

MEDIEVAL POTTERY FROM THE 1978 EXCAVATIONS AT TEMPLE FARM, BRILL

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The fabrics, forms, glaze and decorative styles of the full range of medieval pottery recovered from the 1978 excavations on a kiln site at Brill are described and illustrated. This corpus of material should assist in the recognition of Brill pottery from occupation sites and so lead to a more precise classification and understanding of its distribution and dating.

The Society is greatly obliged to the Queen's University of Belfast for a grant towards the publication of this paper.

In the summer of 1978 the School of Archaeological Sciences, Bradford University, carried out a small excavation on the medieval kiln site at Temple Farm, Brill. A short account of that excavation, and an account of an early type of Brill pottery has already appeared in an earlier number of this journal.¹ The present paper describes the remaining medieval pottery which formed the vast bulk of the several hundred-weights of material recovered.²

This paper provides a guide to the forms and fabrics of the medieval pottery found during the course of the 1978 excavations only. Consequently, a number of forms known to have been made at Brill do not receive any mention here. Similarly, a number of forms noted as unusual or unique may be part of the normal production, and are rare only in the context of this particular excavation.³

Figs. 1-13 show the range of forms recovered and the catalogue lists the fabric type, form, fabric colour, glaze colour, and context, and notes unusual and unique forms. Although many sherds showed evidence of being wasters (spalling, splitting, warping etc.) this evidence has not generally been included amongst the illustrated material.

Fabric

Almost all medieval Brill pottery was made of a broadly similar, sandy, close textured fabric, as indeed was much of the post-medieval

pottery.⁴ The inclusions consist almost solely of medium well-sorted quartz grains, usually angular and included (i.e. impure). Occasional large red inclusions are to be found in almost all sherds; these are almost certainly iron oxide. Exceptionally, small and irregular calcareous inclusions occur. These show no sign of structure, suggesting that the calcite has broken down and that the pottery was fired to a high temperature. No other inclusions were noted.⁵ Neutron Activation Analysis of this material also shows a very similar chemical make-up for all the medieval and post-medieval fabrics (with the exception of the earliest medieval pottery, see note 1).⁶

In this article the material has been divided into three fabric groups. The difference lies in the quantity of inclusions; the inclusions themselves and the clay matrix are almost identical.

Fabric 1: Standard Jug Ware

Generally a fairly smooth fabric, moderately gritted, and with a slightly sandy surface texture. The great majority of jugs were made of this fabric.

Fabric 2: Fine Jug Ware

Very fine, only lightly gritted, and with a very fine surface. This fabric was found fairly infrequently, usually being used for highly decorated jugs, e.g. Fig. 7.1-3. Such ornate vessels were themselves relatively rare finds, though they are a well known Brill type.

Fabric 3: Cooking Pot Ware

This fabric is heavily gritted, and is harsh to touch. Almost all cooking pots, pans, bowls, skillets and pipkins were made in this ware.

Although there is a general correlation of form and fabric, this division is by no means rigid and occasionally cooking pots occur in Fabric 1, e.g. Fig. 10.7, and jugs in Fabric 3, e.g. Fig. 2.2. Because the fabric range is a continuum, rather than three separate groups, it is not always possible to allocate a vessel to a fabric type with any certainty. In these cases the fabric has been described as, e.g., Fabric 2/1, which indicates that the fabric is similar to Fabric 2, but has some elements of Fabric 1.

All three fabrics show a similar range of hardness and of colour variation. It must always be remembered when considering this group of pottery that much of it is waster material. Over and underfiring appear to be the commonest faults, consequently the hardness and colour of the pottery vary much more than an assemblage of Brill pottery from an occupation site. This factor also affects glaze colour and quality.

A small amount of very hard, vitrified, warped and invariably reduced grey pottery was found, all the result of extreme overfiring and reduction. Similarly, a small amount of very underfired, usually buff coloured and very soft pottery was found. This material could be easily scratched with a fingernail. The great majority of the pottery, however, was fired to a satisfactory hardness, i.e. could be scratched with a knife, but not with a fingernail.

Fabric colour shows much variation, a result of local conditions within the kiln, particularly regarding the length of firing, temperature, and atmosphere. Some glazed vessels seem to have been fired twice — a biscuit and a glost firing — which introduces an additional variable affecting fabric colour. The normal range of fabric colours are buffs, pinks, and creams, and less frequently reds and oranges. Often the fabric is a single colour throughout, though lighter coloured surfaces are quite common, as are pale grey cores, and slightly smoke-greyed

surfaces. A characteristic, though not particularly frequent, coloration shows several layers of differing colour, producing a 'Licorice-allsorts' pattern. These are almost certainly the result of more than one firing, or at least several major changes of kiln atmosphere. In the catalogue such bands are referred to as layers.

Glaze

A large proportion of the glazed vessels show some form of glazing fault: often they are simply over or underfired. In the former case the glaze is bubbled and blistered and partly burned off, in the latter the glaze is thick, opaque and matt. A third very common fault produced a thin, usually matt glaze wash, probably the result of inadequate glaze preparation, application, or in some cases firing.⁷

Glaze colour varies from a very pale almost transparent yellow, through a range of bright olive green, orange speckled glazes, to dark opaque greens. A number of blood-red glazed vessels were also noted, indeed some were green in parts and blood-red elsewhere, e.g. Fig. 2.1. The range of glaze colours indicates that a lead based glaze with a copper colourant was normally used. The speckled green glazes suggest that the copper was added in the form of filings, with the orange background deriving its colour from the iron content of the clay body. Similarly, the pale yellow and clear red-orange glazes probably had no additional colorant, but merely derived iron from the clay body. The blood-red glazes are due to the reduction of copper glazes. The occurrence of underfired glazes on well fired pottery does suggest that at least some of the pottery was first fired unglazed, as a biscuit ware, and then glazed and refired in a glost firing, e.g. Fig. 12.8. On this and a small number of other vessels a thick white deposit, sometimes tinged with green or yellow, and partly vitrified suggests that the glaze was applied mixed with a slip. This technique could be used with either a single or double firing of the pottery.

While most vessels had some glaze splashes and runs, only the jugs, bowls, pans and skillets/pipkins were normally deliberately

glazed. Some of the more unusual forms were also glazed, e.g. the perforated dish, Fig. 11.7 and the blowing horn, Fig. 11.9. A few examples of glazed cooking pots were also found, e.g. Fig. 13.5; it is possible that such vessels are rather later in date than the majority of the pottery discussed here.

The fact that normally unglazed vessels had glaze splashes and runs indicates that glazed and unglazed vessels were fired in the same kiln at the same time. The direction of flow of these glaze runs gives some indication of the way the vessels were stacked in the kiln, e.g. Fig. 8.1 must have been stacked the right way up, while Fig. 13.4 must have been stacked on its side. Further evidence for stacking techniques comes from sherds adhering to vessels. Many jug rims had small sherds stuck to them, and a number of pots and pans had jug rim impressions on their bases. However, the evidence is too scanty to suggest exactly how the kilns were loaded. It does seem from the evidence available — glaze runs and splashes, touching vessels, and the variable oxidation and reduction of single vessels — that the kilns were very closely packed, with the vessels stacked one on another. Some kiln furniture, which was no doubt used to assist stacking, was found, though only a very few pieces (see below under *Form* and Figs. 11.8; 13.11, 12, 15 and 18).

Jugs were only ever glazed externally, usually only on the neck and body, and then often patchily. With a very few exceptions, e.g. Fig. 1.4, the lower part of the vessel was left unglazed. The use of glaze on jugs must therefore be regarded as purely decorative, and not an attempt to make the vessels watertight. Glaze margins are indicated by broken lines and stipple on the vessels illustrated.

Bowls, pans, skillets and pipkins were normally glazed internally, on the base and lower walls, though occasionally some patchy external glaze is present. These internal glazes are normally much thicker and more uniform in texture and colour than the jug glazes, and do seem to be an attempt to seal the vessels, and so represent a functional rather than

purely decorative glaze.

A very few sherds showing an unusual glaze technique were found, e.g. Fig. 7.20. On a thick and lustrous internal glaze, a series of rough and blistered areas occurred, as though selectively overheated, or splashed while still hot.

Decoration

Apart from the glazes, the most frequent form of decoration is incised grooving. This is found on most jugs and cooking pots, and quite frequently on pancheons, though not on skillets and pipkins. The incised grooves are generally very straight and regular, and were apparently cut when the vessel was still turning quite rapidly. However, there are some examples where the incisions are rough and irregular, e.g. Figs. 2.6 and 6.1, as though they were drawn freehand. It is possible that the broken but carefully smoothed sherds such as Figs. 4.10-11 were used as scribes for such incised decoration. Usually the incised decoration is confined to the neck and upper body of jugs, often grouped in narrow bands, e.g. Fig. 1.1. Rarely such bands of decoration are to be found over the whole vessel, e.g. Fig. 1.4. On cooking pots and pancheons the incised decoration is generally confined to the shoulder and neck, e.g. Figs. 8.1-7, 9.1-13, 10.2, 5 and 6, and 11.1-6. An unusual type of incised decoration was found radiating around large bungholes (Figs. 8.9-10), and as incised swags on the base angle and base of sherds which probably came from similar bunghole vessels, Figs. 7.18, 28, 29. Further examples of this type of swag decoration were also noted on rim 7.12 and jug neck 7.27.

Almost all jug, skillet and pipkin handles bear some slashed or stabbed decoration. Strap handles almost invariably have slashed decoration, and rod and pipkin/skillet handles have stabbed decoration, though there are exceptions. The commonest form of decoration on strap handles consists of longitudinal grooves drawn down each side (though these are not always present), together with a central band of diagonal, heavy knife slashing, usually with three or four vertical slashes at the top and

bottom of the handle, e.g. Figs. 4.1, 2, 4; 5.1-6, 9-12; 6.1. Occasionally strap handles have no decoration, e.g. Fig. 8.11; stabbed decoration, e.g. Fig. 6.14; slashed decoration on the edge, e.g. Fig. 4.2; or grooved decoration on the edge, Fig. 2.2. An unusual and massive form of strap handle, Fig. 8.12, has longitudinal grooves on each side, vertical knife slashing at the top, and a thick applied, thumbed and slashed strip down the centre; this strip was added after the top slashing was carried out, as it partly overlaps one of the slashes. Many strap handles have heavy thumb impressions at the top. This seems to be partly stylistic and decorative, and partly a method of affixing the handle to the neck. This technique is discussed further under *Form*.

Almost the only form of decoration found on rod handles consists of a single row of stabbed holes running vertically down the centre of the handle, usually with a horizontal line of two or three holes at top and bottom, e.g. Figs. 1.4; 2.6; 4.3; 5.7, 8, 10, 13, 14. Many rod handles have heavy thumb impressions at the top (see below under *Form*).

Two unusual forms of rod handle were found: Fig. 6.7 on which a series of vertical applied strips were marvered into a simple rod handle; and Fig. 8.10, which also had a series of eight applied strips marvered into a simple rod handle, though in this case they were also wound round the handle, producing a rope-like impression.

Pipkin and skillet handles often have no decoration at all, e.g. Figs. 13.8, 22; others have very large, random stab marks, e.g. Figs. 12.4 and 13.21; and still others have knife slashing on the upper surface, e.g. Fig. 13.10; or on the lower surface, e.g. Fig. 13.9.

Applied, rouletted, and slip painted wares are very characteristic of Brill, and are frequently identified on excavations in the region. However, very few examples of these highly decorated wares were found during the course of the 1978 excavations (most are illustrated in Fig. 7). It may be that these ornate wares only formed a small part of the Brill production,

and their distinctive character has led to selective recognition and a consequent over-estimate of their frequency and importance.

Slip painting is largely confined to horizontal and vertical bands of bright red colour, though they are sometimes reduced to dark grey or black, e.g. Figs. 7.9-11, 22-26. Applied strips, often associated with slip painting, are usually triangular in section, and positioned vertically down the side of the jugs, though occasionally horizontal and angled ribs may be seen. These applied ribs are commonly made of dark red clay or of the same clay as the vessel; often a mixture of both was used to form a regular pattern of contrasting colours, e.g. Figs. 7.1-8, 14-16. Many of the applied ribs are also rouletted, usually with a small, square, double-toothed wheel. Occasionally a large, single, oval toothed wheel was used, e.g. Fig. 7.5, as was a cross-shaped stamp, e.g. Fig. 7.1.

A few sherds were found which illustrate other types of applied decoration practised by the Brill potters, though all were single finds. Fig. 7.5 shows, as well as a rouletted band, a broad, slight applied band leading to a series of stabbed depressions, giving the impression of a tree or flower. Fig. 7.13 shows a series of slightly overlapping clay pads, giving the impression of foliage or fish scales. Fig. 7.30 shows a jug with an applied spout supported by an applied hand or paw. Fig. 13.17 shows a small applied human leg, perhaps from a vessel such as a chafing dish.

The only form of applied decoration found on the coarser wares consisted of vertical, applied and thumbed strips, usually running from the rim downwards. This type of decoration was found on both pots and pancheons, and is a well known Brill style though relatively few examples were found in 1978, e.g. Figs. 10.2 and 3.

