm at "B". Round toe (not illustrated).

15. (51, I-12). Half turnshoe sole, cut off at waist, suggesting heel repair. Otherwise unworn. Left foot. 192 mm long, 90 mm at "A". Very pointed toe (not illustrated).
16. (56, I-12). Turnshoe sole. Right foot. Hole near toe and worn through above outside heel. 216 mm long, 80 mm at "A", 43 mm at "B". Pointed toe (not illustrated).
17. (66, XII-5). Turnshoe sole. Left foot. Worn through under the ball of the foot. 280 mm long, 106 mm at "A", 50 mm at "B". Round toe. The very round toe and broad form of this example suggests a boot rather than a shoe (not illustrated).
18. (69, XI-2). Turnshoe sole. Left foot. Worn along outside heel. c. 120 mm long, 40 mm at "A", 27 mm at "B". Pointed toe.
19. (168, IV-56). Turnshoe sole. Left foot. Unworn. 127 mm long, 45 mm at "A", 25 mm at "B". Round toe.
20. (86, XI-4). Turnshoe sole. Left foot. Worn at inside heel edge. 290 mm long, 100 mm at "A", 58 mm at "B". Round toe (not illustrated).
21. (86, XI-4). Turnshoe sole. Left foot. Worn under ball of foot. 270 mm long, 90 mm at "A", 48 mm at "B". Round toe (not illustrated).
22. (116, I-12). Turnshoe sole, with insole surviving to waist of sole. Left foot. 250 mm long, 89 mm at "A", 50 mm at "B". Insole very thin. Pointed toe. Sole damaged along heel edge.
23. (149, IV-48). Turnshoe sole. Left foot, damaged along heel edge. 237 mm long, 80 mm at "A", 42 mm at "B". Pointed toe (not illustrated).
24. (154, IV-50). Turnshoe sole. Right foot. Worn on inside edge near toe. 180 mm long, 57 mm at "A", 26 mm at "B". Round toe (not illustrated).
25. (194, see introduction p. 0). Sole left foot. Not of turnshoe construction. Damaged at the toe, and very worn along the back heel edge. This example is very thick at 6 mm. The stitch holes pass straight down through the thickness of the leather. A depression on the underside just in front of the back edge suggests there may have been a heel attachment of some sort there. The leather is grain side up—a more usual arrangement for insoles. This example is probably much later in date than the rest of the material. 220 mm long, 75 mm at "A", 37 mm at "B" (not illustrated).
26. (187, V-11). Turnshoe sole. Left foot. Unworn. 142 mm long, 52 mm at "A", 35 mm at "B". Pointed toe (not illustrated).
27. (187, V-11). Turnshoe sole. Right foot. Worn around toe. 240 mm long, 84 mm at "A", 33 mm at "B". Pointed toe (not illustrated).
28. (185, VI-15). Turnshoe sole. Right foot. Worn under ball of foot and heel. 280 mm long, 110 mm at "A", 63 mm at "B". Round toe (not illustrated).
29. (179, IV-26). Turnshoe sole. Left foot. Worn at inside heel edge. 149 mm long, 50 mm at "A", 25 mm at "B". Round toe (not illustrated).
30. (160a, VI-26). Turnshoe sole. Left foot. Worn at heel edge and near the toe. 275 mm long, 94 mm at "A", 42 mm at "B". Pointed toe (not illustrated).
31. (160b, VI-26). Turnshoe sole. Right foot. Damaged along the heel edge. 255 mm long, 86 mm at "A", 42 mm at "B". Round toe (not illustrated).
32. (160a, VI-26). Turnshoe sole. Right foot. Worn along outside heel edge. 250 mm long, 82 mm at "A", 34 mm at "B". Pointed toe (not illustrated).
33. (204, VI-26). Turnshoe sole. Right foot. Worn through near toe, and in heel part. 270 mm long, 92 mm at "A", 35 mm at "B". Pointed toe (not illustrated).
34. (222a, IV-25). Turnshoe sole. Right foot. Extreme edge around toe area worn away. c. 215 mm long, 80 mm at "A", 38 mm at "B". Round toe (not illustrated).
35. (222b, IV-25). Turnshoe sole. Left foot. Damaged along heel edge. c. 140 mm long, 50 mm at "A", 28 mm at "B". Pointed-round toe (not illustrated).
36. (222c, IV-25). Turnshoe sole. Left foot. Worn along heel edge. c. 155 mm long, 60 mm at "A", 30 mm at "B". Round toe (not illustrated).
37. (240, VI-15). Turnshoe sole. Left foot. Worn along inside toe edge. 195 mm long, 66 mm at "A", 39 mm at "B". Pointed toe (not illustrated).
38. (248, V-13). Turnshoe sole. Right foot. Hole worn under heel. 140 mm long, 45 mm at "A", 32 mm at "B". Pointed toe (not illustrated).
39. (258a, III-10). Turnshoe sole. Left foot. Worn along inside to edge, and around heel edge. 250 mm long, 86 mm at "A", 39 mm at "B". Pointed toe (not illustrated).
40. (258b, III-10). Turnshoe sole. Left foot. Worn along outside heel edge. 235 mm long, 79 mm at "A", 35 mm at "B". Round toe (not illustrated).
41. (259a, III-10). Turnshoe sole. Left foot. Slightly damaged near the toe, inside edge. 270 mm long, 95 mm at "A", 49 mm at "B". A row of nail holes begins 21 mm below the edge of the toe. Six are visible in a line on the upper side of the sole, and a further two on the heel 38 mm from the back edge. On the underside there are a great many other nail marks, suggesting the addition of an extra layer to the forepart of the sole, and either an additional layer or repair piece to the heel, it being worn through along the outside edge. Pointed-round toe (not illustrated).
42. (259b, III-10). Turnshoe sole. Right foot. 250 mm long, 79 mm at "A", 37 mm at "B". Round-pointed toe (not illustrated).
43. (259c, III-10). Turnshoe sole. Right foot. Worn along heel edge and inside edge of toe. 215 mm long, 79 mm at "A", 42 mm at "B". On the underside are a number of nail or track marks, indicating where either an additional layer was added or a repair was made to cover the hole near the toe—probably the latter. Round toe (illustrated).
44. (260, III-10). Turnshoe sole. Right foot. 240 mm long, 79 mm at "A", 30 mm at "B". Pointed toe (not illustrated).
45. (270b, XV-21). Turnshoe sole. Right foot. 260 mm long, 88 mm at "A", 35 mm at "B". Worn slightly along outside edge. Pointed toe (illustrated).
46. (270a, XV-21). Turnshoe insole. Right foot. Very thin leather, and a stitch channel very close to the edge. 258 mm long, 95 mm at "A", 48 mm at "B" 2 mm thick. Round toe (not illustrated).
47. (271, I-12). Turnshoe half sole. Right foot. The original toe has been cut off, and a repair piece (now missing) has been added by sewing. 68 mm at "A" (illustrated).
48. (274, XV-17). Turnshoe sole. Right foot. Slightly worn along inside heel edge. 135 mm long, 47 mm at "A", 25 mm at "B". Pointed toe (not illustrated).
49. (288, XIII-3). Turnshoe sole, in two parts, cut at waist. Left foot. Cut possibly indicating repair either to toe or heel section. 175 mm long, 66 mm at "A", 30 mm at "B". Round toe (not illustrated).

