A Late Medieval Domestic Rubbish Deposit
from Broughton Lincolnshire

STEPHEN MOORHOUSE

SUMMARY

The group was recovered in 1936 during road widening operations; the context of the discovery was not recorded. The details of the group suggest it was a homogeneous deposit, dating to the late medieval period. The contents of the group are purely local in character and illustrate types current over northern Lincolnshire during the period. The survival of shelly wares in Lincolnshire into the late medieval period is discussed. Mr. Goodall has provided a note on the metal spoon found with the group.

INTRODUCTION

The circumstances surrounding the discovery of the group are not known. The only record shows that it was found in 1936 during road widening to the west of the School (N.G.R SE 96310868) at Broughton, five miles west of Scunthorpe.¹

The sherds suggest they came from a group deposited within a short space of time, possibly a pit group. The majority are large in size with fresh fractures suggesting recent breaks. It is evident that the finder only retrieved the larger and more solid pieces, for the existing material only includes rims, bases, handles and a number of large body sherds. The details of the vessel forms within the basic fabric types are so similar as to suggest a homogeneous deposit, indeed some vessels are represented now by a number of large pieces bearing fresh fractures, suggesting they were much more complete in the ground before being disturbed. Bearing these points in mind it is possible to suggest that the existing material represents the remnants of a large pit group, disturbed by road works, of which only the more obvious pieces were picked up.

DATING

It is difficult to give the group a precise date. The group contained no internal dating evidence and there is little local material to use for relative dating. The iron spoon proved to be even less helpful than the pottery for dating.
A LATE MEDIEVAL RUBBISH DEPOSIT FROM BROUGHTON, LINCOLNSHIRE

Our present knowledge of medieval pottery in north Lincolnshire would point to a date in the later medieval period. It has been suggested above that the sherds come from a homogeneous deposit. The number of vessels present indicate that it was of some size, possibly showing that it represents a cross section of the wares currently available at the time of its deposit. The lack of certain types can therefore be taken as a terminus ante quem for the group. In this respect the lack of both Cistercian Wares and Raeren stoneware mugs is significant. The former were introduced during the late 15th century and have a wide distribution throughout the north, including Lincolnshire, and the Midlands. A number of centres are known for their production, but no source has yet been found in Lincolnshire. Recent work at Sandal Castle near Wakefield, Yorkshire has shown that they are introduced after the massive rebuilds of Richard III have finished; these started in 1484 and were probably completed by the end of the decade. This date may only apply to the large mid Yorkshire centres, although it is certain that these potteries, possibly along with others in the eastern Midlands, were supplying Lincolnshire. The Raeren mugs are type fossils for sites of late 15th and early 16th century date. They suddenly appear in quantity towards the end of the 15th century, and can in all probability be equated with the ‘cruses’ which were imported into this country in their thousands, recorded in the port books of our eastern and southern ports from the early 1480’s onwards. The relaxing of trading restrictions with the Hanse and France probably led to this sudden inflow. They are present in every sizeable deposit of the period and their absence, along with Cistercian Wares, from the Broughton deposit is of some significance.

A terminus post quem is less easy to fix. The study of North Lincolnshire pottery types in the medieval period has not progressed far enough to define dated type fossils. Indeed it is only through the work of the Russells in recent years that it is possible to say confidently that the vessels represented in this group are characteristic of some North Lincolnshire types. Until very recently, the association of the shelly ware would have been treated with great suspicion, and probably disregarded as earlier residual material, but recent work, discussed below, has shown that they continue in some areas of Lincolnshire and the Eastern Midlands through into the 15th century. The dating of the rest of the material is open to pure speculation at the moment, as there is an acute shortage of dated late medieval assemblages, not only from Lincolnshire, but from the country as a whole. The sandy cooking pots and jugs (nos. 8-21) could be placed anywhere in the 14th and 15th centuries, though sandy cooking pots with simple everted rims are generally attributed to the 15th century. However, as this is the first late medieval group to be studied from North Lincolnshire and there is no established regional chronology into which the contents can be slotted, it would be safer to say at this stage that the group represents a collection of vessels deposited almost certainly together, sometime during the later medieval period and probably well before the 1480’s, possibly during the period c.1350-1450.