Two examples of jug bases with heavy thumbing were found: in both cases the flat areas between the thumb impressions were knife trimmed, Fig. 3.5-6. Other sporadic examples of knife trimming were noted, occasionally as general trimming of the lower

exterior of cooking pots, e.g. Fig. 9.12-13. Usually however, trimming appears to be limited to the finishing of details, e.g. Fig. 12.23 where the finishing of the louvre's aperture and canopy was knife trimmed; Fig. 6.9-10 where the ends of two pipkin handles were cut off with a knife; Fig. 13.16 where the end of a small spout was trimmed off; Fig. 11.7 where the whole exterior of a small perforated dish was heavily knife trimmed, perhaps for decorative reasons.

A final, and unusual, decorative technique involved the dipping of a complete vessel in slip. The few examples found all had red fabrics and were covered with a thin layer of a light coloured slip, e.g. Fig. 10.3. This may represent an attempt to use a red firing clay, while still achieving the same colouration produced by the usual light firing Brill clays.

Forms

The great majority of excavated pottery can be classified as jugs, cooking pots, pancheons, skillets and pipkins. In addition a small number of unusual forms, often unique and fragmentary, were found.

Jugs (Figs. 1-8)

A considerable variety of jug forms were found, though very few were complete. Spouts and handles have been illustrated only where there was direct evidence for their design.

The commonest type of jug found was of the form illustrated in Fig. 1.1-3. Although occurring in several sizes, they are all large well proportioned vessels with flat or very slightly sagging bases, pinched spouts, pronounced internal rilling, external grooved decoration and glaze on the upper body and neck, and a slight ridge running from the handle springing. The rim is neatly outfolded and squared, with the top surface sloping slightly outwards, and with a slight internal flange. Handles are large and slashed, with heavy thumb impressions at the top. It appears that the handles were luted and thumbed on; although there was some roughening on the interior of the handle junction there was no evidence that handles were plugged on to jugs of this class, though other forms did have plugged handles.

The remaining illustrated jug forms were found infrequently, or were unique. However, nearly all show a common tradition in terms of fabric, glaze, decorative techniques, handle and rim form. The rims are nearly all squared and outfolded with a slight internal flange, and commonly the upper surface slopes outwards, though there are a number of examples with flat topped rims, e.g. Figs. 2.6; 4.2-3; 5.1, 3; 6.1. Similarly, most show a broad similarity of form, having flat or slightly sagging bases, and a distinct carinated body form; variations are to a large extent the result of differences in vessel size. This ranges from the small squat jugs of form 1.5, to the huge jug of form 2.5 with its massive strap handle, through a range of small (Fig. 2.2, 6) and medium sized jugs (Fig. 4.1-3, 6).

As has already been noted, with a few exceptions, handles are either rod or strap types. The thickness and width of the straps varies according to the size of the vessel, and straps may be found on vessels of all sizes. Rod handles are much more consistent in size and are only found on the lighter vessels. Three forms of affixing handles to jug bodies were noted: luting, thumbing and plugging. Luting involves the smoothing of the handle into the jug body with the aid of some slip as an adhesive. Thumbing utilizes thumb pressure at the handle junctions as an aid to fixing, and leaves characteristic thumb impressions. At Brill these were only ever found at the neck, and never at the bottom junction. Plugging involves the cutting of a small hole through the body and/or neck of the jug, then inserting the tapered end of the handle through the hole and smoothing the protruding stub into the inner surface. Rod and strap handles occur both with and without thumbing, Figs. 1, 3, and 4. Definite evidence for plugging was only found at the lower junction, e.g. Figs. 1.4 and 5.4. In both these cases the upper junction was thumbed, and in the case of Fig. 5.4 was definitely not plugged. It is worth noting that one of these examples is a strap and the other a rod handle. In very many cases the interior of handle junctions was marked by an area of roughening and secondary working. It is often impossible to decide whether this is merely the

result of internal pressure while a handle was smoothed or thumbed on, or a carefully smoothed out plug, or indeed an additional fillet inserted to fill a cavity created by outward pressure during the thumbing process. The possible chronological implications of these different forms and techniques are discussed below under *Chronology*.⁸

The tall elegant splayed-base jug, Fig. 1.4, was the only example discovered in 1978. Apart from the unusual form, the all-over glaze and grooved decoration (described above), this jug also showed a distinct form of spout, which was pulled out to a much greater degree and to a much greater depth than usual.

The upper parts of two jugs, different, but both tall, long-necked and of near baluster form, are illustrated in Fig. 2.1, 3; apart from the slightly unusual form these two vessels fall firmly into the Brill tradition.

A further and unique style of jug is illustrated in Fig. 2.4. This vessel is typical of Brill in terms of fabric, glaze, decoration and rim form, but has a very distinctive wide-necked and strong-shouldered form.

The highly decorated jugs, Fig. 7.1-4, were only found in a fragmentary state: however, the very straight necks and strongly flaring bases do suggest a rather full-bellied form of baluster or triple decker jug.

Most of the remaining unique jug forms have already been described under *Decoration* above. There are however a few forms which require additional comment. Fig. 8.11 shows the neck and handle of a quite uncharacteristic Brill form: the rim is slightly everted and bifurcated, and the very narrow neck apparently swelled out into a rather baggy body form. Fig. 4.6 shows a very heavy rim form folded both inwards and outwards, squared off and finished on the interior with a deep groove. The vessel also has an applied neck band. Fig. 4.4 also shows a jug with a distinct neck band running from the handle springing. The form of the rim and neck is also somewhat unusual.

It has already been noted that the commonest base form is flat or very slightly sagging. Occasionally slight and irregular hollowing may also be observed, e.g. Fig. 1.1, 4, though this does seem to be an accidental deviation from an intended flat base. More pronounced sagging bases with slight foot rings also occur, Fig. 2.6, as do bases with foot rings achieved by basal thumbing, Fig. 3.5-6. The few examples of the highly ornate jug bases were all hollowed, Fig. 7.2. The undecorated but otherwise similar base, Fig. 3.4, also shows a marked hollowing. This vessel has a deep and irregular hollow inside the base angle which shows signs of a considerable amount of secondary working, as though base and body were made separately and subsequently smoothed together. A final and fairly frequent type of base is illustrated by Fig. 3.1, 7, which are slightly sagging and have a distinct outward kick at the external base angle.

Cooking Pots (Figs. 3, 8-11, 13)

A cooking pot is defined here as a vessel whose rim diameter is less than the maximum diameter of the vessel. The most striking characteristic of the cooking pots are the squared, outfolded, turned and often sharply undercut rims. Although there is a broad similarity in rim form, they show considerable variation in the size, degree of undercut, and amount of external turning of the rims. These range from forms which show no undercutting such as Fig. 9.11-12, to vessels such as Figs. 11.1 and 10.3 which have very marked undercutting, through a range which are only trimmed off, e.g. Fig. 9.13 or slightly undercut, e.g. Fig. 9.9. Although these rims are clearly turned against a template, the wide variety found suggests that a standard was not used, and it is possible that broken sherds such as Fig. 4.10-12 were selected and used as and when required.

The majority of cooking pots have slightly sagging bases, a marked maximum diameter at about half way up their height, and distinct internal rilling suggesting that they were thrown and pulled up at some speed. Most of the vessels have a rim diameter between 15 cms. and 20 cms. though a few were smaller, e.g.

Fig. 9.13 and some were larger, e.g. Figs. 9.4, 7; 10.2-3; and 11.1. A range of these typical Brill cooking pots is illustrated in Figs. 8.3-7; 9.1-7, 13; 10.2-3, 8-12; 11.1; and 13.1. A number of other somewhat unusual pot forms were also found: Figs. 4.7; 11.6 which has an internal glaze; Fig. 13.2-3 which both have smooth rounded rims; a small number of tiny rim sherds illustrating other unusual forms are illustrated in Fig. 12.1, 3, 11-13, 17-22. Fig. 3.8-12 illustrate several pot bases.

Pancheons (Figs. 8-13)

Two very different types of pancheon or pan were found. The first is very shallow with a simple outfolded rim and an internal glaze, Fig. 12.5-10. Fig. 11.3 is of similar type but has a squared undercurved rim. The second, and somewhat more frequent type is a much deeper vessel. The rim forms are similar to those of the cooking pots, but the vessels only narrow slightly towards the base, with a very slight swelling about the middle. No complete vessels were found, though a considerable number of rims and upper bodies were recovered. A typical base, showing the internal glaze, is illustrated in Fig. 13.4. In general these large pancheons have a diameter of about 32 cms., e.g. Figs. 8.1-2; 9.8; 10.6; and 11.5. A small number of larger examples, with a rim diameter of 40 cms. were also found, Figs. 10.1 and 11.2, 4-5, as were rare smaller examples, Fig. 10.4-5.

Skillets and Pipkins (Figs. 6, 12, 13)

The term skillet is used here to describe broad, shallow, flat-based frying-pan like vessels. These usually have a simple pinched out pouring lip and an applied handle, which is generally triangular in shape. Handles are applied and smoothed on to the top edge of the rim, and are generally curled over at the end; a broad central groove is ubiquitous and stabbed or slashed decoration very common. A complete example is illustrated in Fig. 12.4, and a number of handles in Fig. 13.8, 10, 21-22, though it is possible that the smaller examples are pipkin handles. Handles were by far the commonest skillet fragments found though this is probably partly due to the difficulty of identifying plain rim, body and

base sherds. From the quantity found, skillets did not form a major part of the Brill production.

Pipkins were found even more rarely than skillets, and are distinguished by their much smaller diameter and near vertical sides. Pipkin and skillet handles are very similar and are attached in the same way, the only difference being the smaller size of the pipkin handles. Although no definite pipkin bases were recovered, it seems probable that they were rounded. The most complete pipkin, an ornate one, is illustrated in Fig. 13.9. Two unusual handles probably from pipkins, Fig. 6.9-10 and perhaps 13, have already been described under *Decoration*.

Unusual Forms (Figs. 6-8, 10-13)

A single example of a louvre was found, Fig. 12.23. This piece of roof furniture was thrown as a single piece, following which the apertures were cut out and very attenuated canopies added, the outsides of which were knife trimmed. A close parallel for this louvre was found in Southampton.⁹

A number of small bowls or dishes, generally with a complete or partial internal glaze, were noted, Figs. 10.7, 13-15; and 13.7.

A single example of the well known but very unusual Brill blowing horns was found, Fig. 11.9. Several examples of such horns have been found in the Brill area, at Little Kimble and Godstow,¹⁰ and similar horns are also known from Scotland.¹¹

Several pieces of kiln furniture, mostly fragmentary, and of several different types were also recovered. The most sophisticated of these, Fig. 11.8, was a carefully thrown and worked kiln prop (see catalogue for a full description). Two fragments of a much coarser type of kiln prop are illustrated in Fig. 13.11-12. A third type of kiln prop is illustrated in Fig. 13.18: this was manufactured by moulding a very sandy clay round four wattles. Fig. 13.15 shows a kiln bar manufactured in the same manner, though it was also pierced by a pointed implement.

A number of other rather unusual finds were made, all of which have been illustrated. Fig. 11.7 shows a small perforated dish, of unknown function, which is fully described in the catalogue and has been referred to under *Decoration*. The large bung-holes illustrated in Fig. 8.8-9 have already been described under *Decoration*, as have the other sherds with incised decoration illustrated on Fig. 7. A single example of a lug was found, though there was no trace of the vessel to which it was originally attached, Fig. 7.21. Other unique and fragmentary finds not referred to elsewhere are illustrated: Fig. 7.17, rim with small, curved handle; Fig. 6.11-12, two fine leg or handle sherds; Fig. 13.6, a small sherd from a shallow, straight sided dish; Fig. 13.20, part of a small lid (although no vessels with lid seatings were found in 1978, examples of these were found in 1953¹²); Fig. 13.13-14, two fragments of a small jug or cup, both almost certainly post-medieval in date;¹³ Fig. 13.16, a small spout or mouthpiece; Fig. 13.17, an applied human foot, perhaps from a vessel such as a chafing dish; and finally Fig. 13.5, a small internally glazed vessel, somewhat like a cooking pot in general form but with a very marked sagging base and a much wider mouth than usual.

Chronology

The 1978 excavations yielded little evidence to help in the dating of Brill pottery. The bulk of the recovered pottery formed a large and amorphous waster heap surrounding the two excavated kilns. It proved impossible to determine whether this waster heap was earlier, later or contemporary with the kilns, or indeed, whether — as seems likely — it both pre and post dates the kilns. However an archaeomagnetic date of 1300-1350 is available for the later of the two kilns.¹⁴ Although no intact kiln load was found in it, some pottery was sealed within the structure of this kiln, and also sealed beneath it in the stoke-hole of the earlier kiln. Therefore such pottery types as occurred in contexts earlier than this later kiln (Kiln E) must date to the first half of the fourteenth century or earlier.

Examples of almost all types of cooking pot,

pancheon and jug, including the highly decorated rouletted jugs, e.g. Fig. 7.1-4, were found in these earlier contexts. Consequently almost all the illustrated forms were produced before the middle of the fourteenth century. Only the few post-medieval types noted in the text and the unique forms which mostly came from unstratified contexts could be later.

In the absence of good dating evidence from the kiln site, the only available method of dating the material is by cross-dating with parallels from independently dated contexts. Although Brill pottery is found over a considerable area,¹⁵ the number of well-dated contexts is small, and no long well-dated sequence has yet been excavated.¹⁶ As a result it is not yet possible to offer a detailed dating framework for the products of the medieval Brill kilns.