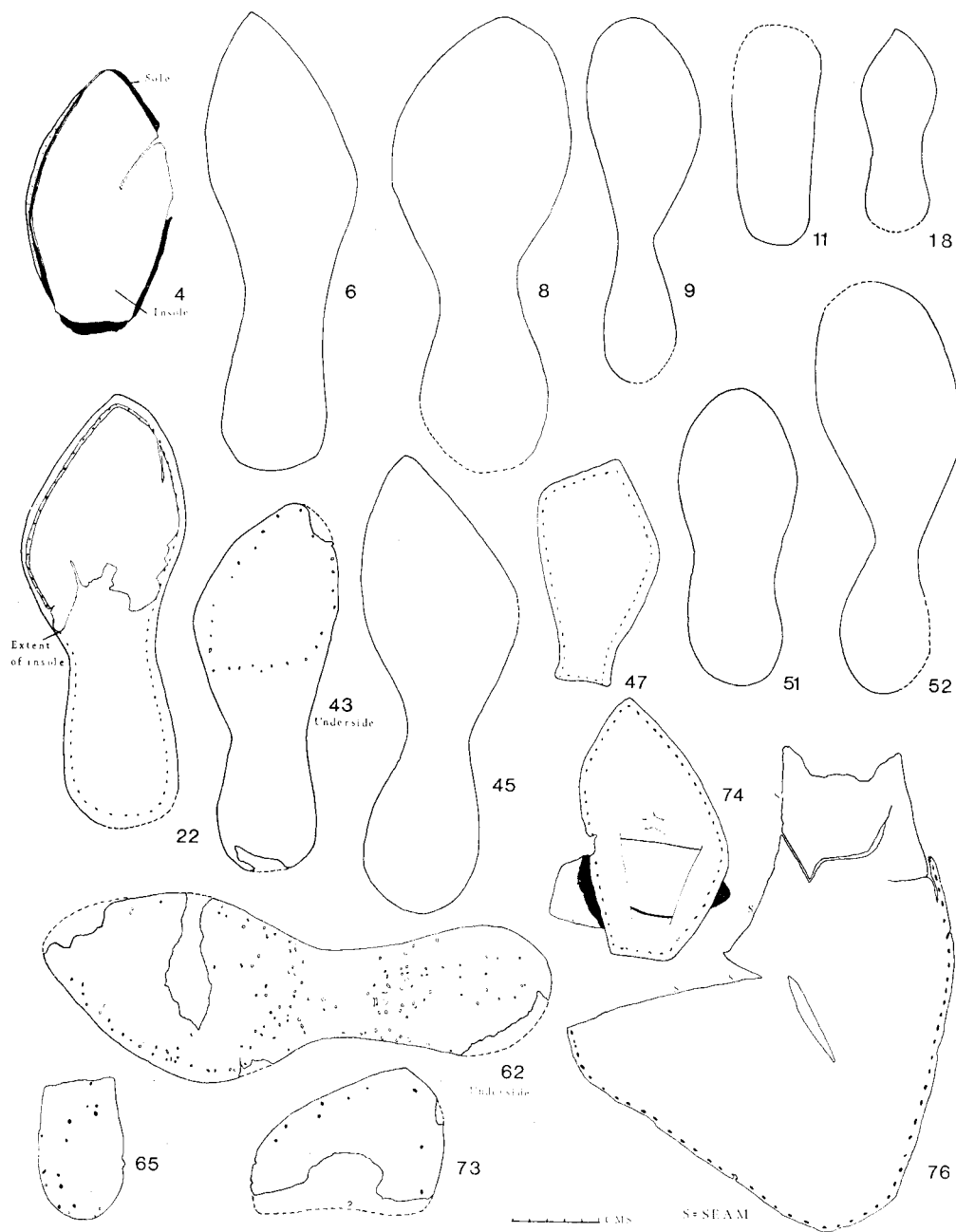


Fig. 27. Custom House Site. Medieval Leather Nos. 4-76 ($\frac{1}{4}$)

50. (295a, XIII-3). Turnshoe sole. Left foot. Worn at outside edge near toe. 215 mm long, 88 mm at "A", 58 mm at "B". Round toe (not Illustrated). Very similar in shape to No. 51.
51. (295b, XIII-3). Turnshoe sole. Left foot. 167 mm long, 66 mm at "A", 47 mm at "B". Round toe (Illustrated).
52. (500, IV-14). Turnshoe sole. Right foot. Worn at inside toe edge, and outside heel edge. 240 mm long, 81 mm at "A", 23 mm at "B". Round toe (Illustrated) (*cf.* Thornton and Goodfellow (1972, 105, No. 6)).
53. (301, I-12). Turnshoe sole. Left foot. Worn at inside toe edge and outside heel edge. 270 mm long, 87 mm at "A", 39 mm at "B". Pointed toe (not Illustrated).
54. (305, IV-48). Turnshoe sole. Left foot. 145 mm long, 52 mm at "A", 35 mm at "B". Round toe (not Illustrated).
55. (6, I-11). Heel repair piece. Worn away along back edge. 80 mm long, 70 mm wide, 3 mm thick. Nail or tack marks on both sides. Right foot (not Illustrated).
56. (148a, VI-29). Very damaged heel or toe repair piece. 2 mm thick. A number of very large holes penetrated the leather (3 mm-14 mm long). Also a thin piece of thong, 7 mm wide is slotted into the piece for no apparent reason (not Illustrated).
57. (148b, VI-29). Heel repair piece, very damaged. Nine holes penetrating the leather and a number of other nail marks on the underside. 4 mm thick (not Illustrated).
58. (75, XI-4). Toe repair piece, or additional sole layer, damaged at waist. 139 mm long, *c.* 92 mm wide, 3 mm thick. Tack marks around the extreme edge of the underside and also two centrally placed irregular rows (not Illustrated). Left foot.
59. (314, XIII-3). Two pieces of very thin leather (0.5 mm thick). Stitch holes around the edges. One piece is a pointed toe shape 107 mm long, 91 mm wide, the other sub-rectangular 100 mm long, 32 mm wide. Both the pieces have small, round all over perforations 2 mm across and *c.* 2 per 10 mm. Possibly two layers as many of the perforations coincide. Possibly a sort of ventilated insole, though very thin (not Illustrated).
60. (169, V-8). Rectangular repair piece. Very worn around the edges, so original shape uncertain. 123 mm long, 51 mm wide, 1.5 mm thick. Many nail marks, mostly around the edges, on both sides (not Illustrated).
61. (166a, VII-10). Heel repair piece, 75 mm long, 57 mm wide, 4 mm thick. Worn through on the back of the heel. Nail marks around the edges on the underside (not Illustrated).
62. (166b, VII-10). Right foot turnshoe sole. 290 mm long, 106 mm at "A", 51 mm at "B", 3 mm thick. Worn under the ball of the foot and around outside heel edge. The underside shows many nail marks, probably indicating either the addition of extra sole layers or repair pieces to cover the holes in the toe and heel parts. The round toe and broad form suggest a boot rather than a shoe. This was the largest sole examined (Illustrated).
63. (217a, IV-52). Toe repair piece. Right foot. Very damaged along both edges. 111 mm long, 3 mm thick. Numerous nail marks around the edges and over the surface of the underside. Pointed toe (not Illustrated).
64. (217b, IV-52). Repair piece. Damaged at both ends, possibly originally whole sole. 165 mm long, *c.* 44 mm wide at waist, 3 mm thick. Nail marks scattered over the surface of the upper side, concentrated around the waist (not Illustrated).
65. (222a, IV-25). Heel repair piece, 80 mm long, 41 mm wide, 4 mm thick. A number of holes penetrate the leather, especially around outside heel edge. Right foot (Illustrated).
66. (222b, IV-25). Repair piece, or discarded sole section, comprising waist and part of heel and toe section, edges worn away. 111 mm long, 40 mm wide at waist, 3.5 mm thick. A number of small nail holes penetrate the heel section (not Illustrated).
67. (222c, IV-25). Sole forepart. Left foot, surviving to waist. 180 mm long, 86 mm at "A", 39 mm at "B", 5 mm thick. Nail marks around the edge and across the waist of the underside, suggest the addition of an extra layer to the front area of the sole. Round toe (not Illustrated).
68. (263b, III-10). Toe repair piece. Left foot. Damaged towards waist. 56 mm long, 69 mm wide, 3 mm thick. Nail marks around the edge of the piece on both surfaces. Round toe (not Illustrated).
69. (263a, III-10). Heel repair piece. Right foot. Worn through around outside heel edge. *c.* 85 mm long, 34 mm wide at waist. Nail marks around the edge of the underside (not Illustrated).
70. (212, IV-42). Turnshoe sole. Left foot, surviving to waist. Worn away at toe. *c.* 185 mm long, 82 mm at "A", 38 mm at "B", 4 mm thick. Nail marks around the toe suggest the addition of a semi-circular patch to cover the hole worn there. Round toe (not Illustrated).
71. (259b, III-10). Turnshoe sole. Right foot forepart. Damaged at toe, and surviving to just above waist. *c.* 185 mm long, 115 mm wide at "A". Nailmarks on underside suggest repair pieces were added to cover areas of wear before the sole was finally discarded. Pointed-round toe. 3 mm thick (not Illustrated).
72. (259d, III-10). Turnshoe sole. Left foot, surviving to just below waist. Damaged at toe. 137 mm long, 82 mm at "A", 45 mm at "B", 4 mm thick. Nailmarks on underside suggest the addition of a repair piece to cover wear at the toe. Round-pointed toe (not Illustrated).
73. (257, III-10). Toe repair piece, damaged towards waist. Right foot. 78 mm long, 105 mm at "A", 2 mm thick. Nail holes around the edge of the piece. Pointed toe (Illustrated).
74. (277, III-10). Half sole, pointed toe. Right foot. Two slashes have been cut through the sole and a wide piece of strap threaded through (41 mm wide), the ends now torn off. Possibly represents a rough method of holding the shoe on when it was in a state of great disrepair—although it would seem even then a desperate sort of measure (Illustrated).
75. (326, 374, V-16). Piece of pointed sole, with a thin long bone (5 mm diam.) stuck through it, just below the point. The bone possibly was being used as a sort of needle when the point of it broke, or it became stuck. The hole created is much too large for a stitch. Possibly an attempt to make a thonged sandal out of an old sole, with the hole intended for a thong to pass between the big toe and the next one (not Illustrated).

