Cherry Lane, Barrow-upon-Humber, South Humberside

John Samuels

SUMMARY
A report on a rescue excavation in an area traditionally thought to be the site of St. Chad's monastery. No Saxon material was found, but two phases of medieval occupation (13th – 16th centuries) were identified.

THE EXCAVATION
Barrow-upon-Humber is a small village 2½ miles south-east of Barton-upon-Humber. It has been identified with 'Ad baruæ' where, according to Bede, land was granted to St. Chad c.670 by Wulf, king of Mercia, for the foundation of a monastery. The exact location of this is not known, though the discovery in the mid nineteenth century of a stone coffin, gold ring and iron fork during the erection of the Gas House, gave weight to the local tradition that the monastery had been in the area of the lane now known as St. Chad. Housing development in the 1950s on the Island, a triangular piece of land south of the church, is known to have uncovered a number of human skeletons.

Early in 1976 more housing development began in the field behind the Gas House facing on to Cherry Lane (TA 072217). Bearing in mind local tradition and the nineteenth century discoveries, a watch was kept when work digging house foundations began.

Brick rubble and some post-medieval pottery were seen in the trenches facing on to Cherry Lane. These were presumably the remains of a house shown on the map of the village of 1797. Further back from Cherry Lane, in the next house plot, a small quantity of medieval pottery and chalk rubble were seen when the topsoil was removed. The builders, Bovis Ltd., kindly agreed to allow a fuller archaeological examination of the area within this house plot and an excavation was carried out on behalf of the M180 Joint Archaeological Committee and the Humberside Archaeological Committee.

The area, where between 10 and 30 cms. of topsoil had already been removed, was carefully cleaned to reveal a chalk cobble spread (feature 3) and a truncated wall section (feature 2) in the east baulk. Much of the unevenness of the cobbled surface, and the disappearance of the wall, was undoubtedly due to the mechanical clearance of the topsoil. In the hope of finding less disturbed material, and to trace the wall seen in section, a small cutting was opened in the east baulk. Here it was found that the cobbles continued and that the wall formed one side of a small building.

The cobbles were of irregularly sized lumps of chalk which in some places were crushed; around the wall of the building it was both better preserved and better laid. No distinct edges to the spread were found, except at the north-east corner of the building. Several larger blocks of chalk (feature 4) in the northern area might have been the remains of a small wall.

Returning walls 35 - 50 cms. thick (features 5 and 11)
were found to feature 2. None of these remained to a height of more than 15 cms. Pedestones, one of chalk and the other of sandstone, were set at each of the corners. There was not time to trace all sides of the building, and the position of the south wall is only conjectural. Within the walls was a clay floor, 6.7 cms. thick. How far the north wall had originally continued westwards cannot be known, though a possible sandstone pedestal (feature 8) and several other large flat stones were on the same alignment.

The cobbling was removed within an area of 6.45m. by 8.50m. in the main cutting (indicated by a broken line on the site plan). The cobble had been pressed into the soil and were usually only one layer thick. Beneath them was revealed a number of pits, postholes and gullies cut into the natural yellow-brown subsoil. A particularly interesting post hole (feature 8a), 36 cms. in diameter and 4.5 cms. deep, was directly beneath a pedestal (feature 8).

Unfortunately, because of the small area excavated it was impossible to establish the relationship of these features. Most of them were very shallow; four post holes (features 13, 14, 15 and 16) were 2-3 cms. deep, and feature 12, possibly the remains of beam slots, were only 3 cms. deep. Feature 7, a dark brown, clayey soil filled gully, approximately 40 cms. deep, ran into an amorphous pit-like feature (18) where the two became indistinguishable. The largest pit excavated was feature 10, oblong in shape, 3.10 m. by 2.40 m. and 53 cms. deep.

A watch was kept when work on the foundations of the new houses was recommenced, but no further details of the medieval site were exposed.

The site would seem to fall into two main phases. The earliest features were the pits, post holes and gullies dug into the natural subsoil and dated, on pottery evidence, to the thirteenth century. Most of this, if not all, was subsequently covered with cobbles, and the chalk walls with their accompanying clay floor were then built. The stone building may have replaced a timber structure but the evidence — the overlapping pedestal and post hole (feature 8) — is slim. Activity on the site, again on pottery evidence, continued into the sixteenth century. Sometime later the building fell into disuse and, by the eighteenth century, had become a garden area of the house which fronted on Cherry Lane.