The earliest documentary evidence for pottery kilns at Brill is 1254/5,¹⁷ though there are Potter names connected with Brill as early as 1210-20.¹⁸ This documentary evidence clearly indicates that the Brill industry was in full production by the mid-thirteenth century (ten kilns are noted as working in 1254/5). It seems probable that there was a period of development before this, and that the Brill industry began early in the thirteenth century, or even at the end of the twelfth.

The as yet unpublished excavations at Deddington Castle, Oxfordshire revealed considerable quantities of pottery from well stratified and dated contexts, which throw some light on the dating of Brill pottery. From the latest occupation and from the destruction levels a certain amount of Brill pottery was recovered. None of this material can be attributed to contexts earlier than the later thirteenth century, and much of it was found in contexts of the middle and later fourteenth century. On the basis of the Deddington evidence it would appear that jugs of the type illustrated in Fig. 1.1-3 were current during the latter part of the thirteenth and perhaps the early fourteenth centuries; and that the highly ornate jugs of the type shown in Fig. 7.1-4 were current in the middle part of the fourteenth

century, significantly later than the dating proposed for vessels of this form found in Oxford (see note 16). A very small amount of Brill pottery was also found in an earlier context and in association with a cut halfpenny of Henry II — from a short cross penny of (Lawrence) class 1b (1180-1189) — which has a suggested loss date of about 1200. This material was all of Fabric 1, though too fragmentary to allow any suggestion of form.¹⁹

This suggested early occurrence of Fabric 1 agrees with the earliest appearance of Oxford Fabric Type AM at St. Aldates, Oxford.²⁰ It also suggests that the early, chert-gritted, Brill products are even earlier than was previously thought, and should now be dated to the late twelfth century.²¹

For the other forms of jug illustrated there is at present little dating evidence available. A number of the forms may be paralleled among Bodleian Extension Ceramic Group C, which the excavator dated to the later thirteenth and early fourteenth centuries.²² At present this seems to be the best dating available.

In discussing pottery from East Yorkshire and North Lincolnshire, Hayfield noted a chronological development in the methods of applying jug handles,²³ suggesting a simple development from applied strap handles, through thumbled strap handles, and rod handles, to plugged rod handles; though he does allow some chronological variation in the development of techniques at different sites. At Brill the situation is nowhere near so simple, both rod and strap handles occur with and without plugging and with and without thumbing, and the choice of a rod or a strap handle seems to have more to do with the size of the vessel than its date. However, it may be that there was a sequential introduction of techniques, even if older forms were not immediately and entirely abandoned. At present sufficiently detailed stratigraphic sequences are not available, so that this hypothesis cannot be tested.

The range of utility wares — cooking pots, pancheons, skillets, etc. — appears to have a

long history running through much of the thirteenth and fourteenth centuries with little change of form.

It is hoped that this selection of medieval Brill products will stimulate the identification of the material from stratified and datable sites which will enable a more precise chronology to be established in the future.

Catalogue of Illustrated Pottery

Throughout this catalogue the term fabric has been abbreviated to F. The excavation contexts are noted at the end of each entry.

Fig. 1

1. F. 1: jug; buff-pink throughout; orange-green glaze on upper body, green-brown on neck. Also see Fig. 5.6 for handle drawing. (18)
2. F. 1: jug; buff-pink throughout; dark green to speckled green-orange glaze on body and handle; odd internal glaze splashes. Slashed strap handle. (18)
3. F. 1/2: jug; clear pink throughout; speckled green glaze on body, and occasional patches on foot. (2)
4. F. 1: splayed-base, convex-sided jug; clear red core, buff-pink surfaces; lustrous green glaze over most of the body, thinning and becoming speckled towards the base. Stabbed rod handle. (1)
5. F. 1: jug; pink throughout; underfired yellow-green glaze on body; fabric also soft and underfired. Stabbed rod handle. (2)

Fig. 2

1. F. 1: jug; red core, cream int., grey ext. and int. of neck; olive-green glaze on handle side, blood-red on spout side, overfired round top of handle. Stabbed rod handle. (17)
2. F. 3: jug; pink core, grey ext., pink-grey int.; patchy olive-green glaze. Stabbed rod handle. (18)
3. F. 1: jug; pink core, grey surfaces though orange ext. around the spout; ext. grey, overfired, bubbled and blistered glaze. Slashed strap handle. (18)
4. F. 1: jug; buff-pink core and int., grey ext.; dark olive-green/brown glaze. (17)
5. F. 1: jug; slight pale grey core, otherwise buff-pink with cream int. and buff-brown ext. surfaces; lustrous green-brown speckled glaze. Also see Fig. 5.5 for handle drawing. (2)
6. F. 3: jug; underfired, soft; red int. layer with buff surface; green speckled glaze on body. N.B. poorly finished with many rough edges and irregular incised decoration. Stabbed rod handle. Also see Fig. 6.1. (18)

Fig. 3

1. F. 1: jug base; pink core, pink-red ext., buff-cream int.; speckled orange-green glaze on body; surface wiped. (17)

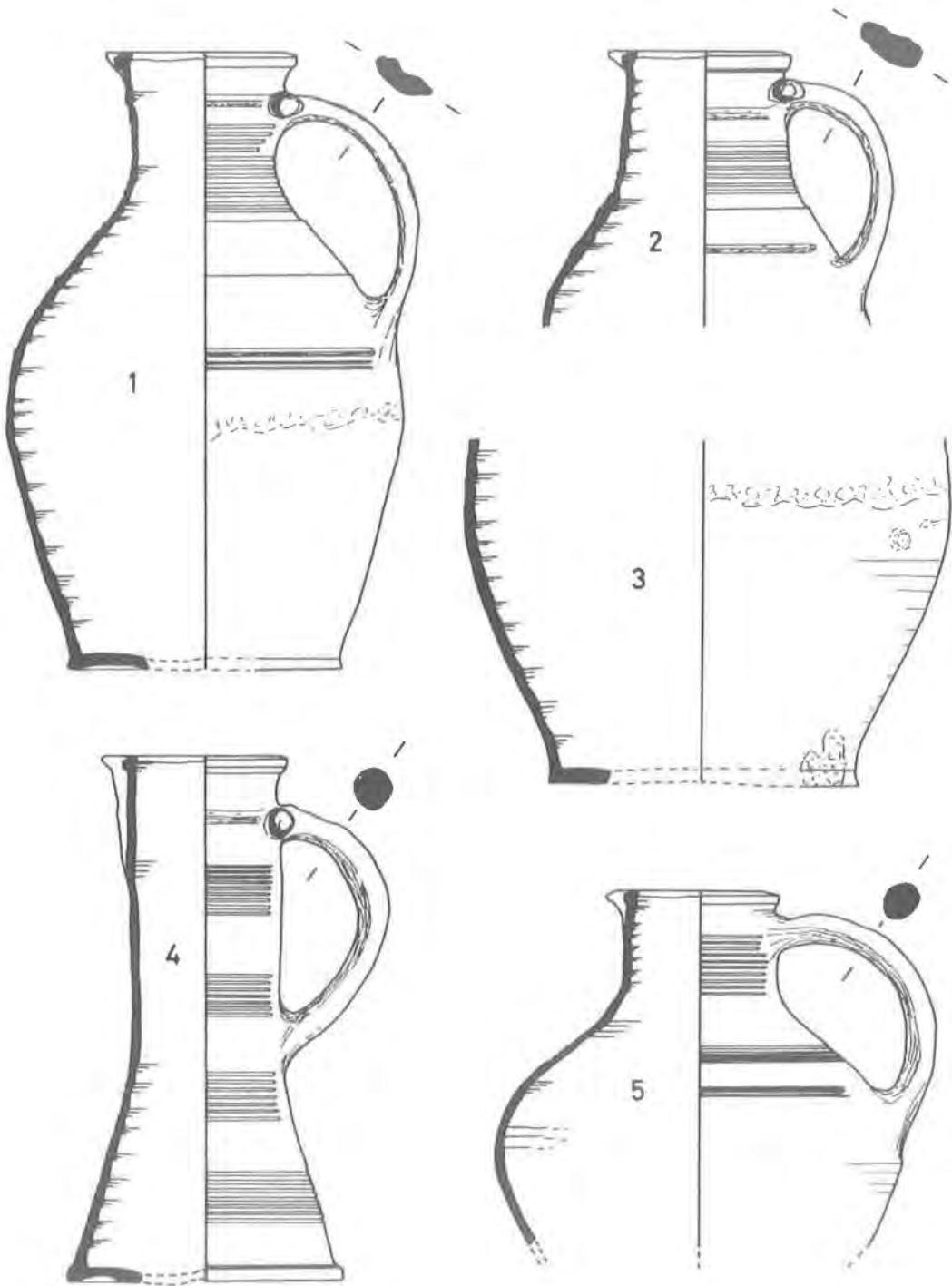


Fig. 1. Medieval Brill Pottery: Jug Forms, ($\frac{1}{4}$ scale)

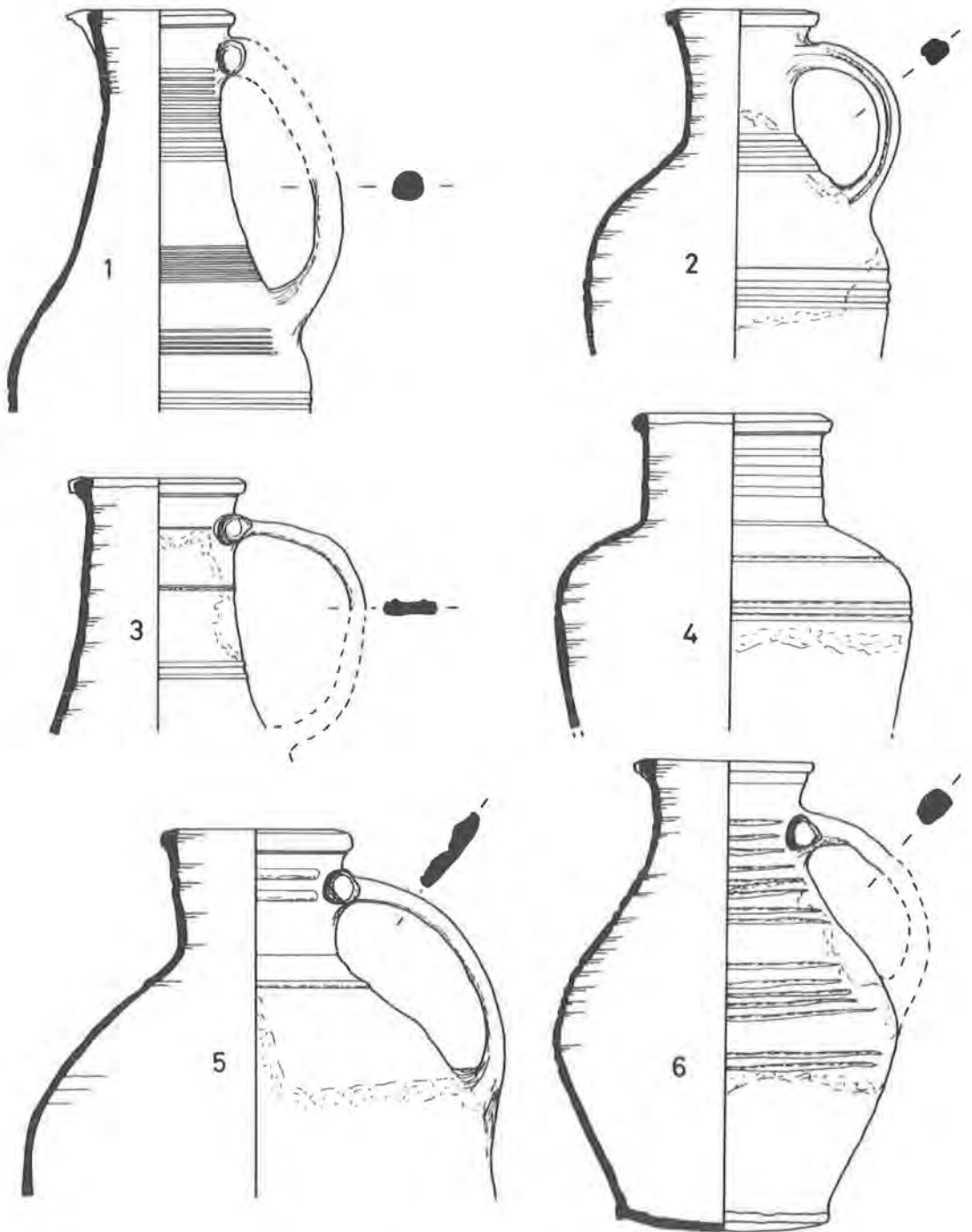


Fig. 2. Medieval Brill Pottery: Jug Forms. (1/4 scale)