UPPERS (Fig. 27, No. 76 and Fig. 28):

There were some 500 pieces of upper examined, but most of these were damaged and fragmentary. Most were of a size to be parts of a shoe but some probably came from larger articles such as boots (e.g. Nos. 106 and 198). The most complete fronts, displaying different styles, have been illustrated, plus an example of a back, a front and a heel stiffener. Any other pieces with notable features have also been described.

The shoe fronts are illustrated flattened out for comparison of stylistic detail.

The shoe fronts have the closest parallels once again with the shoes from Lund, Sweden, Blomquist (1938) but also with the Clarendon Hotel site, Oxford, Sturdy (1959), and Oakham Castle, Rutland, Gathercole (1958).

Illus. No. 108 represents a reconstruction of the various parts of a shoe, seen from the side, showing their name and position. The heel stiffener is indicated by a broken line, and the other broken line shows where the seam would be when the uppers were fashioned from one piece of leather.

Illus. No. 109 shows a section through a turnshoe, demonstrating the mode of construction, Waterer (1940, 176) for this and other methods of medieval shoe construction.

76. (313, I-12). Front section of round-toe shoe, surviving to instep on one side and to the heel on the other. The instep seam would indicate that the uppers were constructed in one piece, joining at this seam. No indication of method of fastening. 2 mm thick; edge stitches 3 per 20 mm, other stitches 5 per 20 mm. Turnshoe, probably a sort of bootee with high ankle flaps. The slit in the middle of the upper front does not seem to have any purpose (Illustrated).
77. (172a, VII-10). Front section of round-toed turnshoe, damaged all around the edge. Wide projecting strap with two buttonholes 12 mm long. The shoe survives to the quarters seam on both sides. Quarters and back are missing. The shoe probably fastened with either a pair of large thongs or actual buttons, now missing, on the opposite edge of the upper to the strap. There is a small hole, 7 mm long, presumably for a thong, in the middle of the instep edge. Leather 2 mm thick; the seam stitches are 3 per 10 mm (Illustrated).
78. (172b, VII-10). Front section of round-toed turnshoe, surviving to quarters seam on one side and heel on the other. Quarters now missing. Left front seam edge damaged. Very similar to No. 77. Projecting strap, with two buttonholes 16 mm long. In this case the thong survives in the centre front, but is too small to be part of the fastening arrangement. Leather 2 mm thick; edge stitches are 2 per 10 mm, the other stitches are 5 per 20 mm (Illustrated).
79. (225, IV-60). Front of round-toed turnshoe, probably of one-piece construction as the lace holes survive on the left side. The Quarters, joining the right side, are missing. Hole in central instep for thong. May have been fastened by a buckle and strap affixed to opposing truncated central edges, marked with a seam, just below the instep edge. Leather 1.5 mm thick; edge stitches are 3 per 20 mm, other stitches are 2 per 20 mm (Illustrated).
80. (258, III-10). Front of round-toed turnshoe, very damaged around the toe area, and also rather large. Again probably of one-part construction, though the piece is too deteriorated to be certain. There were probably quarters, now missing. The piece has a narrower projecting strap than 77 and 78, and only one large buttonhole, 20 mm long. Hole for thong on instep edge. 1 mm thick, stitches 2 per 10 mm (not around the edge) (Illustrated) (cf. Blomquist (1938, 203, No. 25)).
81. (259, III-10). Front section of round-toed turnshoe. Quarters missing. One projecting strap with no buttonhole—possibly there was a buckle attachment here, or a thong arrangement. Uppers damaged at toe and around outside edge. Hole for thong on instep. Leather 2 mm thick; edge stitches 2 per 10 mm, other stitches 4 per 10 mm (Illustrated).
82. (6, I-11). Rectangular piece of upper 195 mm long, 110 mm wide, with traces of stitch holes along one edge. Possible opening down the middle, but leather very damaged (not Illustrated).
83. (8, I-12). Round toed piece of upper, 4 mm thick. Thong surviving in instep edge. Projecting strap with buttonhole. Similar to No. 80 (not Illustrated).
84. (8, I-12). Damaged rectangular piece, 250 mm long, 80 mm wide, stitch holes along 3 edges. Probably piece of boot upper (not Illustrated).
85. (9, I-12). Possible section of boot upper, damaged along bottom edge, sides 200 mm long, the top c. 100 mm, angled to form a point. Five lace holes along one edge. c. 170 mm wide (not Illustrated).
86. (10, I-12). Piece sewn inside uppers to strengthen the lace hole area. Complete. Left side 85 mm long, 20 mm wide, right side 95 mm long, 17 mm wide. Overstitched all the way round. 1 mm thick (Illustrated).
87. (19, II-16). Portion of round-toed upper, very damaged. One projecting strap with buttonhole, and thong in place in instep edge. Similar to No. 80 (not Illustrated).
88. (20, II-19). Lace-hole strengthener (like No. 86). Overstitched round three sides. Damaged at top end. 220 mm long, 40 mm wide tapering to 15 mm, 1.5 mm thick. Probably part of a boot, considering its length (Illustrated).
89. (22, II-12). Round-toed uppers, damaged at toe and beyond instep. Hole for thong in instep. No indication of fastening method. 3 mm thick, seams on uppers 7 stitches per 50 mm (not Illustrated).
90. (22, II-12). Damaged piece, possibly back of uppers (not Illustrated).
91. (38, I-12). Part of round-toed upper, front edge cut away. Knotted thong in place in the middle of the instep edge. No indication of fastening method (not Illustrated).
92. (56, I-12). Fragment of upper with fluted appearance along the top edge, either for decoration or owing to overstitching. Damaged (not Illustrated).
93. (51, I-12). Heel stiffener. 64 mm long, 55 mm wide, tapering to 8 mm, 1 mm thick. The inside surface of No. 1 shows stitch holes where such a stiffener was attached (Illustrated).
94. (68, XII-5). Uppers of child's round-toed bootee, missing quarters. Worn at toe and very thin (1.5 mm-0.5 mm). No trace of fastening method (not Illustrated).