It is unfortunate that time did not allow a more thorough examination of this medieval site. However, no evidence was found of Anglo-Saxon occupation and the site of St. Chad's monastery, although perhaps close by, must lie elsewhere.

POETRY
Colin Hayfield

This report is offered as a guide to the pottery from the excavation, in the light of the present knowledge of medieval ceramics in the area. The material is now lodged in Scunthorpe Museum in its excavated context groups. A total of 1065 sherds were recovered, attributable to a maximum of 506 vessels. Its importance lies in that it is one of the few ceramic assemblages to be published from South Humberside in recent years. As only one medieval kiln is known from South Humberside, and that lying on its western periphery, it is impossible to attribute the great majority of the vessels to known production centres. Because of this, they have been studied by dividing them into broad fabric types which are discussed below. However it cannot be assumed that each fabric type necessarily represents the products of a specific kiln centre. Yet, it is possible to note certain characteristics within some types, regarding vessel shape, glaze, technique and distribution that may be significant in this context.

The contexts from which the pottery was derived can be divided into the following four phase groups and one unstratified group.

1. features below the cobbles
2. general spreads below the cobbles
3. pottery from between the cobbles
4. pottery above the cobbles
5. a loose group of all unrelated contexts

Only the material from the features of phase 1 can be regarded as sealed. Only a few of these features produced pottery and they proved chronologically indistinguishable. Phase 2 contains much residual pottery representing the cleaning from the tops of the then yet unrecognised features of phase 1. Phase 3 contains a mixture from both 2 and 4; the cobbles had been pressed into the ground surface represented by 2 and later material from 4 was trodden down between them. Phase 4 represents pottery accumulated above the cobbles. It has been recognised that 19% of the material is residual but it is likely that the true figure is much higher. As a result, these groups are tentative and it must be accepted that much of the material within them might be residual or, in the case of phase 3, intrusive. In addition vessels from unrelated contexts which are of intrinsic interest have been placed together in group 5.

For brevity in describing the illustrated vessels the major fabric types are listed below and will be described in the text by reference to the division and number shown below.

A1 A smooth textured, shell tempered fabric, usually oxidised to a red or orange-red colour with a grey core. This type of fabric seems to have been used for the production of 'cooking' vessels as the majority of its vessels are cooking pots and bowls, both of which provide numerous examples of external sooting.

A2 This fabric contains a very fine, but sparse, shell tempering; the few examples from Cherry Lane are buff in colour with a grey core. The walls of the cooking pots are thinner (4-5 mm. at mid-body) than the A1 types, harder and soapy in texture.

B1 This is a rough textured fabric with a heavy sand tempering that is well sorted so as to produce a very even appearance to the fabric. Vessels are usually oxidised to an orange colour with grey cores although buff coloured vessels do occur. Cooking pot interiors are often reduced to grey. As with A1 fabric, cooking pots and bowls seem to be the exclusive products in this fabric. Again exterior sooting is common on both forms.

B2 A coarser textured variety of fabric to B1; the sand particles used for the tempering are generally larger in size and less well sorted. In colour, vessel-types and shape, there is a close degree of conformity to the B1 vessels.
C1 A very fine sand tempered fabric that is very smooth in texture. So far only jugs have been recognised in this fabric. They are usually oxidised, producing a fabric that is red to orange in colour, occasionally turning to a pale buff on the interior surface. There are not yet sufficient examples to allow further comments on the general shape and appearance of these vessels.

C2 This fabric has a fine sand tempering, producing smooth textured vessels, usually oxidised on an orange or red colour although some examples are known with reduced interiors as a result of glaze sealing during firing. The majority of vessels recognised in this fabric are jugs although pippkins and cooking pots occur, the latter usually having a pale orange coloured fabric.

C3 A slightly coarser variation on the C2 fabric and the rougher texture that results is particularly evident on the inner surface. The fabrics are usually oxidised pale orange to orange-red in colour with occasional internal reduction. A range of vessel types is represented from cooking pots to highly decorated jugs.11

D1 A sand tempered fabric with a rough sandy texture very similar in appearance and technique to the Lincoln orange sandy fabrics or Doncaster Hallgate A fabric.12 Vessels are quite hard and well thrown, usually oxidised to an orange colour with occasional internal reduction.