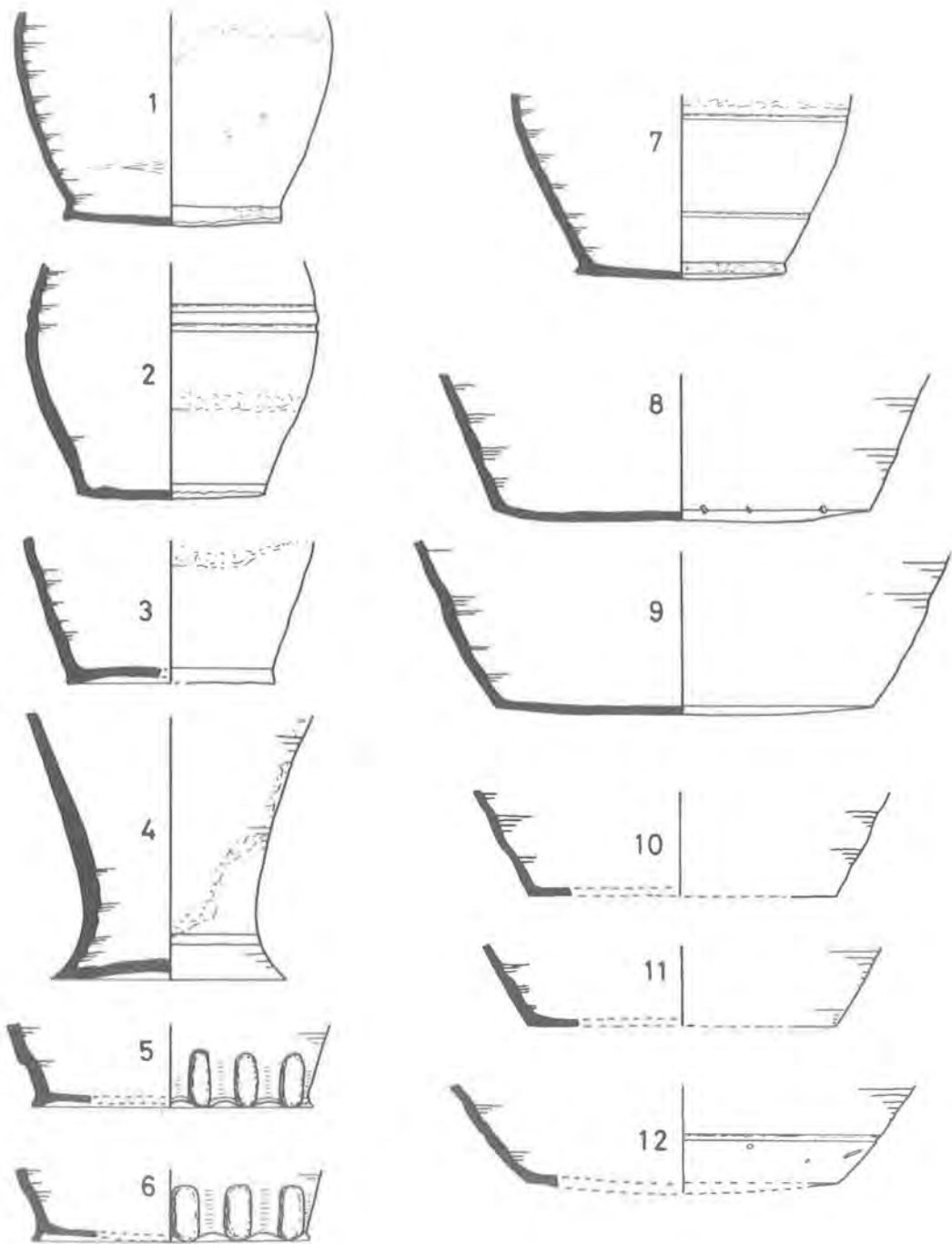


Fig. 3. Medieval Brill Pottery: Jug Bases (1-7); Cooking Pot Bases (8-12). (¼ scale)

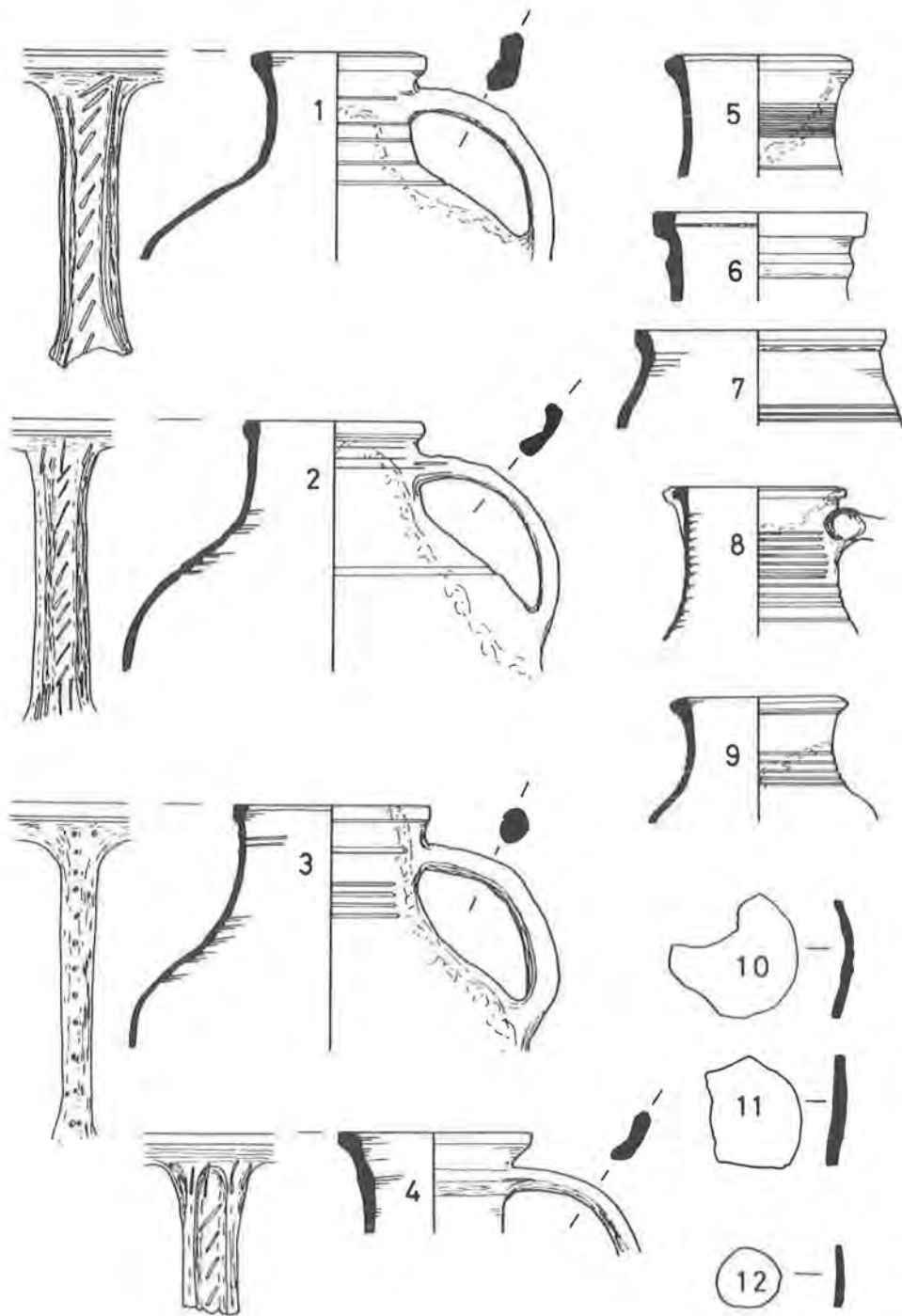


Fig. 4. Medieval Brill Pottery: Jug Forms (1-6, 8-9); Cooking Pot (7); Templates (10-12). ($\frac{1}{4}$ scale)

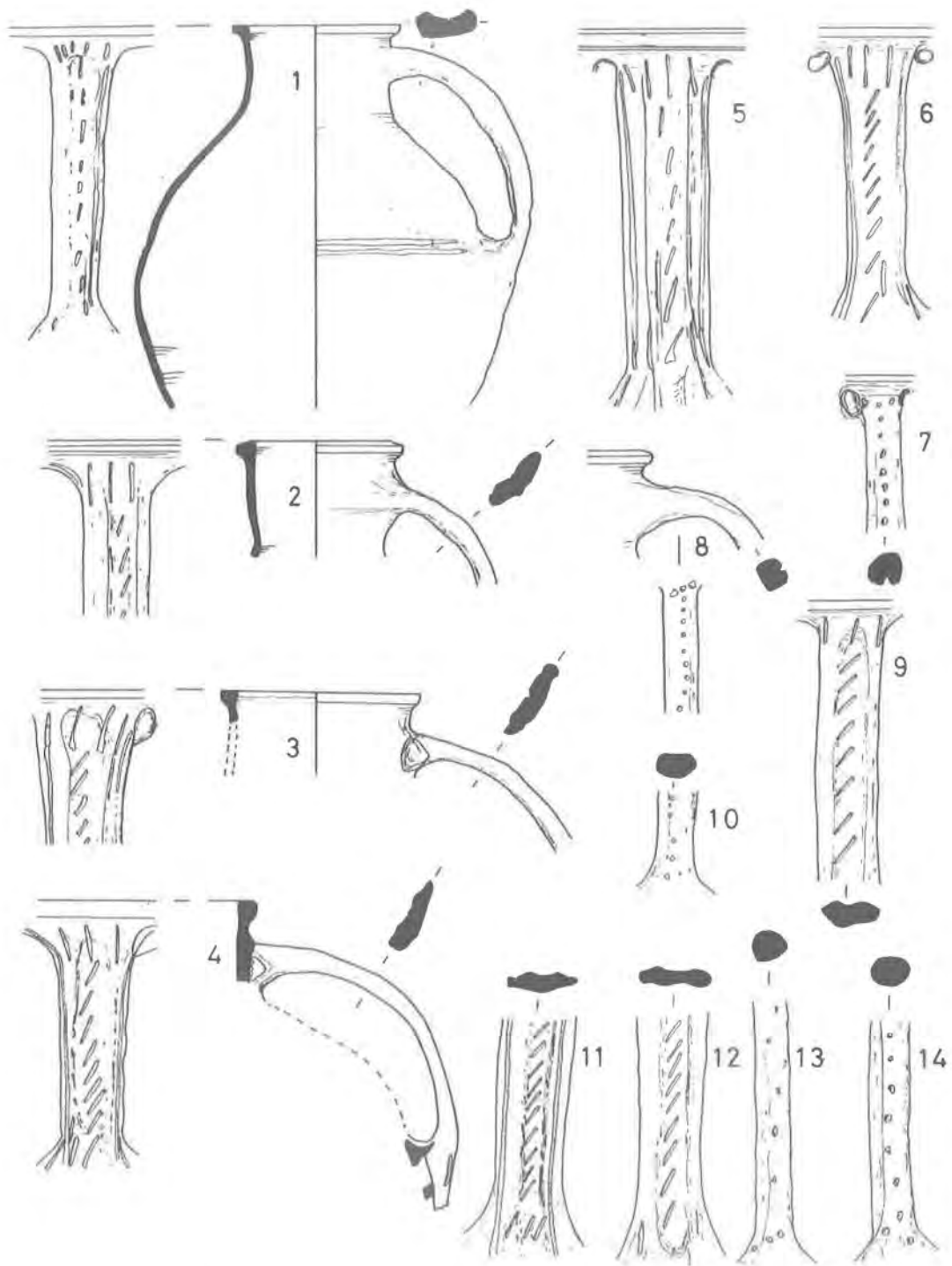


Fig. 5. Medieval Brill Pottery: Jug and Jug Handle Forms. ($\frac{1}{4}$ scale)

2. F. 1: jug base; slightly grey core, otherwise buff; olive-green/bright green slightly speckled glaze. N.B. unusually thick walls. (17)
3. F. 1: jug base; buff core, grey streaked buff int., grey-black ext.; dark olive-green glaze on body. (18)
4. F. 1: jug base; pink-red core, buff-cream int., buff ext. with grey surface; thin, slightly overfired greenish-brown glaze. (80)
5. F. 1: jug base; buff core, pink outer layers with grey surfaces; odd glaze splashes on base angle and bottom. (18)
6. F. 1: jug base; buff-pink core and ext., buff int.; yellow-green glaze on bottom of ext. (19)
7. F. 1: jug base; buff core, grey ext., streaky brown int. (see Fig. 3.3); olive-green glaze. (1)
8. F. 3: cooking pot base; grey core, buff int., buff-brown ext.; overfired, glaze splashes on base. (102)
9. F. 3: cooking pot base; brick-red core, grey int., buff ext.; no glaze. (2)
10. F. 3: cooking pot base; intermittent grey core, pink layers, pink-buff int., buff ext.; soft underfired fabric with rather fewer grits than usual for F. 3. Signs of external wiping, and wheel removal scratches on base. (2)
11. F. 3: cooking pot base; similar to 3.10, but harder fired and with several large FeO inclusions; pink throughout; odd overfired glaze splash; some knife-trimming of base angle, and wiping of body. (2)
12. F. 3: cooking pot base; similar to 3.10 and 11; pink throughout; no glaze. (2)

Fig. 4

1. F. 1: jug; buff core, grey ext., int. of rim grey, otherwise int. brown; golden-brown ext. glaze. (3)
2. F. 1: jug; grey core, buff ext., buff (greying) int.; pale green, speckled ext. glaze. (22)
3. F. 1: jug; buff throughout; occasional int. glaze splash; ext. lustrous, bright green glaze. (18)
4. F. 2: jug; pink-buff throughout; overfired ext. green glaze. (18)
5. F. 1: jug; grey core, buff layers, buff grey int., grey ext.; red ext. glaze. (18)
6. F. 1: jug; buff-pink throughout; underfired, matt, yellow ext. glaze. (2)
7. F. 1: cooking pot (?); dark red core, grey surfaces. (14)
8. F. 1: jug; pink core and ext., buff int.; ext. golden-brown glaze. (1)
9. F. 1: jug; red core; buff-brown int., grey ext. under heavy, dark green glaze. (19)
- 10-12. Three sherds, examples of a number found in all contexts and fabrics. All have very smooth edges, ground rather than broken. Many are disc shaped, and many others have a burin-like point. It seems likely that these were used as scribes for the incised decoration, and as templates for the turned rims. (17)