DISCUSSION OF THE CONTENTS

The vessels can be divided into a number of distinct fabric types. It is in these groups that the contents are discussed.

SHELLY WARE

The phrase ‘shelly ware’ has been retained to describe these wares as it is by now a well established term and defines the type as a distinct group. It is now known that not all fabrics in this general class are tempered with shell, as varying consistencies of chalk and limestone have been noted during analysis. Urgent work is required on the analysis of these wares from various parts of the county, as this work may define regional groups by their tempering agent.
STEPHEN MOORHOUSE

This has been demonstrated for the wider regionally grouped St. Neots wares further south, where the distinction on form alone was not satisfactory.\(^8\)

The present group contains bowls and cooking pots in a uniform fabric. This is characteristic of the later shelly wares. It is thick in section, the surface colour ranges through various shades of light brown to buff, in contrast with the earlier darker wares, and the core is reduced to dark grey or blue. The texture is generally soft and lumpy and the filler consists of large angular inclusions. Variations exist, as can be seen in the present group. Obviously potters are individuals and create their own points of detail, yet still working within the same basic tradition.

The forms at Broughton represent the known range of types in these later shelly wares; namely the bowl or pancheon (nos. 1-4) and the cooking pot (nos. 5-7). The bowls have simple forms with straight sides of varying angles and a basically thick rectangular rim. The detail of the rim takes on a number of forms. Generally it is dished on both surfaces and expands to a wider edge; the angle with the body also varies. The Broughton examples have no decoration but those from Somerby\(^9\) and Keighton Well\(^10\) have a single incised wavy line on the inner rim flange. The darker, thinner and more sophisticated rim form of no. 4 suggests it is residual and belongs to the earlier series of shelly wares. The cooking pots are squarish in shape, their height being roughly equal to their diameter. The bases are thick and flat and the rims everted and simple. They tend to be more solidly built than the earlier cooking pots, and they give the impression of being coiled and finished off on a hand-rotated wheel. They are completely plain, having neither decoration nor glaze on those so far examined.

SANDY WARE COOKING POTS

Although sandy wares of this type have been recognised from other North Lincolnshire sites, their date range has not yet been established. Despite the vagueness in closely dating the present group, it is of some importance that they are associated with a range of wares of northern Lincolnshire type.

SANDY WARE JUGS

Two basic jug types are found in the group, defined by fabric and form. They are an important single association amongst the wide range of undated jug types from the north of the county. It is evident from a study of these various types that in some cases a similar tradition existed over southern Yorkshire and the northern bank of the Humber. This is suggested by the distribution of Humber ware into northern Lincolnshire. Strictly local types can also be recognised in the north of the county. One of these regional groups is seen in the six vessels from the Broughton assemblage, represented by nos. 19 to 21. A close study of the large amount of unstratified material now available will outline their respective distributions. Far more excavation is needed before their date ranges can be determined.

HUMBER WARE TYPE

Only one piece, from the base of a handle (not illustrated), can be recognised as true Humber Ware, coming from north of the Humber.\(^11\) The rest of the vessels from the group, in a fine smooth ware, are clearly allied to it, but display differences which can be interpreted as regional characteristics. Two types can be recognised; plain jugs nos. 16-18 and those with plastic ornament nos. 22 and 23. The vessels have fine smooth fabrics with very little sand content, light grey cores with pinky-red surfaces and soft light-green to yellow-ochre glazes. The bases are invariably thick with groups of finger tip decoration round the base angle. This latter feature, together with the annular groove decoration on the shoulder and the general
A LATE MEDIEVAL RUBBISH DEPOSIT FROM BROUGHTON, LINCOLNSHIRE

form implied by no. 16, suggest a local source, for these features are not common for example on the excavated Humber Ware kiln site at Cowick¹² along the Humber estuary. Handles are also thick, usually oval or circular in section with groups of incised lines running down the back giving a ribbed effect. They are secured at the base by two large deep thumb impressions, with a similar pair, one on either side, securing the top to the neck of the jug, well below the rim. Although the various details are thick and crude in construction, the overall effect represents a simple and aesthetic combination.