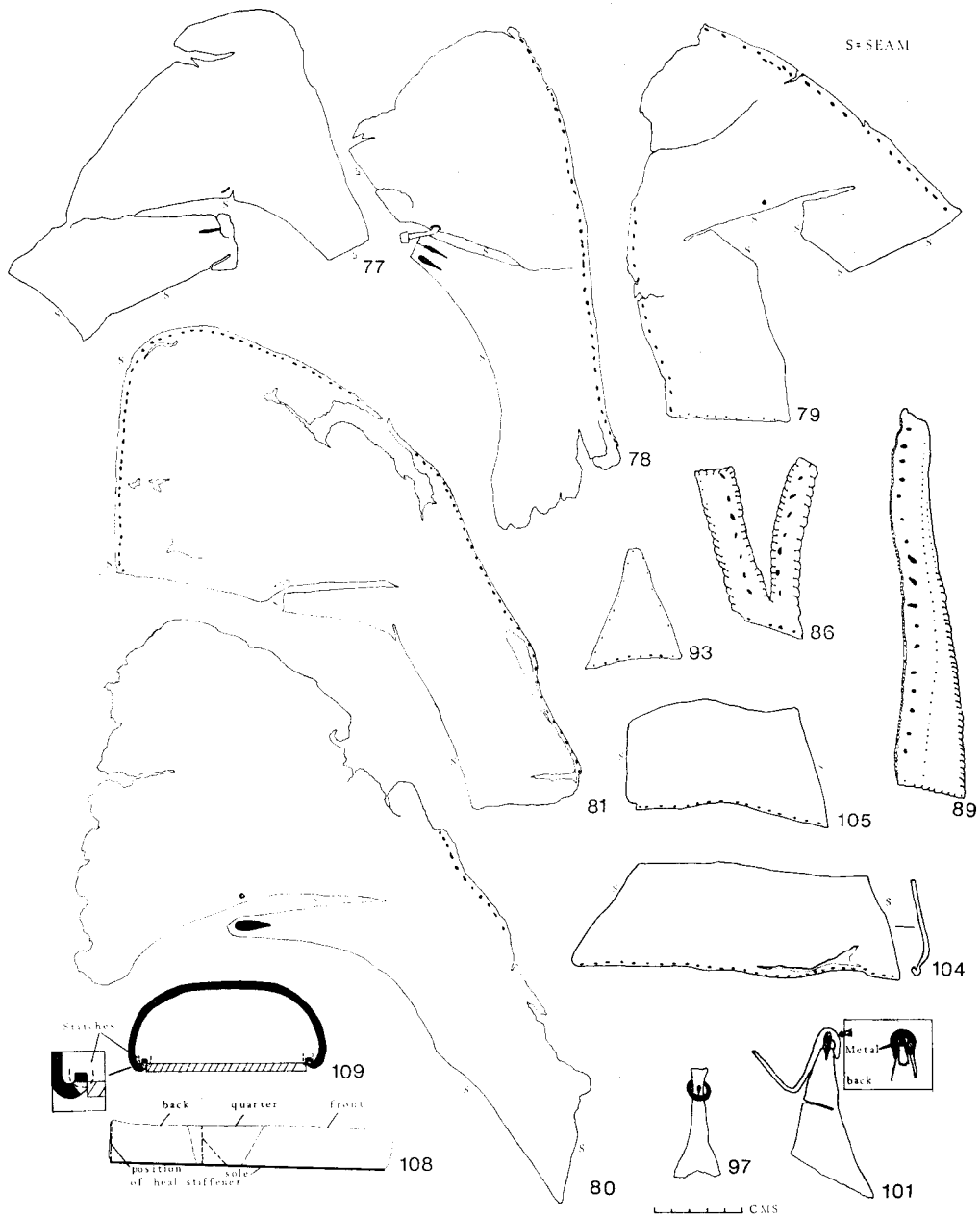


Fig. 28. Custom House Site. Medieval Leather Nos. 77-109 ($\frac{1}{4}$)

95. (86, XI-4). Front piece of upper, with rounded point to the toe. Only 80 mm wide across instep, so there was possibly an extra strip now missing running round the front below this piece and joined to the sole. Stitch holes round the vamp are 3 per 10 mm (not illustrated).
96. (107, I-12). Portion of round-toed front with button-hole on projecting strap (as No. 80), but there is no thong on the instep (not illustrated).
97. (137, I-12). Section of projecting strap part of upper. 60 mm long, 1.5 mm thick, with small round ring of buckle still in place, 13 mm diam. (illustrated).
98. (164, VI-28). Piece probably belonging to boot 120 mm long, *c.* 100 mm wide. The bottom edge is cut up into a "V"-shape, the top edge angled to form a point. Ten lace holes down one edge (not illustrated).
99. (179, IV-26). Front part of round-toed bootee, no sign of any opening or fastening method. Seam stitches 2 per 10 mm, leather 3 mm thick. Left foot. This upper possibly belongs with sole No. 29 (not illustrated).
100. (222, IV-25). Front part of round-toed shoe, or possibly boot as the vamp extends beyond the instep, where it is cut, with no sign of opening or fastening method. Rather fragmentary. Leather 2 mm thick. Left foot. Stitch holes 2 per 10 mm (not illustrated).
101. (259, III-10). Triangular section of upper. 73 mm long, with metal, leather-covered buckle and tongue of buckle still in place. Leather 1 mm thick, ring 3 mm thick. Stitch holes around all 3 sides of leather (illustrated).
102. (259, III-10). Lace hole strengthener, as No. 86. 85 mm long right side, 95 mm long on left side, 35 mm wide at base (not illustrated).
103. (275, II-12). Front of round-toed shoe, surviving to instep. Quarters and back missing. 2 mm thick. Thong surviving on instep edge of upper (not illustrated).
104. (275, II-12). Back portion of shoe. 185 mm long, 61 mm wide, 2 mm thick. The illustration also shows a section through this back, showing the bulge above the bottom seam where the back has been "trodden down" in wear (illustrated).
105. (267, XIV-4). Quarter, 106 mm long, 60 mm wide, 1.5 mm thick (not illustrated).
106. (277, III-10). Piece probably from boot. Top edge angled to a point, bottom edge damaged. *c.* 120 mm long, 4 mm thick. Has 3 threaded thongs ending in buttonholes (*cf.* Gathercole (1958, 32, Nos. 1 and 2); Blomquist (1938, 207, Nos. 36 and 37)) (not illustrated).
107. (347, XIII-3). Piece, 80 mm long, 70 mm wide. Damaged. 3 mm thick. Has a thong 3 mm wide and 1.5 mm thick threaded through, probably for decoration, as the thong is too thin to be pulled (*cf.* Blomquist (1938, 205, No. 29)) (not illustrated).
108. Side view of construction of imaginary turnshoe, showing the name and position of the various parts.
109. Section through a turnshoe showing mode of construction. Waterer (1940, 176).

SHEATHS (Figs. 29-30):

There were a number of parallels for the knife sheaths, mainly from London, though there are two examples also from York; Richardson (1959); Russell (1940); Tatton-Brown (1974). Particular examples are indicated in the catalogue.

Although of pleasing appearance, upon close examination the decoration on the sheaths is often found to be poorly executed and repetitive in design. The use of armorial bearings alone and in combination with scrolls was popular in the twelfth and thirteenth centuries (Nos. 110 and 119). Interlace was a popular pre-Conquest motif, but continued in use for a considerable period of time afterwards (No. 113).

The use of metal stamps on sheaths is especially characteristic of the fourteenth and fifteenth centuries and they are usually heraldic in subject (Nos. 114 and 119).

As far as can be judged from medieval monuments and brasses, military sword and dagger sheaths were plain, though elaborately decorated with metal, so presumably the sheaths in question belonged to civilians; Russell (1940).

If present, the slits on the sheaths seem to have been fashioned very roughly (*e.g.* No. 111), as if by the owner himself. The sheath was probably fastened to a belt by means of a thong passed through these slits, though no such thong has been found *in situ* amongst the material examined. It has been observed that English sheaths found in Sweden seem to have been fastened to the belt in the German manner, rather than the English, thus supporting the theory of the owner doing this for himself; Blomquist (1938, 164).

FIG. 29:

110. (47, I-14). Tapering, rectangular section of sheath or scabbard. 224 mm long, 63 mm-56 mm wide, 4 mm thick. Wider end cut. Butted seam stitch holes around other 3 sides. The decoration, engraved with blunt tool, takes the form of heraldic devices and half circles. The damaged centre section gives the impression of having been gnawed (illustrated) (*cf.* Russell (1940, Pl. XL, No. 2)).
111. (87, I-14). Virtually complete, though in poor con-

dition. 191 mm long, 39 mm tapering to 8 mm wide, as folded, 2 mm thick. Centre back butted seam. Decoration, engraved with blunt tool and incised. Four slits near the top on the seam side, perhaps for attaching to a belt with a thong (illustrated) (*cf.* Tatton-Brown (1974, 197, No. 233)).

112. (168, IV-56). Fragment 82 mm long, 26 mm, tapering to 6 mm wide, 1 mm thick. Abstract decoration engraved with a blunt tool. Probably part of a sheath (illustrated).