Fig. 5

1. F. 1: jug; grey core, buff int., grey ext.; olive-green ext. glaze. (18)
2. F. 2: jug; pink core, buff-cream int., ext. buff-cream with occasional grey patches; patches of brown glaze,

- and patches of very overfired glaze. (18)
3. F. 1: jug; brick-red core, brown-grey surfaces. (18)
4. F. 1: jug; pink core, grey-buff surfaces; ext. partially covered with dull olive-green glaze. (17)
5. Strap handle to Fig. 2.5. (18)
6. Strap handle to Fig. 1.1. (18)
7. F. 2: rod handle and jug neck; pink throughout; thick, matt, green glaze on neck. (18)
8. F. 1: jug rim and rod handle; grey core, buff layers, grey surfaces; blood-red glaze on neck. (18)
9. F. 2: strap handle, pink throughout; occasional traces of green glaze; fabric surface very smooth, perhaps slurried. (18)
10. F. 1: rod handle; buff core, grey surfaces; lower half covered with olive-green/brown glaze. (17)
11. F. 2: strap handle, pink throughout; orange-green glaze on lower part. (17)
12. F. 1: strap handle, pink throughout; green-orange glaze on attached body sherd. (1)
13. F. 1: pink throughout; green-orange glaze on attached body sherd, green glaze sheen on handle. (14)
14. F. 1: buff throughout; green glaze on attached body sherd. (60)

Fig. 6

1. F. 1: jug; harsher tan usual; grey core, buff-pink surfaces; bright green glaze; poorly finished, similar to Fig. 2.6. (18)
2. F. 1: strap handle; buff throughout; patchy, speckled, apple-green ext. glaze. (13)
3. F. 1: strap handle; grey-white throughout. (17)
4. F. 1/2: strap handle; buff-pink core, buff-grey surfaces; overfired green glaze on lower handle. (14)
5. F. 1: strap handle; red core, buff surfaces; mottled orange-green glaze on attached body sherd. (14)
6. F. 1: pulled handle (?), buff throughout, patchy, speckled green ext. glaze. (17)
7. F. 1: rod handle; grey core, buff surfaces; patchy, speckled ext. green glaze; unusual form, apparently made by marvering clay strips into rod handle. (83)
8. F. 1: strap handle; red core, grey surfaces; overfired patchy green glaze. (14)
9. F. 3: dark grey core, red surfaces; pipkin/skillet handle, the end of which is knife-trimmed. (18)
10. F. 3: dark grey core, orange surfaces; pipkin/skillet handle, the end of which is sharply knife-cut. Otherwise the handle is modelled by hand, probably from a cut bar. See also Fig. 6.9. (19)
11. F. 2: buff-pink throughout; covered with a clear orange-green, speckled glaze. Part of small vessel, perhaps a foot or handle. (2)
12. As Fig. 6.11. (2)
13. F. 1: grey throughout; bar type handle; see also Fig. 6.9-10. (60)
14. F. 3: stabbed strap handle; grey core, otherwise buff; ext. speckled orange-green glaze. (95)

Fig. 7 (All unusual forms)

1. F. 2: jug rim and neck; pink throughout; ext. applied decoration of vertical rouletted strips in body fabric, and angled, rouletted strips in red clay; ext. patchy yellow-green glaze (red over red strips). (91)

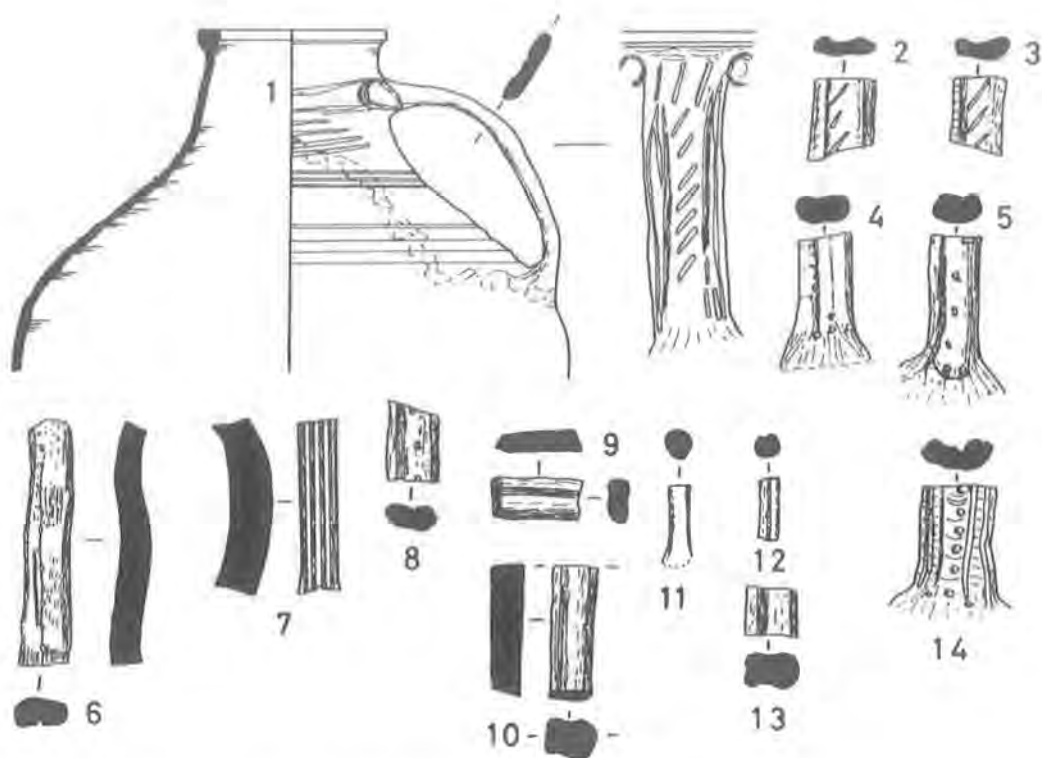


Fig. 6. Medieval Brill Pottery: Jug and Handle Forms. ($\frac{1}{4}$ scale)

2. F. 2: jug base; white core, buff int., grey ext. with patchy overfired green glaze; applied rouletted strip decoration, probably red, though the surface reduction makes this uncertain. (107)
3. F. 2: jug rim; pink core, buff-grey int., rim ext. grey, body covered with lustrous blood-red/brown glaze; applied triangular, vertical ribs alternately made of red clay and body fabric. (18)
4. F. 1: jug rim; grey throughout; ext. covered with ash-grey rough glaze with red patches. It appears that the vessel had fallen into an ash deposit while the glaze was still molten. Several applied, vertical ribs, some rouletted, were obscured by the glaze deposit. (97)
5. F. 2: body sherd; pink core, buff int., ext. covered by thick olive-green glaze with many purple-brown specks; applied, triangular, rouletted ribs of red clay; also a raised band of body fabric leading to a series of stabbed depressions, perhaps a tree or flower. (91)
6. F. 2: body sherd; grey core, buff int., pink ext.; applied ribs ext., covered with lustrous blood-red/green glaze. (18)
7. F. 2: body sherd; buff throughout; applied, rouletted, red ribs; ext. patchy yellow glaze with some green speckle. (19)
8. F. 2: body sherd; white-buff throughout; applied, dark red-black ribs; lustrous ext. glaze, mostly blood-red with touches of tellow, olive-green and blue. (97)
9. F. 1: body sherd; buff core and int., ext. spalled and covered with olive-green glaze over brown-red slip painting. (91)
10. F. 1: body sherd; buff core and int., ext. grey with black slip painting. (91)
11. F. 1: body sherd; grey core, pink surfaces; brick-red slip painting. (17)
12. F. 3: rim; red throughout; shallow, combed, swag decoration on rim top. (83)
13. F. 1: body sherd; buff throughout; ext. applied leaf decoration and red slip painting; yellow-green ext. glaze. (83)
14. F. 2: body sherd; pink core, buff int.; ext. applied, rouletted ribs (middle 3 red, remainder body colour), covered with thick, dull, matt, overfired green glaze. (16)
15. F. 1: body sherd; pink core, grey-white int., ext. grey-white with grey surface; horizontal band of black slip paint, applied triangular ribs alternately black and body colour. (18)
16. F. 1: body sherd; buff throughout; dark olive-green glaze with red and brown tinges over alternately red and body colour applied ribs. (18)
17. F. 2: rim and handle; pink throughout; ext. green glaze, speckled and patchy, only a sheen in places. (60)
18. F. 3: base sherd; similar to Fig. 8.8-9; deep incised decoration; perhaps base of large bung-hole vessel. (2)

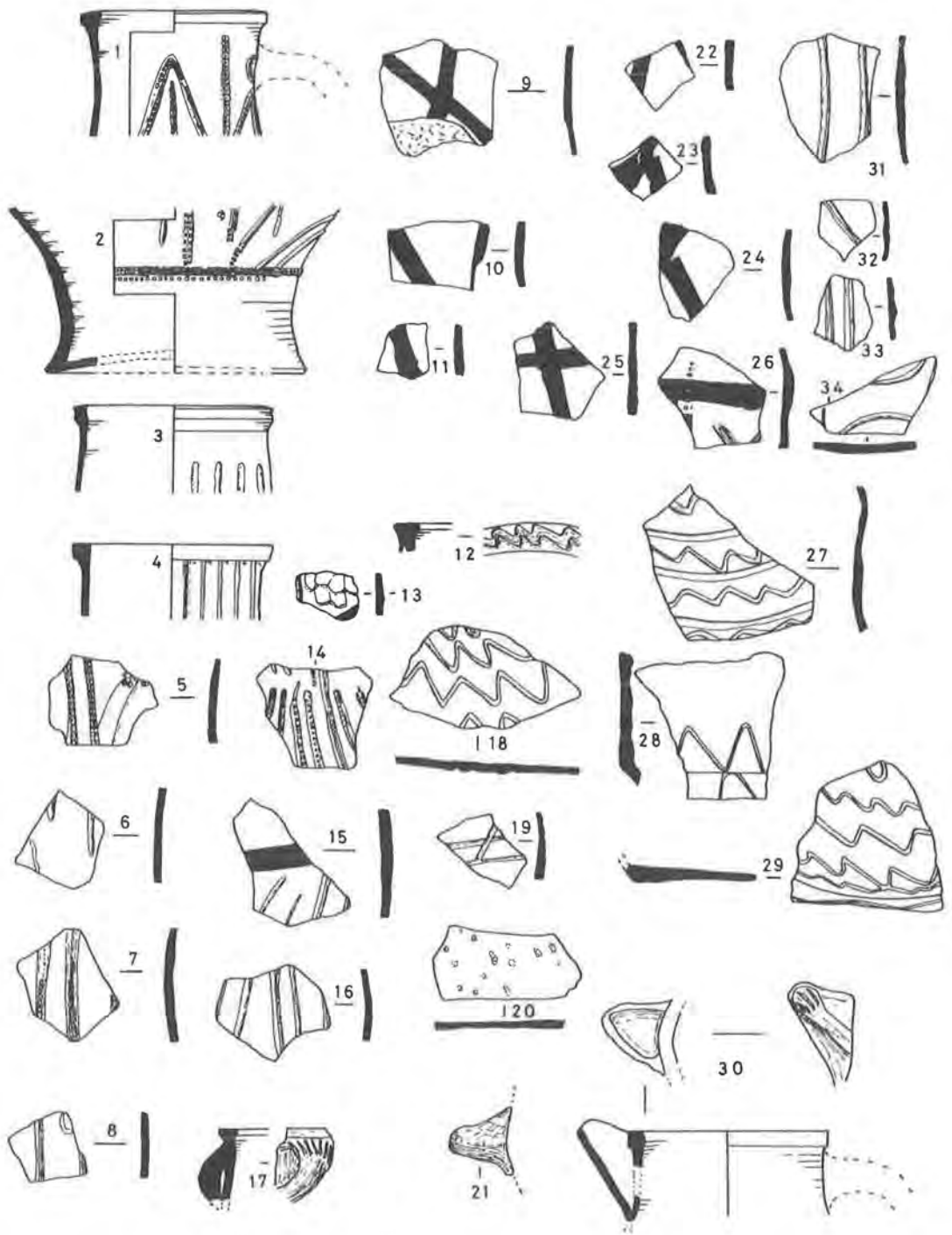


Fig. 7. Medieval Brill Pottery: Unusual Highly Decorated Forms. ($\frac{1}{4}$ scale)