E1 This is very hard, smooth textured, sand tempered fabric. Vessels are usually oxidised, but again, often with reduced internal surfaces as a result of glaze sealing from inverted stacking when fired. Common vessel forms in this fabric are large bulbous shaped jugs and storage jars.

E2 Although similar to E1 vessels in respect to the hardness and colour of the fabric, these vessels have a much sandier texture to them which is particularly evident on the internal surfaces.

E3 This is not to be regarded as a fabric group in the same way as the previous ‘types’. It is a loose grouping of all sand tempered fabrics that are considered to be post-medieval in date in respect to glaze and vessel form and all sherds will be described individually.

F Seven per cent of all vessels at Barrow were ‘strays’, that is pottery imported into the region from abroad or other parts of this country. As with the E3 vessels they are loosely grouped under this category for convenience.

Phase 1 The dating evidence for this phase is negligible; the blue-grey cooking pot might be ascribed a late 12th or early 13th century date but vessel No. 4 occurs in a fabric that is absent from the 12th century phases at Thornholme Priory, first occurring in the 13th century layers.13 The absence of Torksey or Stamford wares, both common in the area,14 would also argue against a 12th century date. The absence of the ‘E’ fabric type suggest that the date is not later than the end of the 13th century. On this very limited evidence a date in the 13th century would seem the most likely for this group.

1 AI Cooking pot Buff coloured surfaces with a grey core.
2 B1 Cooking pot Orange-buff external surface with a reduced interior. Burning and sooting on lower body.
3 B1 Cooking pot Reduced interior surface, folded rim.
4 F Jug A pale orange, coarse textured, sand tempered fabric. Dark olive green glaze with orange margins. This is the only sherd in this fabric from Cherry Lane; it is common at Thornholme Priory, Kettleby Thorpe, Broughton and Worlaby.15
5 F Bowl An orange, rough textured, grit tempered fabric. Corroded olive-green internal glaze.
6 F Cooking pot Grey sand tempered fabric with bluish-grey surfaces that have a metallic sheen as if burnished. Quite hard with a hackley fracture and rough texture. Folded rim and

Fig. 3 Phase Group 1 (Scale ¼)
Phase 2  The dating of this group is as insecure as that of Phase 1 and much of the material is likely to be residual. Chronologically this phase is terminated by the laying of a slightly saggy base that has been knife trimmed. This vessel is similar to those described as 'Blue-grey ware' and is a French import.\textsuperscript{16}

The French jug (No. 41) would fit into a late 13th or early 14th century date.\textsuperscript{17} Vessel 38 is important, being the only example of an E fabric from under the cobbles. At Thorholme Priory these fabrics start to appear in the final quarter of the 13th century. Perhaps a greater number of these fabrics would have been expected if this phase had continued into the 14th century. A date in the latter half of the 13th century would seem reasonable for the laying of the cobbles.