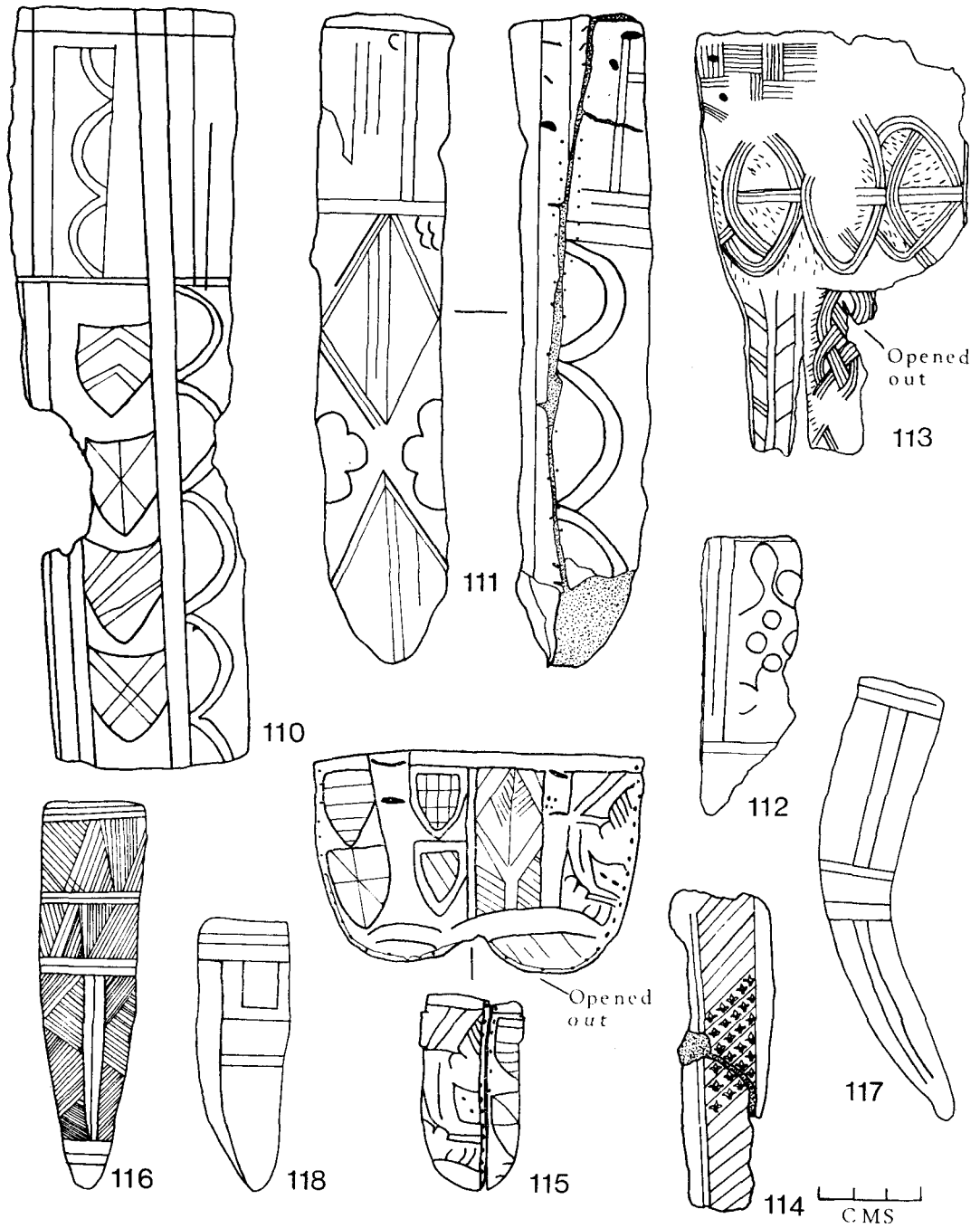


Fig. 29. Custom House Site. Medieval Leather Nos. 110-118 ($\frac{1}{2}$)

113. (263, III-10). Sheath for knife with narrow blade and wide handle. Damaged at top and bottom edges. 123 mm long, 79 mm wide at top, 2 mm thick. Side butted seam. Decoration engraved and incised, and parts of it were too faint to be made out (*cf.* Russell (1940, Pl. XLIV, No. 1) for interlace decoration) (Illustration shows the sheath opened out.)
114. (310, VII-10). Two fragments from the same sheath. 91 mm long, 29 mm tapering to 18 mm wide, 2.5 mm thick. Damaged at top and bottom edges. Centre back butted seam. Stamped decoration of small fleurs-de-lis, which cover the whole surface not just the area indicated in the illustration.
115. (312, IV-60). Complete small holder, perhaps for glass or lead bottle. 65 mm long, 95 mm wide, opened out, 4 mm thick. Butted seam join. Decoration engraved with a blunt tool, and incised, comprising heraldic devices. A pair of small slashes each side of the seam at the top of the piece, perhaps for a thong. Illustrated closed and opened out.
116. (316, I-15). Small complete sheath. 115 mm long, 30 mm tapering to 3 mm wide as folded, 3 mm thick. The decoration is sharply incised on both sides. Centre back butted seam (Illustrated).
117. (315, III-10). Sheath, complete. 135 mm long, 26 mm tapering to 3 mm wide, as folded, 5 mm thick. Decoration engraved with a blunt tool. The curved shape may be due primarily to the conditions of burial. Centre back butted seam (Illustrated).
118. (318, IV-58). Complete sheath, 80 mm long, 25 mm tapering to 2 mm wide as folded, 5 mm thick. Side butted seam. The decoration, engraved with a blunt tool, is very faint (Illustrated).
- FIG. 30:
119. (328, V-16). Large sheath, almost complete though in poor condition. 252 mm long, 45 mm tapering to 25 mm wide as folded, 2 mm thick. Overstitched side seam. Decoration of small stamped heraldic motifs, surrounded by single-punch dots to give granulated effect, and acanthus pattern engraved with a blunt tool (*cf.* Russell (1940, Pl. XLIV, No. 2); Tatton-Brown (1974, 197, No. 234); Russell (1940, Fig. 61, No. 2) for granulated effect) (Illustrated).
120. (330, I-12). Complete sheath. 190 mm long, 44 mm, tapering to 23 mm wide, as folded, 2 mm thick, side butted seam. Decoration of heraldic devices and trilobate arcing is engraved with a blunt tool, and stamped (*cf.* Richardson (1959, 104, Fig. 29, No. 1); Tatton-Brown (1974, 197, No. 233)) (Illustrated).
121. (336, VI-26). Almost complete sheath for narrow-bladed, wide-handled knife. 188 mm long, 52 mm, tapering to 4 mm wide, 2 mm thick. Centre back butted seam. The geometric decoration, engraved with a blunt tool, is very faint on both sides and could not be completely drawn out (*cf.* Tatton-Brown (1974, 200, No. 236)) (Illustrated).
122. (337, V-8). Fragment of sheath 59 mm long, 1 mm thick, with centre back butted seam. Geometric decoration is incised (Illustrated).
123. (III-10). Tiny fragment of sheath, 0.5 mm thick, design of half circles and diamonds engraved with blunt tool (not Illustrated).
124. (I-15). Fragment of sheath, 2 mm thick. Stamped fleur-de-lis design. Very similar to No. 119 (not Illustrated).
- Other objects (Figs. 30-31):
125. (335, I-14). Thong of square section 5 mm wide, 3 mm thick, with figure-of-eight knot tied in it (Illustrated).
126. (257a, III-10). Piece of strap or belt, damaged at both ends. 25 mm wide, 4 mm thick. In common with many other pieces, this example has 3 rows of tiny slashes or stitch holes running along its length. These could be for decoration as they stand; for securing a backing of thinner leather or material, now perished; or possibly they were once threaded with coloured thread or very thin leather (Illustrated).
127. (257b, III-10). Length of strap, 16 mm wide, 1.5 mm thick, damaged at both ends. The illustration demonstrates in section how the piece was made, by rolling a flat piece of leather, the stitching passing through all 3 thicknesses (Illustrated).
128. (302, VII+). Piece of belt, 25 mm wide, 1 mm thick, damaged at both ends. Decorated with cut-out shapes, a little like half-moons. Irregularly spaced stitch holes along the edges, and slashes of uncertain purpose (Illustrated).
129. (51, I-12). Length of flat strap, damaged at both ends. 22 mm wide, 5 mm thick (not Illustrated).
130. (51, I-12). Length of flat strap, damaged at both ends. 12 mm wide, 6 mm thick (not Illustrated).
131. (88, XII-4). Two lengths of flat belt or strap joining together, damaged at both ends. 35 mm wide, 5 mm thick, 225 mm long altogether (not Illustrated).
132. (94, III-7). Length of flat strap, damaged at both ends, made up of two layers. 40 mm wide, 10 mm thick (not Illustrated).
133. (121, I-15). Length of strap, damaged at both ends, folded over, no stitch marks. 4 mm wide as folded, 2 mm thick (not Illustrated).
134. (123, II-12). Length of flat strap, damaged at both ends, 14 mm wide, 4 mm thick. One end of the piece is embedded in a small lump of concrete (not Illustrated).
135. (145, VI-25). Length of flat belt, damaged at both ends. 38 mm wide, 3 mm thick (not Illustrated).
136. (165, IV-56). Four fragments of same flat strap or belt. Damaged. 17 mm wide, 3 mm thick (not Illustrated).
137. (185, VI-15). Length of thong, damaged at one end, 7 mm wide, 2 mm thick. The knot at the other end is made by rolling up the last 10 mm or so, cutting a slit through the thickness of this roll and passing the long end of the thong through it and pulling it tight (not Illustrated).
138. (203, V-8). Fragment of flat strap, damaged at both ends. 12 mm wide, 5 mm thick (not Illustrated).
139. (205, V-8). Length of flat strap, damaged at both ends. 10 mm wide, 4 mm thick. The piece has a knot in the middle of it, possibly repairing a break (not Illustrated).
140. (247, IV-48). Two pieces of flat strap or belt, probably from the same thing, 41 mm wide, 2 mm thick. Damaged at both ends (not Illustrated).
141. (258, III-40). Length of flat belt or strap, 50 mm wide, 4 mm thick. Damaged at both ends (not Illustrated).
142. (260, III-10). Length of ?strap. 190 mm long, 50 mm wide as folded, 2 mm thick. The piece has a centre back seam which was probably overstitched, and butted seam stitchholes along the top and bottom edges (not Illustrated).
143. (277, III-10). Length of flat strap or belt, damaged at both ends, 23 mm wide, 2 mm thick. Has sort of decoration on one side looking like nail marks, irregularly placed over the surface (not Illustrated).
144. (317, I-12). Two fragments of strap or belt, damaged. 25 mm wide, 5 mm thick, having 3 rows of slashes as No. 126 (not Illustrated).