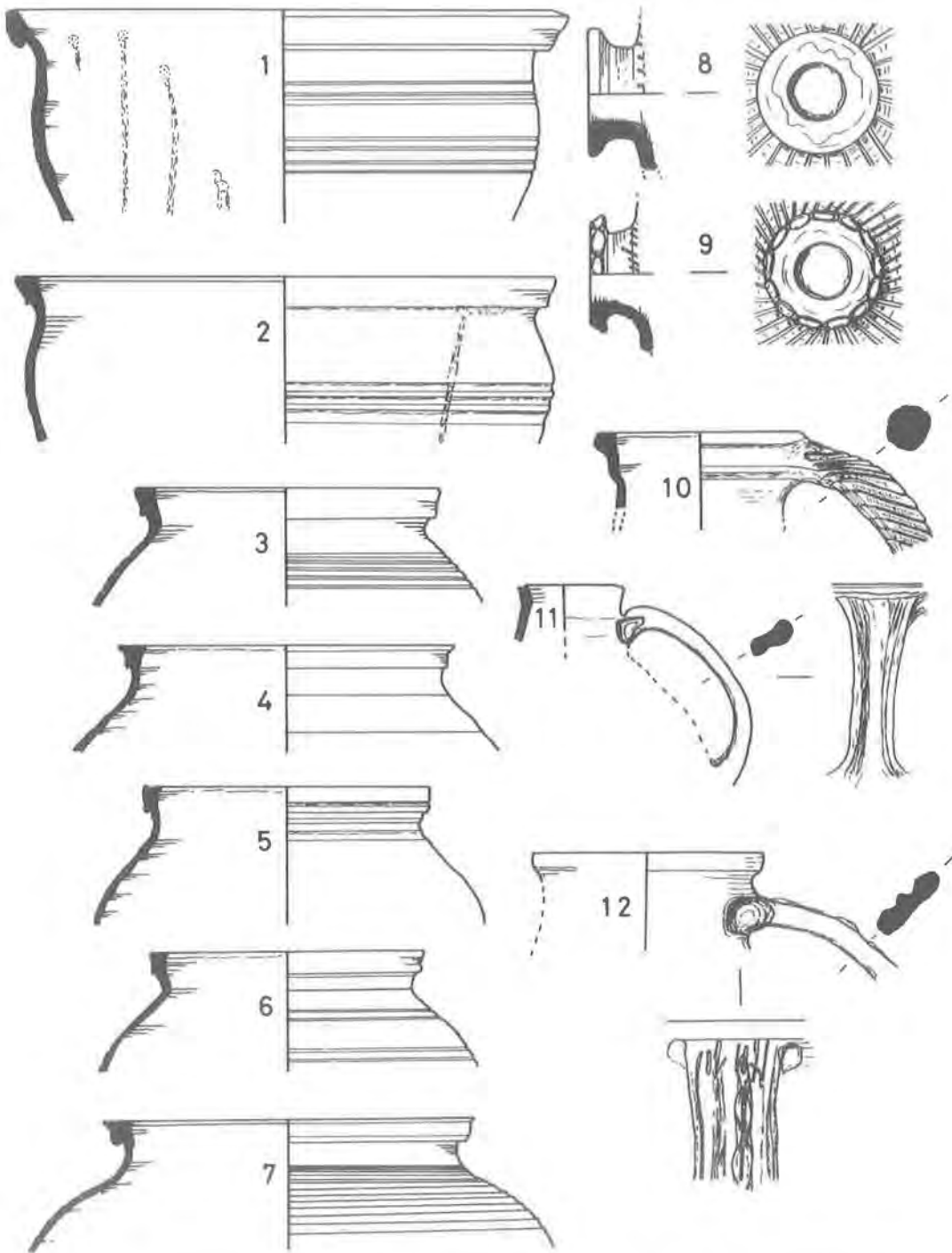


Fig. 8. Medieval Brill Pottery: Pancheons (1-2); Cooking Pots (3-7); Bungholes (8-9); Unusual Jug Forms (10-12). (1/4 scale)

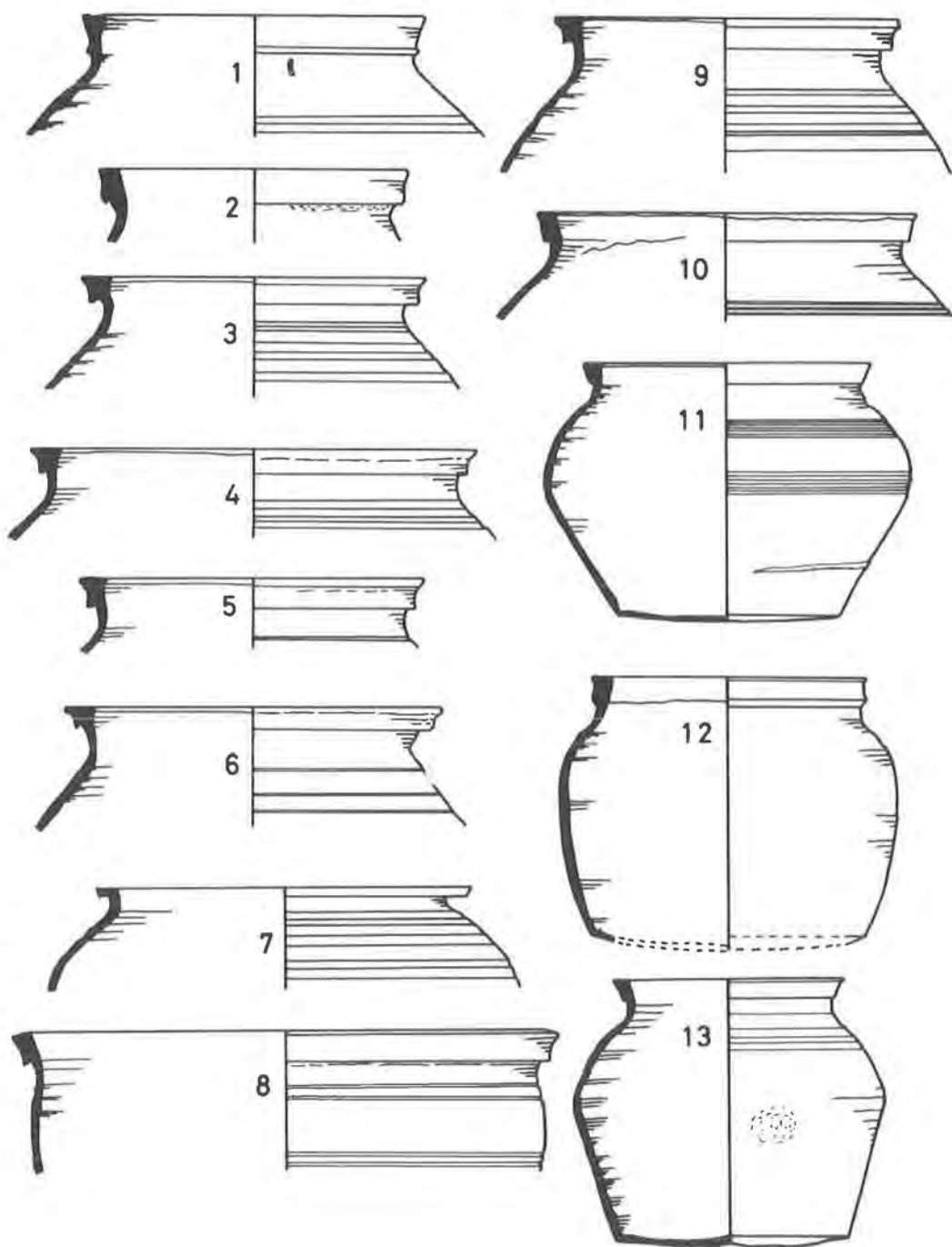


Fig. 9. Medieval Brill Pottery: Cooking Pots (1-7, 9-13) and Pancheon (8). ($\frac{1}{4}$ scale)

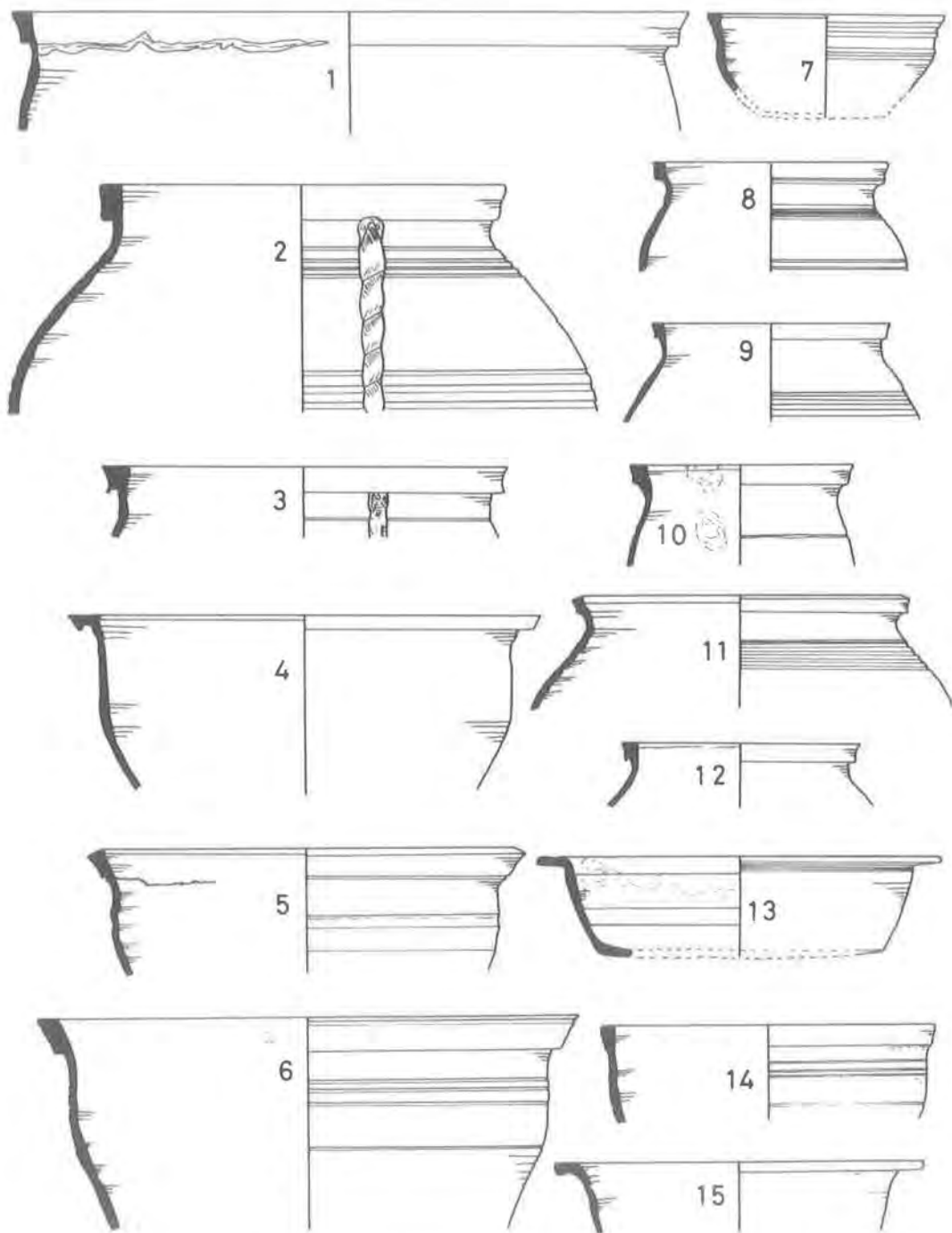


Fig. 10. Medieval Brill Pottery: Pancheons (1, 4-6); Cooking Pots (2-3, 8-12); Bowls and Dishes (7, 13-15).
 (¼ scale)

19. F. 1: body sherd; white core, pink surfaces; grooved decoration below thick apple-green glaze with much brown speckle. Single find. (91)
20. F. 2/1: base sherd; grey core, pink surfaces; int. covered with golden-yellow glaze, small areas of which are rough and bubbled as though selectively overheated or water-splashed; very flat, probably part of a base. Single find. (2)
21. F. 1/2: lug; dark brown treacle glaze overall, including fractured surface; bottom edge knife-trimmed; single find. (13)
22. F. 1: body sherd; buff core and int.; ext. grey, with dark red-brown slip paint below green glaze. (83)
23. F. 1: body sherd; pink throughout; ext. deep red slip painting and yellow-orange glaze. (83)
24. F. 1: body sherd; buff throughout; thin external glaze wash partly covering dark brown slip painting. (83)
25. F. 1: body sherd; grey core, buff-brown surfaces; red-black slip painting. (18)
26. F. 2: body sherd; buff throughout; ext. thin speckled green glaze over horizontal band of red slip paint, and red applied ribs with some rouletting. (17)
27. F. 3: body sherd; dark red throughout; traces of yellow-green int. glaze; ext. shallow incised swags, alternating with plain, shallow, incised grooves. (19)
28. F. 3: base angle; similar to Fig. 8.8-9; thin matt, int. glaze; deep incised decoration on base angle; probably part of bung-hole vessel. (17)
29. As Fig. 7.28; no int. glaze. (16)
30. F. 1: jug rim and spout; grey throughout; ext. purple glaze; heavily reduced and overfired. Thrown rim; pierced, applied spout supported by a hand or paw. Single find. (18)
31. F. 2: body sherd; pink throughout; ext. orange-green speckled glaze over applied ribs, alternating red and body colour. (66)
32. F. 2: body sherd; pink core and ext., cream int.; ext. lustrous green glaze over dark brown applied strip. (94)
33. F. 2/1: body sherd; white throughout; applied dark brown and body colour ribs. (1)
34. F. 2: body sherd; pink throughout; orange-yellow glaze over raised red, circular strips. Probably post-medieval. (18)