Fig. 4  Phase Group 2  (Scale 1/4)
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<thead>
<tr>
<th></th>
<th>Description</th>
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<tbody>
<tr>
<td>7-9</td>
<td>A1 Cooking pots</td>
<td>16-19</td>
<td>B1 Cooking pots</td>
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<tr>
<td>10</td>
<td>A1 Cooking pot</td>
<td>20</td>
<td>B1 Form Unknown</td>
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<tr>
<td>11</td>
<td>A1 Cooking pot</td>
<td>21-22</td>
<td>B2 Cooking pots</td>
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<tr>
<td>12</td>
<td>A1 Cooking pot</td>
<td>23</td>
<td>C2 Cooking pot</td>
</tr>
<tr>
<td>13-14</td>
<td>A1 Bowls</td>
<td>24</td>
<td>C2 Jug</td>
</tr>
<tr>
<td>15</td>
<td>A1 Lid</td>
<td>25</td>
<td>C2 Jug</td>
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<tr>
<td></td>
<td><strong>There is evidence of sooting on vessels 7 and 8.</strong></td>
<td>26</td>
<td>C2 Jug</td>
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<tr>
<td></td>
<td><strong>Orange-buff-coloured surfaces.</strong></td>
<td>27</td>
<td>-orange fabric with pale yellow-brown glaze down as far as mid-body. It is decorated with random spots of applied self-clay. The upper part of the handle has been attached to the body by a plug pressed through from the interior of the vessel.</td>
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<td></td>
<td>A wide mouthed type, usually of shallow depth with a base diameter slightly greater than that of the rim, often ascribed to use on peat fires. The rim is applied.</td>
<td></td>
<td>Drip of olive green glaze down the neck.</td>
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<td></td>
<td>Heavily sooted externally. This flat base is typical of cooking pots in this fabric.</td>
<td>28</td>
<td>Brownish glaze. The undrawn body sherds of this vessel have applied spots covered in an iron wash.</td>
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<tr>
<td></td>
<td><strong>External sooting, No. 15 has a folded rim.</strong></td>
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<td></td>
<td><strong>Wheelthrown and reduced to a grey-black colour, fitting a rim of approximately 4.5 cms. diameter. Shell tempered jugs of Skipton-on-Swale shape</strong> recognised from Potter Hanworth would be of appropriate size for such a lid.</td>
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Fig. 5    Phase Group 2 continued  (Scale ¼)
27 C2 Jug
This drawing is based on three non-fitting sherds. Glaze is yellow-green with yellow-brown mottling. A ten tooth comb has been randomly used both above and below a pronounced shoulder cordon.

28 C2 Jug
Rich yellow-brown glaze, rouletting is in bands of two rows of 2 mm squares.

29 C2 Jug
Applied strips with serations, yellow-green glaze with dark green mottling.

30 C2 Jug
Smoothed exterior surface; about ¼ of the base was recovered containing one group of two thimbles.

31 C2 Jug
Covered externally with a matt, reddish-purple slip; traces of glaze were found dripped into the thimbles. There were four or five large thimbles to the base raising it 1 cm off the ground. This is the first baluster jug to have been recognised in this fabric.

32 C2 Jug
Brownish-yellow glaze, the applied spots are covered with an iron wash.

33 C3 Cooking pot
Grey core with orange buff surfaces.

34 C3 Jug
Yellow-green glaze with green mottling. The applied decoration is covered with an iron wash.

35 D1 Jug
Olive-green glaze. Though this vessel is not from Lincoln, the rim profile with its neck cordons copies closely a Lincoln style that was current in the late 15th and 14th century.21

36 D1 Jug
Orange external surface, reddish-purple internal with a grey core. The olive-green glaze has patches of lustrous metallic brown flecking similar to that noted on vessel No. 68.

37 D1 Pipkin
Hard orange fabric with external sooting. The rounded base is conjectural.

38 E2 Jug
Smoothed orange-buff external surface with reduced core and internal surface. Over half the base was recovered, having two groups of three thimbles. On the base of this vessel is the rim scar of a jug in a yellow-green glaze. There are also wire marks on the base as a result of the vessel being cut from the wheel.

39 F Jug
Rod handle smoothed on to the body and an applied bridge-spout. This vessel is made of a soft, friable, sand tempered fabric; coated with a red slip, both internally and externally, which has been burnished to give a soapy texture. Probably imported.

40 F Jug
Hard, orange, sand tempered fabric, with a smoothed external surface and rough textured, brick red internal surface. This vessel has been covered to mid-body in a dark yellow-brown glaze. Knife-trimming was apparent to the base and lower body; about ¼ of the base was recovered without any trace of thumbing.

41 F Jug
Hard, white fabric with a soapy texture, covered externally in a bright yellow-green glaze, darkening in places. This is an import from South-Western France.17

42 Roman Jar of Swanpool type
Soft, smooth textured, orange coloured fabric, coated both internally and externally in a white slip. A band of orange-red paint lies under the rim, painted on top of the slip.

35 C2 Jug
Phase 3
This group contains vessels of a wide chronological span, because of the residual and intrusive derivation of the material. None of the vessels are of a recognisable date.

43 A1 Bowl
10 cms. rim diameter.

44 A1 Small Pot
Rim is folded with a deep horizontal cut forming two lips the upper of which has been thumb impressed.

45 B1 Cooking pot
¼ of base represented.

46 C1 Jug
Traces of sooting and a brownish green glaze on the base. Internally there is a deposit of white salts. ¼ of the base was recovered with two groups of three thimbles.