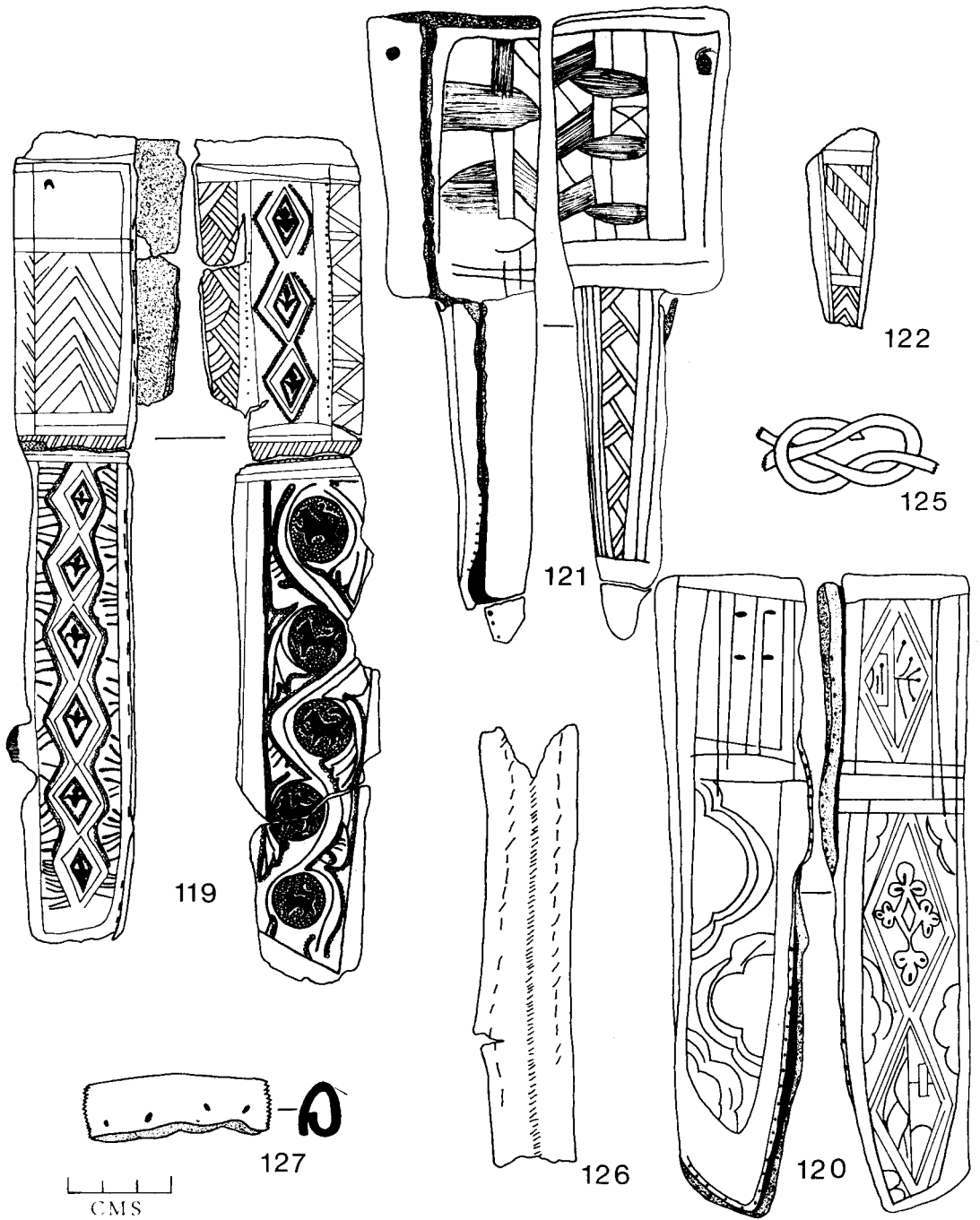


Fig. 30. Custom House Site. Medieval Leather Nos. 119-127 ($\frac{1}{2}$)

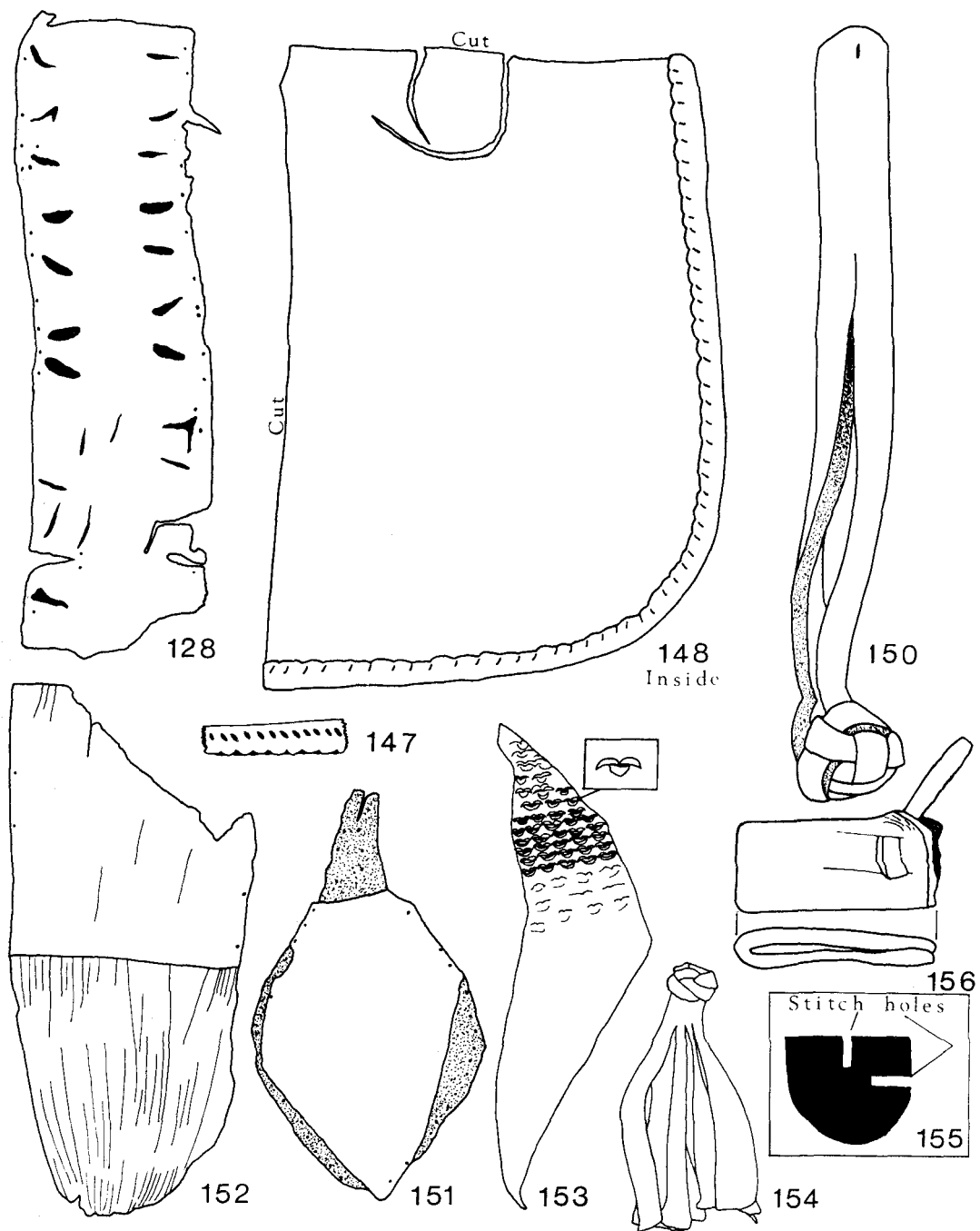


Fig. 31. Custom House Site. Medieval Leather Nos. 128-156 ($\frac{1}{2}$) except 155 (not to scale)