Fig. 8

1. F. 3: pancheon; clear red throughout; occasional int. glaze spots and runs. (17)
2. F. 3: pancheon; bright red core, buff surfaces; occasional ext. glaze spots and runs. (17)
3. F. 3: cooking pot; red core, int. grey streaked red, brown-red ext. (19)
4. F. 3: cooking pot; bright orange throughout. (19)
5. F. 3: cooking pot; bright pink-orange throughout. (18)
6. F. 3: cooking pot; thin grey core, ext. orange, int. buff-orange. (18)
7. F. 3: cooking pot; brick-red core, buff surfaces; very thin greenish glaze wash overall. (2)
8. F. 3: bung-hole; rather smoother and less harsh than usual, perhaps less highly fired; buff throughout; unusual form. (19)

9. F. 3: bung-hole; as Fig. 8.8; pink throughout; unusual form. (79)
10. F. 1: jug rim and handle; containing rather larger grits than usual; pink-red core, int. buff, ext. greyish with patchy yellow-green almost khaki glaze; single find. (2)
11. F. 1: jug rim and handle; grey-white core, pink surfaces; thin patchy green glaze on ext.; late medieval (?). (2)
12. F. 1: jug rim and handle; buff core, grey-brown surfaces; splashes of yellow glaze on handle. (13)

Fig. 9

1. F. 3: cooking pot; clear pink throughout; entirely covered with pale yellow-green, matt, glaze wash. (2)
2. F. 3: cooking pot; buff-pink core, dark grey surfaces; occasional ext. green glaze patches. (18)
3. F. 3: cooking pot; red core, grey ext., buff int.; patches of overfired glaze on rim ext. (18)
4. F. 3: cooking pot; buff core and ext., int. grey; occasional ext. glaze spots. (17)
5. F. 3: cooking pot; pink core, buff surfaces. (18)
6. F. 3: cooking pot; pink core, int. white, ext. grey-white. (18)
7. F. 3: cooking pot; core and ext. brick-red, int. buff; thin underfired, green-yellow glaze wash over int. and ext. (18)
8. F. 3: pancheon, buff-pink throughout; ext. orange-green glaze splashes. (18)
9. F. 3: cooking pot; pink-red core, grey-buff surfaces. (18)
10. F. 3: cooking pot; grey core, red layers with buff surfaces. (14)
11. F. 3: cooking pot; pink-red core, cream surfaces. (80)
12. F. 3: cooking pot; pink throughout; occasional ext. glaze splashes; ext. knife-trimming of base angle and base. (102)
13. F. 3: cooking pot; dark grey except for intermittent grey core; ext. glaze patches; lower part of vessel turned against sharp edge. (13)

Fig. 10

1. F. 3: pancheon; pink-buff core, white surfaces. (18)
2. F. 3: cooking pot; buff core and int., red ext.; overfired patchy glaze. (101)
3. F. 3: cooking pot; grey core, red surfaces below white slip; vertical applied thumbled strip. (2)
4. F. 3: pancheon; orange-red throughout. (17)
5. F. 3: pancheon; red-orange throughout. Entire int. and ext. of rim covered with opaque, matt, yellow-green glaze. (2)
6. F. 3: pancheon; grey core, orange-buff int., buff slightly blackened ext.; matt glaze. (91)
7. F. 1: small bowl; grey core, orange surfaces; int. thick, crazed, yellow-green matt glaze. (18)
8. F. 3: cooking pot; red core, buff int. and ext. layer with brown surface; external incised decoration. (91)
9. F. 3: cooking pot; pink-buff throughout; soft and underfired. (104)
10. F. 3: cooking pot (?); grey reduced throughout; glaze globules on int.; crude incised ext. decoration. (14)
11. F. 1/3: cooking pot; buff core, grey surfaces; int.

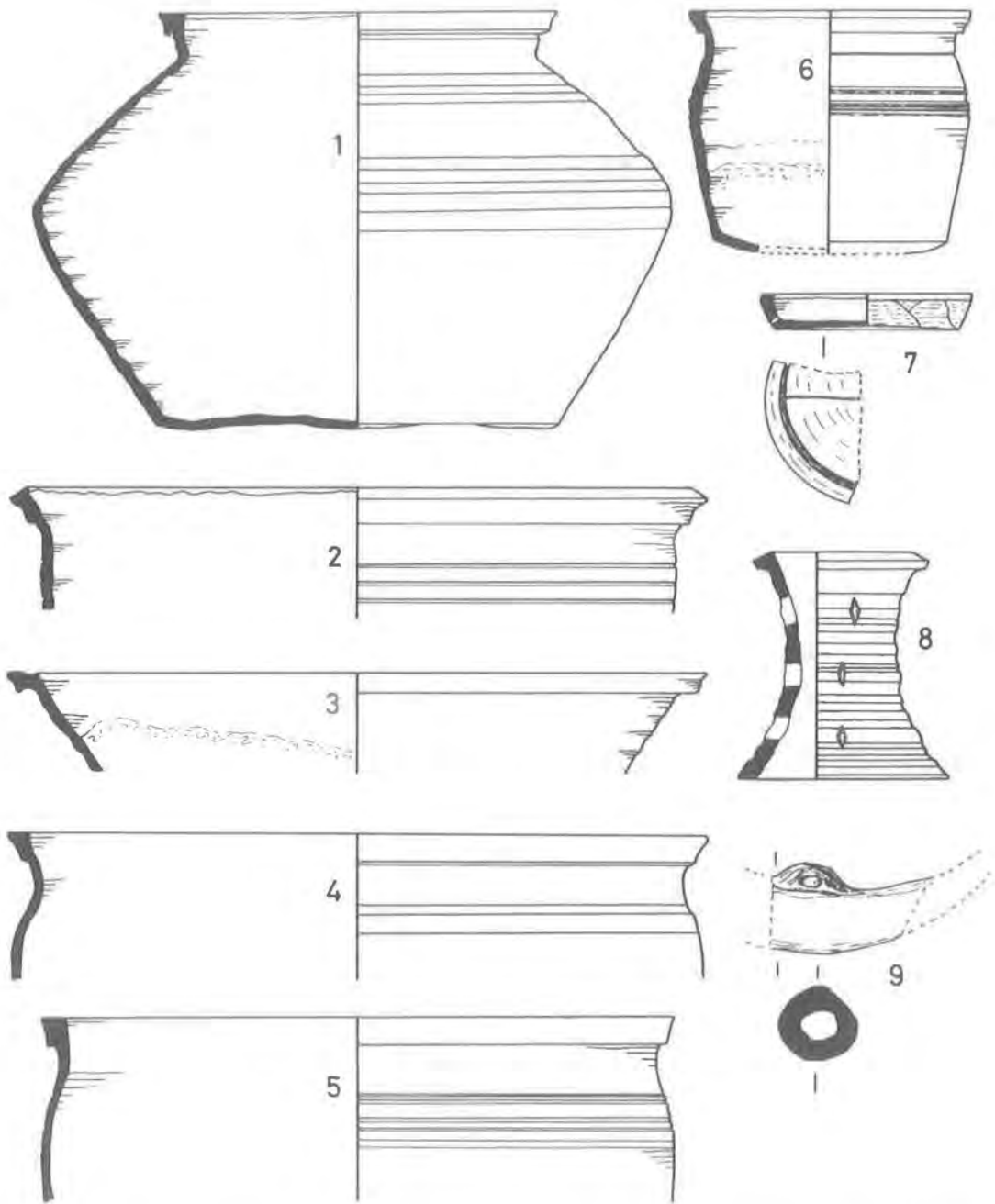


Fig. 11. Medieval Brill Pottery: Cooking Pots (1, 6); Pancheons (2-5); Perforated Dish (7); Kiln Prop (8); Blowing Horn (9). (1/4 scale)

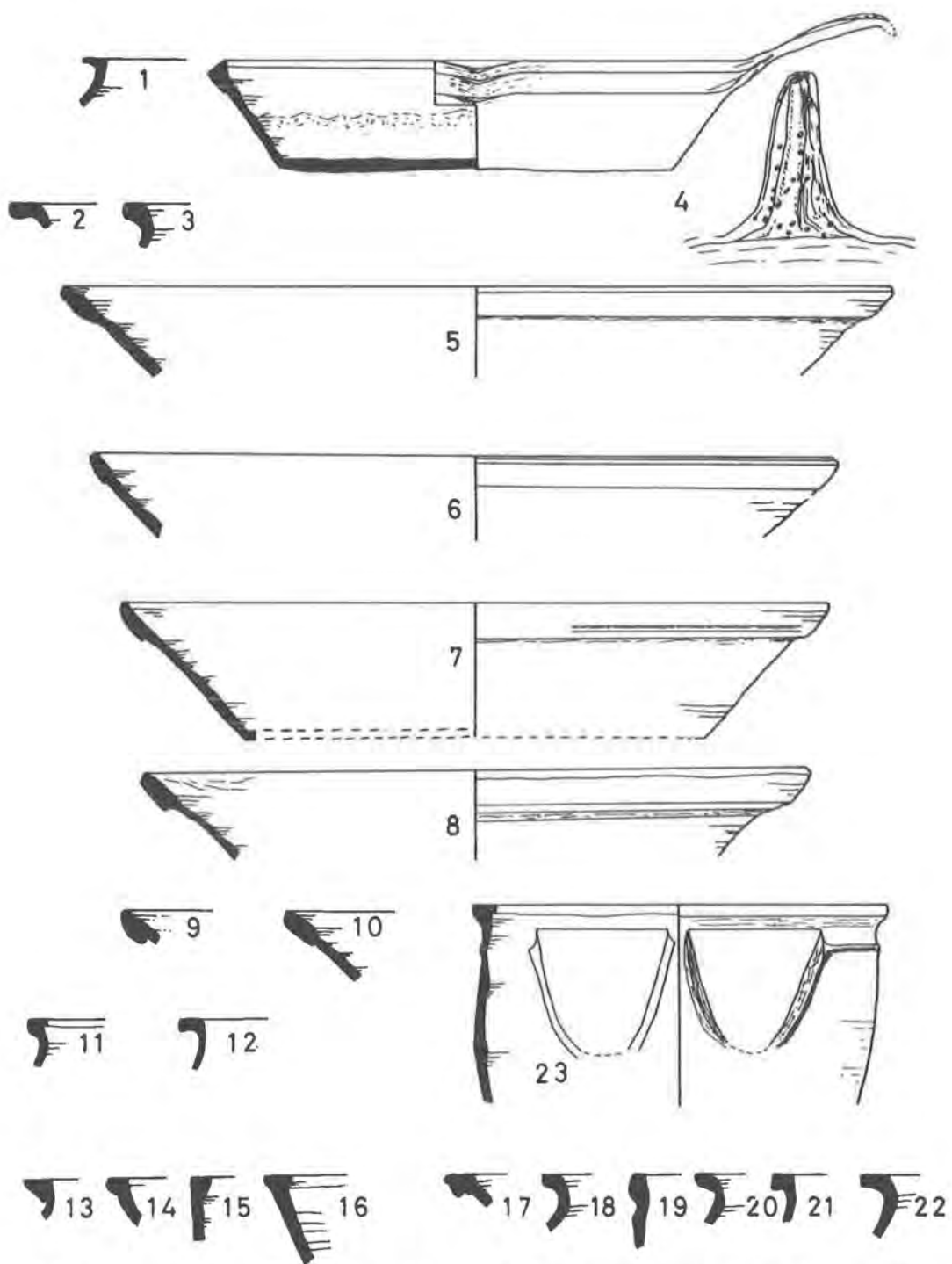


Fig. 12. Medieval Brill Pottery: Unusual Rim Forms (1-3, 11-12, 13-22); Skillet (4); Pancheons (5-10); Louvre (23). (1/4 scale)