47 C2 Cooking pot
Oxidised, grey core and pink internal surface. Covered externally in a yellow-green glaze.

48 C2 Jug
Oxidised orange fabric, reduced internally. Dark green glaze.

49 D1 Cooking pot
Oxidised with a reduced interior and an olive-green external glaze.

50 D1 Jug
Pinkish-buff core with reddish-purple, rough textured, surfaces. Glazed internally around the rim and neck.

51 D1 Jug
Hard, orange-red, sand tempered fabric, with orange surfaces of rough texture. The neck and handle have an olive-green glaze.

52 E2 Jug
Hard, smooth textured, sand tempered, fabric with orange
Phase 4 The latest datable vessel in this phase is No. 73 which belongs to the 16th century. However, vessel No. 64 can be paralleled to a vessel at Thornholme Priory dated to the 13th century, and vessel No. 63 with its splashed glaze, might be expected to be the earliest medieval vessel from the site. A wide chronological range is apparent, though the number of vessels of a later or post-medieval date is small, which may be significant in relation to the use of the site in this period. As a group it contains pottery from the late 13th or early 14th century, with considerable quantities of residual material.

57 A1 Cooking pot
58 B1 Cooking pot External surface badly burnt.
59-60 B1 Bowls Both have burnt and heavily sooted exteriors.
61 B2 Bowl
62  C2 Cooking pot

63  C2 Jug  Handle only; rough textured fabric with orange surface and grey core. Covered in a splashed apple-green glaze. The shape of the handle suggests a small squat jug.

64  C2 Jug  Oxidised, reddish-purple internal surface with grey core. The glaze on the handle is a pale yellow-green with blue-green mottles, on the rest of the body the mottling becomes denser to give a dark blue-green glaze. This vessel is closely paralleled to a jug at Thornholme Priory. 24

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Fig. 7  Phase Group 4 (57-73) and Phase Group 5 (74-78) (Scale ¼)
Olive-green glaze. The handle is smoothed on to the jug over the incised lines around the neck.

56  C2 Jug

Yellow-brown glaze with green mottling.

67  C3 Jug

Glaze is a mottling of greens from yellow-green to blue-green and dark green. Decoration takes the form of an applied scroll that is scarred and terminates in a zoomorphic eye.

68  D1 Jug

Olive-green glaze with patches of metallic brown flecking. Rouletting appears to have been done in groups of two bands. The top two bands consist of 2 mm. squares. A second roulet was used for the lower decoration with a top band of 5 x 2 mm. squares and a lower band of 2 x 2 mm. squares. The lower band may have been worn, for most of the impressions are incomplete.

69  E1 Jug

Reduced internal surface and core. Externally the vessel is covered in a patchy yellow-green glaze.

70  E3 Jar

Glazed both internally and externally in an olive-green glaze with yellow brown fleckings. There is an applied strip around the rim with thumb impressions about 1.5 cms. apart.

71  E3 Dish

Hard, brick-red, grit tempered fabric; covered internally with a dark metallic purple glaze. The scar of one handle was recovered although there was probably a second.

72  F Jug

Hard, oxidised, rough textured, sand tempered fabric. Red-orange external, and orange buff internal surfaces with a grey core. There are small glaze splashes on the rim.

73  F Cup

A Cisterian type of vessel. A hard, dark purple fabric, covered internally and externally in a thick purple-brown glaze. The accumulation of glaze inside this vessel suggests an upright firing position.

Phase 5  Unrelated of various dates.

74-75  A1 Cooking pots

76  E2 Jug

Oxidised, with reduced internal surface. The glaze is olive-green with a dense orange-brown flecking giving an overall yellow-green appearance. The handle is attached by two lateral thumpings.

77  F Cooking pot

Hard, orange, rough textured, sand tempered fabric.

78  F Jug

Hard, orange, sand tempered fabric. Buff coloured and reddish pink internal surfaces, both rough textured. There is the rim scar of a jug on the base in a greenish glaze.