145. (321, I-12). Length of ?strap made up of 3 layers, damaged at both ends. 46 mm wide tapering to 38 mm, 7 mm thick altogether. The bottom layer has holes for tongue of belt, so is probably reused. There is a triangular piece cut out through the 3 layers at one end, stitch holes surrounding this cut. The 3 layers were probably originally secured by stitching (not Illustrated).
146. (334, XI-2). Length of flat belt, damaged at both ends. Holes for buckle tongue surviving. 50 mm wide, 2 mm thick. Tiny slashes along both edges (not Illustrated).
147. (340, XIV-4). Short length, folded over. 17 mm wide in all, 1 mm thick. Damaged at both ends. Small diagonal slashes penetrate both thicknesses, and the edges are scalloped with stitch holes in them. Very many of the uppers examined had stitch holes along what one would take to be the top edge of the shoe. It has been suggested that unsewn edges were pierced thus decoratively. Sturdy (1959, 75). But possibly some shoes had fancy edgings such as this attached (*cf.* Blomquist (1938, 203, Fig. 23)) (Illustrated).
148. (8, I-12). Part of one side of a purse or bag, the top and inside edges cut off. 185 mm long, 120 mm wide, 2 mm thick. The sewing edge is turned in and the piece was probably overstitched to its other half (*cf.* Cook, Mynard and Rigold (1969-70, 103, Fig. 20, L.15); Izyoomova (Fig. 11, No. 9)) (Illustrated).
149. (10, I-12). Possible remains of ?thumb and surrounds of glove. 4 mm thick and very hard and brittle. The "thumb" seems to have been pushed out from the leather, as it is not sewn on. Very damaged, no sign of any seam (not Illustrated).
150. (26, II-11). ?Strap 225 mm long overall, 22 mm wide, 5-7 mm thick. 70 mm from top edge the piece is split into two thongs which ultimately intertwine into a ball. Only indication of use is a slit 5 mm long piercing the leather 5 mm from the top edge (Illustrated).
151. (50, IV-27). Ovalish piece 121 mm long, 67 mm wide, made up of two layers 1 mm thick, one of which is now damaged. Half a "tag" at the top end, showing remains of ?buttonhole. Originally overstitched all the way round. Looks rather like an eye patch (Illustrated).
152. (60, I-12). Possibly remains of insole, though number and position of stitch holes do not suggest this. 156 mm long, 73 mm tapering to 16 mm wide, 1 mm thick, 75 mm from the top edge to bottom are dozens of lines incised with sharp knife, some curving towards middle of bottom edge. Some penetrate right through the leather. Possibly to make insole have more "give", but the number seems excessive (Illustrated).
153. (107, I-12). Fragment of stamp-decorated leather, 142 mm long, 1 mm thick, damaged along all edges. Stamp of double crescent shape, with single crescent upside down beneath it. An enlarged version of the stamp is drawn out beside the piece (Illustrated).
154. (255, IV-28). Tassle, 80 mm long. Made up of three layers 1 mm thick, a tightly entwined thong securing one end, and the three layers then split into four strips each. No indication of fastening method (Illustrated).
155. (108, III-14). Piece of welt found in convincing association with a pointed half sole. A section through the welt (x 2) is shown, with the positions of the two sets of stitch holes indicated. The welt is 9 mm wide across its top edge (Illustrated).
156. (320, V-16). Loop of leather, 59 mm long as folded, 27 mm wide, 3 mm thick. Open end fastened by a threaded thong. Possibly the loop placed on a belt into which the loose end of the belt is tucked (Illustrated).

DISCUSSION:

The deposit of leather represents waste from a cobbler's shop. This conclusion is based on the fact that the greatest part of the material consisted of severed edges of soles and small pieces of used leather, cut or damaged and then discarded. Many of the soles had pieces cut from them, were worn through in one or more places, or showed evidence of previous repairs.

The evidence of repair work rules out the possibility that the deposit represents shoemaker's waste, as shoemakers were not allowed to undertake repairs, just as cobblers were not permitted to make shoes. Riley (1868, 540 and 570). The singular lack of complete shoes is accounted for when the deposit is viewed as waste material.

The shoes which can be reconstructed seem to be of a simple, everyday sort, devoid of decoration: their importance as such should not, however, be underestimated, for far less is known about this sort of footwear than of the more extreme examples of fashion.

The presence of the knife sheaths is more difficult to account for. Many of the examples appear to be complete and undamaged. They may represent casual loss, though they are perhaps too numerous to support this theory.

The deposit can be broadly dated to the early to mid-fourteenth century. Parallels for the shoes cited in the text support this date, though the parallels for the sheaths seem to cover a wider time span, from the thirteenth to the fifteenth centuries, largely on stylistic grounds. The early to mid-fourteenth century was a period when the pointed toe was taking over from the round toe in shoe fashion. This change is reflected to a certain extent in the material under consideration, though there are an equal number of soles with round toes, and the shapes of the uppers examined do not seem to take account of this change in sole shape.

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THE EXCAVATED TEXTILES

BY KAY STANILAND

(Note. The fibres have been identified by sight only)

1. Coarse wool/animal hair
(823, XIV-5) 340 mm × 340 mm
Probably the remains of a floor mat; a small section, now separate from the main section, has a 35 mm fringe formed by twisting the threads into a loop. A tough and resistant fabric has been produced by using firmly spun threads which have been tightly twisted together in pairs for both the warp and weft. Tabby woven; 8-9 threads per inch, 5-6 threads per cm.
(776, XIV-3) 110 mm × 30 mm
Fragment of a similar floor mat.
2. Sheep's wool
(582, VI-26) (597, IV-10) (603, III-15) (608, XIV-5) (750, XIII-4) (774, XIV-7) (779, XIII-4)
Lengths of spun thread (between 45 mm and 375 mm), mostly thick (8.12 mm) and lightly spun; some finer and more tightly spun threads in (750), (774).
(584, III-10) (587, III-14) (686, XII-3) (781, XIV-7) (812, XV-18)
Irregularly-shaped scraps of woven cloth; sizes vary from 280 mm × 145 mm-120 mm × 40 mm. With one exception—(812) which is a plain tabby weave—all are woven with floating warp threads forming a diagonal twill, they are rather coarse examples (many have very uneven weft threads), and have been fairly heavily fulled. One piece (in 686) appears to have evidence of the use of different coloured threads to form open checks.
3. Silk
(584, III-10) 120 mm × 20 mm (585, I-12) 330 mm × 330 mm
Fine tabby weave silks (approx. 30 threads per cm), lightly spun (585) has a 2 mm selvedge of closely packed threads which shows evidence of sewing; it is possibly the remains of an old lining. (584) is a partially bias-cut narrow strip, one side of which is still overcast in a 2-ply silk thread; this could possibly be a clothing frill.
(536, III-16) 190 mm × 210 mm
An irregularly-shaped piece of fine gauze of indeterminate use; it retains a section of selvedge like that of (585). The loosely woven threads—weft 70 per inch, 24 per cm; warp 100 per inch, 34 per cm—are tightly spun, giving a crisper and less soft effect.
4. Cords etc.
(598, III-10) (602, I-12)
Fine circular plaited cords, some with tassels attached; composed of 2-ply silk threads.
(585, I-12) (592, I-12)
Flat plaited silk laces; (592) forks into two ?tiles.
(109, I-12) (594, III-10)
Straps of tablet-woven 2-ply silk thread.
(594 8-9 mm wide, 220 mm long.
(109) in three sections each 8 mm wide, 79 mm, 132 mm, 118 mm long; one of these sections has three rectangular metal studs (8 mm × 5 mm) attached at 15 mm distance and could be the remains of a belt.

The items in this assemblage form no cohesive or explicable group and add little to present knowledge of fourteenth century textiles and techniques.

THE ANIMAL BONES

BY ALISON FLECK-ABBAY AND ANTHONY KING

The bone material studied consists solely of the layers of Group C2 (early to mid-fourteenth centuries). Thirty-seven layers from all parts of the site were used, all being the peaty build-up subsequent to the construction of the second medieval waterfront, Tatton-Brown (1974, 121). This peat had preserved the bones well and most were merely discoloured. It may be assumed from this that the material is in substantially the same state as it was when deposited and the erosion factor can be regarded as minimal.

Table 1 gives the minimum numbers; Table 2 the minimum numbers of each bone for the main food animals; and Table 3 a comparison for these animals between the two tables, along with carcass and meat weights. The differences in the minimum number totals are accounted for by the different methods used in adding together the bones from each layer, those from Table 2 being totalled for each bone for each layer and then pooled together and those from Table 1 being calculated for each layer and then totalled. In this case, the differences are not significant (but see Grayson (1973)).