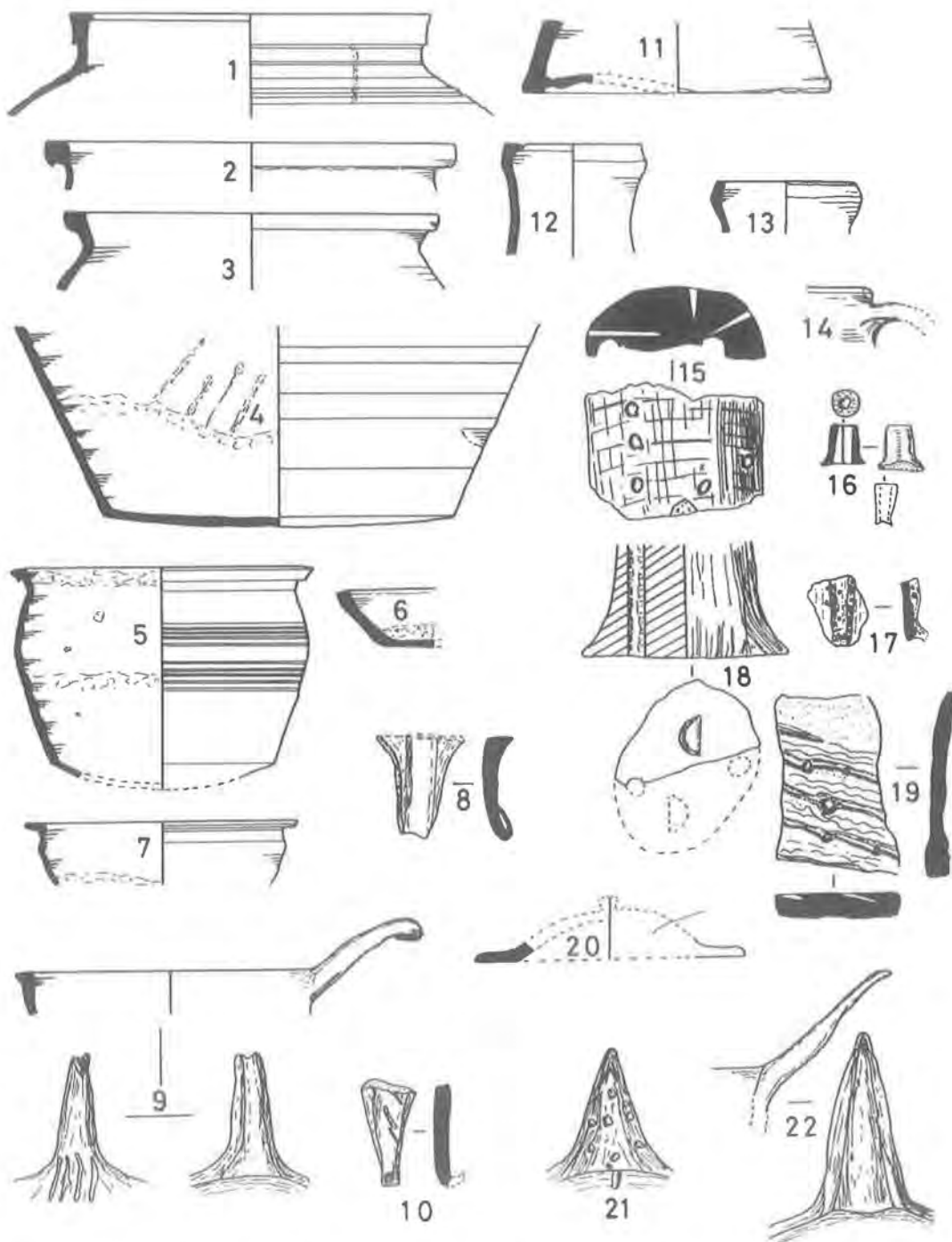


Fig. 13. Medieval Brill Pottery: Cooking Pots (1-3, 5); Pancheon Base (4); Bowls and Dishes (6-7); Pipkins and Skillets (8-10, 21-22); Kiln Furniture (11-12, 15, 18); Small Jug (14); Spout/Mouthpiece (16); Applied Foot (17); Tile (19); Lid (20). (¼ scale)

- green glaze splashes, ext. thin, patchy, glaze sheen. (18)
12. F. 3: cooking pot; pink-buff throughout; ext. thin, yellow-green glaze sheen. (18)
 13. F. 1: shallow dish; pink with buffish surfaces; deep grooves running part way round int.; lower $\frac{3}{4}$ of int. covered with lustrous green glaze. (64)
 14. F. 3: dish or bowl (?); grey-white core, black surfaces. (101)
 15. F. 1: shallow dish, buff-red core, brown surfaces; occasional int. glaze splash, yellow-green glaze on bottom of rim ext. (17)

Fig. 11

1. F. 3: large cooking pot; pink-red core, cream-buff int., grey purple-tinged ext.; odd glaze splash on ext. and rim top. (80)
2. F. 3: pancheon; dark red throughout; int. glaze varying from thick, lustrous olive-green to pale yellow wash. (2)
3. F. 3: pancheon; pink core, light-red/buff surfaces; no glaze. (17)
4. F. 3: pancheon; orange-red throughout; no glaze; part of rim knife-trimmed at leather-hard stage, producing shiny streaky surface. (18)
5. F. 3: pancheon; pink-red core, dark red ext.; int. yellow-green matt underfired glaze, and similar glaze on rim top. N.B. rim folded outwards and inwards, only poorly bonded into inner surface. (18)
6. F. 1/2: cooking pot; pink throughout, though base has a black core; thin, transparent, glossy glaze over ext. and top half of int., lower int. covered with thick green, crazed glaze. (18)
7. F. 3: shallow dish; grey core, red-purple surfaces; int. and rim top covered with orange to dark green glaze; ext. of side wall knife-trimmed; perforated from int. to ext., the perforations are linked by shallow channels which are partly blocked by the upcast from the perforations. Single find. (18)
8. F. 3: kiln prop; pink-buff throughout; some ext. blackening; int. roughly finished, ext. heavily girth-grooved; open at both ends; pierced at 90° intervals by rows of 3 diamond shaped holes; single find. (91)
9. F. 3: blowing horn; pink throughout; ext. yellow-orange glaze with green tinges and speckles; coil built, perhaps modelled round a template; applied loop; single find. (98)

Fig. 12

1. F. 3: rim; red core, grey surfaces; overfired green glaze under rim. Unusual find. (2)
2. F. 2: rim; pink throughout; splashes of yellow-orange glaze on int. and continuously under rim; unusual form. (2)
3. F. 3: rim; pink-buff throughout; ext. smoke blackened; unusual form. (104)
4. F. 3: skillet; perhaps a little finer than usual; buff core and surfaces, though grey beneath the int. glossy green glaze; thin glaze wash over the rim. (17)
5. F. 1/2: pancheon; pink throughout; green-brown matt glaze patch on ext. and rim top, and more consistently though still patchy on int. (2)

6. F. 3: pancheon; buff-pink throughout ext. patchy yellow glaze sheen, int. patchy yellow glaze (matt in places). (63)
7. F. 2/1: pink core, buff-red surfaces, int. traces of yellow-green glaze wash. (2)
8. F. 2: pancheon; buff-pink throughout; on ext. area of partially formed glaze, int. covered with white, green-tinged deposit. This deposit was probably a glaze applied with a slip, and was considerably underfired. As the body was well fired, this suggests that the glaze was applied to a biscuit ware. (2)
9. F. 3: pancheon rim; buff-red throughout; slight traces of int. glaze. (2)
10. F. 3: pancheon rim; grey core, buff-brown surfaces. (60)
11. F. 3: rim, white throughout with greyish surfaces; unusual form. (2)
12. F. 3: rim; black core, red outer layers, grey surfaces; unusual form. (2)
13. F. 3: rim; grey throughout, unusual form. (104)
14. F. 3: rim; grey-white core, pink surfaces; int. patches of brown glaze; unusual form. (17)
15. F. 3: rim; grey-white throughout; unusual form. (2)
16. F. 3: rim; pink throughout; int. orange glaze with green speckle; unusual form. (17)
17. F. 3: rim; buff-pink throughout, unusual form. (7)
18. F. 3: rim; grey throughout; unusual form. (80)
19. F. 3: rim; reddish-brown core, grey surfaces; unusual form. (18)
20. F. 3: rim; red core, grey-white surfaces; unusual form. (18)
21. F. 3: rim; buff throughout; unusual form. (18)
22. F. 3: rim; buff-pink throughout; unusual form. (17)
23. F. 1: louvre; buff-pink core, orange surfaces; thin greenish int. glaze, occasional ext. glaze splashes; wheel thrown, flanges added, knife-trimmed externally, and roughly folded back internally. Single find. (91)

Fig. 13

1. F. 3: cooking pot; grey-white core, white int., white buff ext.; occasional dark green glaze splash under rim. (94)
2. F. 3: cooking pot; buff-pink core, buff int., grey ext. (104)
3. F. 3: cooking pot; buff-pink throughout. (18)
4. F. 3: pancheon base; brick-red throughout; int. thick, glossy, green-yellow glaze on base and lower walls, some ext. splashes. (18)
5. F. 3: cooking pot; buff-pink throughout; thin yellow glaze over most of ext. and int. of rim; thick, glossy, yellow glaze with dark brown specks on lower half of int. (104)
6. F. 2: shallow, straight-sided dish; buff-orange throughout, though base has a black core; transparent glaze on ext., rim top, and upper part of int.; lower part of int. covered with rich crazed green glaze. (60)
7. F. 1: small bowl; pink core, buff-white surfaces; thin, greenish, glaze veneer on ext. and upper int.; lustrous, thick, green glaze on lower int. (18)
8. F. 1: skillet/pipkin handle; buff core, pink-orange surfaces; odd green glaze splashes, and patchy clear

- ext. glaze. (2)
9. F. 1/2: pipkin rim and handle; pink core, buff surfaces; clear green speckled glaze below handle. N.B. deep knife cuts on side and base of handle. Unusual form. (19)
 10. F. 1: skillet/pipkin handle; pink-red throughout; over-fired green glaze on top of handle. (2)
 11. Distinct, vitrified fabric, containing small amounts of angular quartz grains and some vitrified material (? clinker), also some odd pebbles; black core, grey int., brownish-grey ext. with purple, shiny glaze tinge. Kiln prop? (1)
 12. As Fig. 13.11. (1)
 13. F. 1/2: jug rim; clear red throughout; uniform ext. and int. glaze, mottled dark olive-green to brown. (3)
 14. F. 1: jug rim and handle; white-black throughout (heavy carbon deposit); int. and ext. very dark green, matt glaze. (1)
 15. Very coarse sandy, Brill type fabric; grey throughout; splash of red glaze; moulded about two pieces of wattle and pierced with a pointed stick. Kiln bar. (94)
 16. F. 2: small spout or mouth piece; pink throughout, thick green/orange-green ext. glaze. (18)
 17. F. 3: applied foot from (?) chaffing dish; grey-white core, pink surfaces; entirely covered with lustrous speckled glaze. Single find. (3)
 18. Kiln prop; moulded round wattles; fabric as Fig. 13.15. (19)
 19. F. 3 (or a little sandier): tile; grey core, reddish surfaces; green speckled, lustrous glaze over both surfaces; inner surface stabbed and keyed with stick or similar tool. Unusual form. (97)
 20. F. 1: lid; orange throughout; yellow-green, lustrous glaze on upper surface and outer 2 cms of lower surface. Single find. (93)
 21. F. 2: skillet/pipkin handle; pink-buff throughout; occasional glaze spot. (17)
 22. F. 1: skillet/pipkin handle; pink throughout; int. orange-yellow glaze. (18)

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 Jope, E.M. and Ivens, R.J., 'Some Early Products of the Brill Pottery, Buckinghamshire', *Recs. Bucks* 23 (1981) 32-36.
 It is intended to deposit all the pottery, field drawings and notebooks in the Buckinghamshire County Museum, Aylesbury.
2. My thanks to the School of Archaeological Sciences, Bradford University for providing facilities, and to the British Academy for a grant, which enabled this work to be carried out.
3. It is proposed to prepare a more complete account of the medieval pottery industry in Brill in conjunction with the final report on Prof. Jope's excavations (note 12). Meanwhile it is hoped that this will prove a useful compendium of medieval Brill pottery.
4. Farley, M., 'Pottery and Pottery Kilns of the Post-Medieval Period at Brill, Buckinghamshire', *Post-Medieval Archaeology* 13 (1979) 137.
5. My thanks to M. McCorry, Conservation Laboratory, The Queen's University of Belfast, for her help in the thin section analysis of this material.
6. This work was carried out in the School of Archaeological Sciences, Bradford University, by A. Aspinall, R. Walker and R. Ivens. It is hoped to publish a short account of this work when it has been completed. The most recent work shows some promise of the possibility of the separation of distinct groups.
7. See Jope and Ivens (note 1) for a discussion of this matter.
8. Hayfield, C., 'Techniques of Pottery Manufacture in East Yorkshire and North Lincolnshire', *Medieval Ceramics* 4 (1980) 29-43, for further discussion of the techniques of applying handles.
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12. Jope, E.M., 'Medieval Pottery Kilns at Brill, Buckinghamshire', *Recs. Bucks* 16 (1953-54) 40.
13. Farley, M., *op. cit.*, Figs. 7.13-18.
14. Ivens, R.J., *op. cit.* (note 1); and Aitken, M.J. and Weaver, G.H., 'Magnetic Dating: some archaeological measurements in Britain', *Archaeometry* 5 (1962) 4-24.
15. Jope, E.M., *op. cit.* (note 12), Fig. 2.
16. Although a number of long pottery sequences have been excavated in Oxford, these produced relatively little pottery that could definitely be attributed to Brill, e.g. Durham, B., 'Archaeological Investigations in St. Aldates, Oxford', *Oxon.* 42 (1977) 83-203; and Palmer, N., 'A Beaker Burial and Medieval Tenements in the Hamel, Oxford', *Oxon.* 45 (1980) 124-225.
17. Ivens, R.J., *op. cit.* (note 1) and *Rotuli Hundredorum* I, 22a.
18. Salter, H.E., 'The Boarstall Cartulary', *Oxford Historical Society* 88 (1930) 78. For a discussion of potter names related to the Brill and Boarstall industries see Farley, M., this issue of *Records*, p. 116.
19. A summary of the pottery and dating evidence from Deddington Castle may be found in the author's unpublished doctoral thesis (Queen's University of Belfast: 1980). My thanks to D. Bateson (Hunterian Museum) for the identification of the Henry II half-penny.
20. Haldon, R., 'The Pottery', in Durham, B., *op. cit.* (note 16), 111-139, especially 138.
21. Jope, E.M. and Ivens, R.J., *op. cit.* (note 1).
22. Bruce-Mitford, R.L.S., 'The Archaeology of the Site of the Bodleian Extension in Broad Street, Oxford', *Oxon.* 4 (1939) 89-146.
23. Hayfield, C., *op. cit.* (note 8).