Distribution and Dating of Fabrics

A1

Vessels in this fabric show a wide distribution on the northern part of the Lincolnshire Wolds, and have been recorded at Goxhill, Worlaby, Thornton Curtis, Burnham, and Barton-upon-Humber. With fabrics B1 and B2 this fabric is not in evidence west of the River Ancholme. At Thornholme Priory the few shell tempered vessels are reduced and of coarser texture. It seems likely from the evidence at Cherry Lane that this fabric was of contemporary production with B1 during the 13th and probably the 14th centuries, occurring in approximately equal proportions in all phases (Table). Was it purely an aesthetic choice between a shell tempered cooking pot and a sand tempered one, or were there functional considerations involved? Cooking pots in both fabrics are approximately the same size and along with the bowls, display evidence of exterior sooting.

Present knowledge of the origin and date range of shell tempered fabrics within North Lincolnshire has recently been summarised.

A2

Nothing can be said about this fabric as it has not yet been recognised elsewhere and insufficient examples occurred here (See Table) to warrant further discussion.

B1

Distribution follows closely that of fabric A1, only one example being found, to date, at Thornholme Priory.

<table>
<thead>
<tr>
<th>QUANTITY OF VESSELS BY PHASE</th>
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<tr>
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<tr>
<td>Phase 1</td>
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<td>Phase 2</td>
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<td>Phase 3</td>
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<td>Phase 4</td>
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while at Worlaby only four miles away east of the River Ancholme, it is found in some quantities. At Kettleby Thorpe a few examples were found, but they did not represent a major fabric at the site, perhaps indicating an effective southern limit to its distribution. As with fabric A1, its full date range is unknown although it seems to have been current in the 13th and probably the 14th centuries.

B2
This fabric has been recognised at Burnham, Thornton Curtis and Worlaby. Nothing can be said about its date range or place of origin.

C1
This fabric is not thought to be local to this area of South Humberside, although recognised at Thornholme Priory and Epworth, it appears in some numbers at Hedon in the form of large undecorated, glazed jugs. Its date range is unknown although the two examples of this fabric from Thornholme Priory were found in contexts associated with the first building phase of the dovecote for which a date in the last quarter of the 12th century is suggested.

C2
This fabric occurs over a large area of South Humberside and has been recognised as far afield as Epworth, Goxhill, Kettleby Thorpe and Thornholme Priory, and in North Humberside at Ethelwold and Hull. At Thornholme Priory it had a date range from the mid 12th to the 14th centuries, occurring in the earliest phases in highly decorated forms with fully developed glazes. At both Epworth and Cherry Lane (Vessel No. 63) jugs occur in this fabric with splashed glazes which can perhaps be considered typologically earlier forms than those at Thornholme. At Cherry Lane the large number of vessels in this fabric above the cobbles (See Table) suggests that the fabric may have been current here in the 14th century. The wide distribution of this fabric can perhaps be interpreted in two ways: in the first, that vessels in this fabric were being produced in several places within South Humberside or, secondly, that the distribution system was coastal. The second alternative is by no means impractical considering the wide distribution of Cowick products during the 14th and 15th centuries. More work is required on this important fabric before it can be fully understood.

C3
An example of this fabric in a jug with applied strip and spot decoration was found within the first building phase of the dovecote at Thornholme Priory in levels dated to the last quarter of the 12th century. It is found in all phases at Cherry Lane (See Table) but, apart from the general date range that this implies, little else can be said about its chronology. This fabric has also been recognised at Barton-upon-Humber and Burnham.

D1
In addition to the Cherry Lane examples vessels in this fabric have been recognised at Burnham and Thornton Curtis. Little can yet be said about its date range. In regard to rim forms and decoration on jugs in this fabric, there are strong affinities with vessels from Lincoln, but whether there are any chronological relationships underlying this similarity cannot yet be established (see vessel No. 59).

E1
Together with fabric types E2 and E3 these vessels represent a ceramic type that has been previously referred to as Humber ware. This term, however, must now be regarded as a generic name as it has long been recognised that vessels grouped within Humber ware embrace a complexity of subtle variations in fabric, vessel form, glaze and manufacturing technique which need to be identified and explained. The term 'ware' implies that the vessel is the product of a known kiln or pottery and is thus misleading in this context. A number of kilns are known to have been producing this type of fabric and there were undoubtedly many more.

This fabric is absent from the pre-cobble phases at Cherry Lane (See Table) and it is unfortunate that it is not known when these fabrics start. At Thornholme Priory they first appear in the third phase of building development for which a date of c.1290-1310 is confirmed by coin evidence. It would be unwise however to assume that these vessels first appear at Cherry Lane at the same date.