Table 1. Minimum numbers of animals

Cow	<i>Bos taurus</i>	93
Sheep	<i>Ovis aries</i>	94
Pig	<i>Sus scrofa</i>	69
Horse	<i>Equus caballus</i>	3
Fallow deer	<i>Dama dama</i>	12
Roe deer	<i>Capreolus capreolus</i>	3
Cat	<i>Felis catus</i>	1
Dog	<i>Canis familiaris</i>	5
Hare	<i>Lepus europaeus</i>	3
Mustelid	<i>Mustelidae</i> sp.	1

Table 2. Minimum numbers of bones for *Bos*, *Ovis* and *Sus*

	<i>Bos</i>	<i>Ovis</i>	<i>Sus</i>
Head			
Cranium	50	26	8
Maxilla	12	15	17
Mandible	55	69	51
Scapula	53	43	14
Forelimb			
Humerus	22	27	23
Radius	28	49	17
Ulna	24	15	29
Metacarpal	25	45	3
Pelvis	44	44	11
Femur	27	19	9
Tibia	32	48	32
Hind limb			
Calcaneum	20	7	5
Astragalus	15	4	1
Metatarsal	34	37	20

Table 3. Minimum numbers and meat weights for *Bos*, *Ovis* and *Sus*

	<i>Bos</i>	<i>Ovis</i>	<i>Sus</i>	
(a)	93(36%)	94(37%)	69(27%)	from Table 1
(b)	55(31%)	69(39%)	51(29%)	from Table 2, mandibles
(c)	400	60	100	animal weights, kg (Yealand & Higgs (1966, 140))
(d)	200	30	70	meat weights, kg (after White (1953))
(e)	37,200(75%)	5,640(11%)	6,900(14%)	(a) × (c) (kg)
(f)	18,600(71%)	2,820(11%)	4,830(18%)	(a) × (d) (kg)

It can be seen that sheep or, rather, mutton and lamb, was numerically most important, although beef was by far the most popular food if weight is considered, with pork second and mutton last. Chicken was also common, occurring in 31 out of the 37 layers, as were fish of various sizes, occurring in 14 layers. Fallow and roe deer are mainly represented by limb bones and must be regarded as part of the food supply. The absence of red deer (*Cervus elaphus*) is noteworthy, considering the numbers of the other deer and may be a sign of its scarcity in the London region at this period. Scattered limbs of the other animals occurred, none articulated, which is not surprising in view of the nature of the deposit. It is unlikely that a dead horse would have been thrown behind the waterfront and bones may indicate food remains. Hare, also, would have been part of the diet. There is a single rabbit (*Oryctolagus cuniculus*) bone.

Table 2 shows, in effect, the relative proportions of different joints of meat and waste. For the cow, the large proportion of remains of the axial skeleton is noteworthy (head, scapula and pelvis) and the various parts of the limbs are present in about equal numbers. For sheep and pig the head is most common. For sheep the scapula and pelvis is common compared with the rest of the upper limb but this was not the case with pig. In both these animals the lower limb is more numerous than the upper, especially considering that the radius and tibia were more often represented by their distal rather than proximal ends. The smaller bones of sheep and pig such as calcanea, astragali and (for pig only) metacarpals are low in number and this may be due to the tidal situation washing them away while the other heavier bones have stayed in the deposit.

Most of the bones of the three main food animals had been chopped up for stewing, indicating the much more complete use of animal carcasses in medieval (and earlier) times compared with today. Besides the use of the bone for cooking, some of the lower long bones of *Bos*, *Dama* and *Ovis*, and a goose (*Anser* sp.) bone had been utilized in man-made objects; Henig (1974, 198-99). There was little antler but the number of *Bos* horncores perhaps suggests a horner's manufactory (see Ryder (1970, 418, 423-25, 427) for a similar case at York).

The numbers and relative proportions of some other medieval sites are given in Table 4.

Table 4. Minimum numbers of animals from some late medieval sites

	date	Bos	Ovis	Sus	Equus	source
Custom House	C14	93(36%)	94(36%)	69(27%)	3(1%)	Table 1
Southwark	C14-C15	10(40%)	9(36%)	6(24%)	—	Rixson (1973)
Petergate, York	C11-C14	10(31%)	12(38%)	7(22%)	3(9%)	Ryder (1970)
Seacourt, Berks.	C13	13(48%)	10(37%)	3(11%)	1(4%)	Jope (1962)
"	C14	18(33%)	27(50%)	7(13%)	2(4%)	"
Upton, Gloucs.	C12-C13	4(11%)	26(72%)	3(8%)	3(8%)	Yealland and Higgs (1966)
"	C13-C14	5(26%)	11(58%)	1(5%)	2(11%)	Noddle (1969)

The urban sites, London, Southwark and York, are very similar in animal composition and so, presumably, was the diet. This also suggests that the unusual circumstances of deposition at the Custom House site have not affected the proportions of the animals. The two deserted village sites are less regular in their proportions but, in general, less reliance is placed on the pig.

To conclude, the deposit, although unusual in situation, contains a normal assemblage of bones for a late medieval urban situation. All parts of the main food animals were found, suggesting that the animals were purchased at livestock markets in London (East and West Smithfield?) and the waste bones (*i.e.* feet and head) used as much as possible and then thrown away with the rest of the food debris. For sheep, in particular, waste bones were in the majority. A substantial proportion of the bones were from young animals, indicating variation in the diet, as does the presence of deer, hare, chicken and fish bones. The relative weights of the animals indicate an overwhelming preference for beef, especially when compared with modern consumption, but similar to Roman preferences, King (1975). The weights themselves should be used with caution since they are for modern animals (fourth century cattle from Caernarvon only weighed 145, 190 and 209 kg respectively; Noddle (1974, 76)). Estimation of stature and measurements have not been made but should be done in the near future and the results lodged, together with detailed bone analysis, in the Museum of London.

(The bones were identified by A. F.-A. and the discussion is by A. K.)

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MEDIEVAL DENDROCHRONOLOGY

BY DR. JOHN FLETCHER

In the previous report,¹ it was mentioned that both the posts and the vertical planking of the medieval samples from Trenches IV, XII and XIV were derived from fast-grown oaks. The posts were shaped from the trunks, of 1-1½ ft dia., the pith being approximately in the centre of the pieces cut for samples. The wide horizontal planking in Trench IV was cut from butt logs (derived from one or more trees) of 2-2½ ft dia., the cuts being made across the whole tree and near to the centre so as to achieve the height of about 22 in.

In the only sample, that cut from the post XII-1, of slow growth, there were 164 rings of average width 1 mm. These were tentatively dated by comparison with a mean curve (for narrow rings) derived from panels for paintings, to the years 1154-1318 A.D. An important constituent in this mean curve were the ring-widths for two trees used in the boards of the *Scenes from the Life of St. Etheldreda*. The rings for them spanned the years 1147-1419.²

Fig. 32 summarizes the tree-ring information obtained from these samples. The corner edge of sample XII-1 appears to have been at the heartwood-sapwood boundary. With an allowance of about 30 rings of sapwood missing, the date for the felling and use of the timber would be close to 1350.³

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¹ *Transactions* 25 (1974) 211-15.

² John Fletcher, "Dating Panel Paintings of St. Etheldreda from Ely", *Country Life*, (28 March 1974) 728-30.

³ I am grateful to Mr. Ian Gurley of the Department of Forestry, Oxford, for cutting the samples *in situ*.

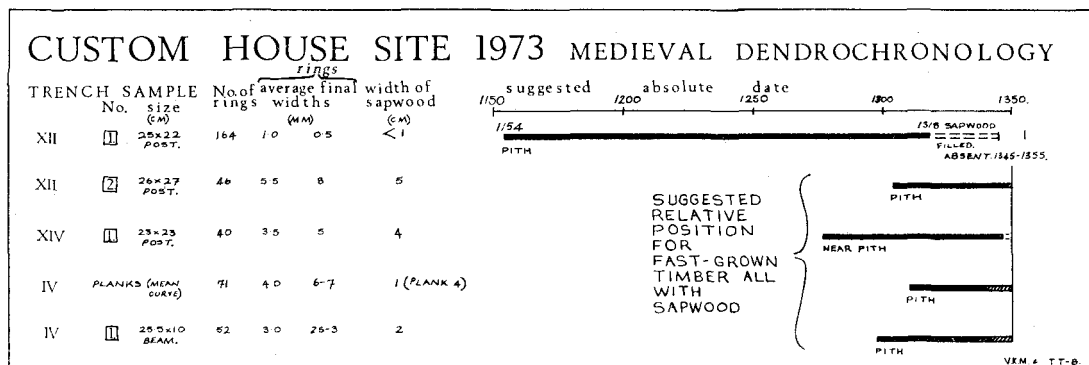


Fig. 32. Custom House Site. Medieval dendrochronology

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