E2
Only one vessel in this fabric occurred below the cobbles (No. 38). Vessels in this fabric have been recognised at Thornholme Priory, Burnham, Kettleby Thorpe, Thornton Curtis, Worlaby and Barton-upon-Humber. Their full date range is unknown. In particular all these sites have produced jugs in this fabric with a distinctive bright yellow-green glaze with dense yellow glaze inclusions, e.g. vessel No. 76, which is unfortunately from an unrelated context. These jugs also seem to conform in shape and technique which may suggest a common origin.

E3
As this represents a chronological group rather than a fabric group, little can be said save that these vessels represent the final ceramic range from the site.

Summary
It has been impossible to date any of the phases except in the vaguest terms. This is due to the lack of firmly dated groups from excavations in the region around Barrow-upon-Humber to which the pottery from Cherry Lane could be related. Thornholme Priory has produced a number of stratified deposits, a few of which can be securely dated, and it is hoped that these excavations will eventually provide a framework for dating in South Humberside or at least a number of relatable ceramic sequences. Unfortunately the phases at Cherry Lane contain such a large amount of residual material that comparisons can have no real chronological significance.

It is of interest that fabrics A1 and B1 have a distribution that seems limited to the northern part of the Lincolnshire Wolds, more so because such cooking vessels are not likely to have been traded far and suggest production somewhere in the region. The jug fabrics seem to have a wider distribution and may originate from a number of centres within South Humberside. Essentially the importance of the material from this excavation lies only in demonstrating the wide range of medieval fabrics, decoration and forms that occur at Barrow-upon-Humber.

ACKNOWLEDGEMENTS
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The publication of this report was assisted by a grant from the Department of the Environment.


24 See note 13.

25 See note 15.

26 Several other sites in the area, have produced evidence indicative of this, such as Flaxlegate in Lincoln (see below) and Bolton, West Yorkshire in G. Coppock, ‘Excavations at St. Mary’s Priory, Bolton, North Humberside’, Yorks. Archaeological Journal, forthcoming.

27 See note 6, Moorthorst 1975.

28 See note 15.


30 See note 15.

31 See note 15.

32 See note 13.


34 I am grateful to Mr. P. Armstrong of Hull Museum who has allowed me to examine material from his recent excavations within the city. For Hedon see note 22.

35 See note 13.

36 Ibid.


38 This is recognised in the Kettleby Thorp report, see note 6, p. 20, page note 2.

39 Three kilns are known: at Kelk, Holme on Spalding Moor and Groswick (see note 7). See note 13.

40 Ibid.

41 Ibid.

42 This term embraces fabric groups C, D and E and does not imply the exclusive production of jugs.

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Book Review

BARBARIAN EUROPE by Philip Dixon, and THE RISE OF CIVILIZATION by David and Joan Oates, both 151 pp., illus., Elsevier Phaidon, 1976, £4.50.

These two books form part of an eventual twenty volume series — The Making of the Past — written for the layman, by young people, the student, the armchair traveller, and the ‘tourist’ and ‘designed to provide a complete survey of the early history of the world as revealed by archaeology and related disciplines’. These are visually very attractive publications; the colour photographs, maps, and many ‘Sorrell-type’ reconstructions of buildings and archaeological sites are superb. Included in the latter are revealing drawings of Hexham and Brixworth churches with thatched roofs (a pity there is no Barton-upon-Humber), Anglo Saxon halls, and the houses of the early Neolithic farmers of the Near East. It is less easy to be enthusiastic about the text, not because of its poor quality or educational value, but in consideration of the diverse needs of the intended readership. Large sections present the historical and archaeological evidence, at times well written, easy to read, and highly informative; at other times though, the information is so condensed that reading and learning become very hard work. A valuable chapter in each book considers the relevant work of past researchers, particularly archaeologists, and at intervals ‘Visual Story’ sections present particular topics, e.g. Arthur, the Early Christian Church, Prehistoric Pottery, Catal Huyuk, using photographs, plans and reconstructions. The publishers are to be congratulated for producing such attractive books at such a relatively low price. They can be recommended to any layman, young person, armchair traveller, or tourist who is also prepared to be something of a student and benefit from an approach more academic than the usual ‘glossy guide’.

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