Plastic ornament forms a small but important feature on Humber Ware Jugs. A range of forms occur on jugs from earlier levels at Cowick, including human faces,¹³ but later medieval types are fairly consistent. They are restricted to large flowing scrolls, part of which is seen on no. 23, often but not always, terminating with an incised pad, being a debased representation of a hand and fingers. These are not present on the Broughton fragments but are known on other north Lincolnshire sites.¹⁴ The brooch design on no. 22 is a well known form of decoration on medieval jugs,¹⁵ but is not common on Humber Ware ones. The two annular rings represent the profile of the object while the pellets in between depict what would be jewelled collects on bronze brooches. The internal pellets on this example are difficult to interpret due to the debased form of decorative style.

LOCAL SANDY JUG (Fig. 2 Nos. 19-21)

The predominant type amongst the jugs is represented by parts from at least six almost identical vessels of which nos. 19 to 21 show the salient details. The fabric is sandy though fairly smooth-surfaced, hard, and invariably has very sharply defined internal throwing grooves. Unfortunately a complete profile was lacking, but all vessels suggest a small squat jug; a reconstruction is suggested for no. 20, based on similar sherds from Kettlebythorpe.¹⁶ All jugs have the characteristic zone of annular grooves on the upper half which are covered in a distinct light olive to yellow-ochre glaze. Three handles, of which one is illustrated by no. 19, are also consistent in their plainness and section. The six vessels strongly suggest the same source of manufacture and define one of the types current in the Broughton region in the later middle ages.

SOURCES

Medieval kiln sources in northern Lincolnshire have yet to be located. The large quantity of material from the region and the strictly local types amongst it imply local production as do the availability of raw materials like clay and fuel, and documentary evidence. The common types of pottery found north of Lincoln are basically different from those south of the city. The coastal ports of Yorkshire and Lincolnshire lay on the important medieval east coast trade route. The pottery trade through these ports is well testified by the distribution of Scarborough Ware from Scotland to Sussex.¹⁷ Inland river transport was also likely to have been used in the medieval period, as the movement of ceramic types in the post-medieval period suggests.¹⁸ Certainly the presence of Humber Ware in some quantity along the southern bank of the Humber suggests trade from the kilns across the estuary. This implied trade does not however override the evidence and necessity for local production centres in north Lincolnshire.

THE CURFEW

The association of the curfew in a later medieval deposit is of extreme interest. The curfew¹⁹ was a large inverted bowl type vessel with a strap handle across the flat top and perforated by a series of holes, invariably having one at the base of each handle junction. Applied thumbed strip on the body is common, as seen in the present example; this can occur
STEPHEN MOORHOUSE

in various designs. Sherds from these vessels are easily recognisable on domestic occupation sites by their heavily fire-blackened inside, particularly around the vent holes; unless a recognisable part is found, they are less easily recognisable from kiln sites for obvious reasons. They were used for placing over the glowing embers of fires at night, particularly in timber buildings where fire risk was a great hazard. Since their initial identification as a distinct ceramic type, by the finding of a complete example from the kiln site at Lavestock, Wilts,\textsuperscript{20} they have become relatively common, occurring on virtually every excavated medieval domestic-occupation site. Most firecups so far found date from the later 12th to the 14th century, but the present evidence along with a semi-circular example from the Olney Hyde, Bucks,\textsuperscript{21} kiln site, shows them to continue into the later medieval period. Examples of the semi-circular type, for use against wall-hearthst, as opposed to open central hearths, are extremely rare in pottery although well known in metals into the post-medieval period.\textsuperscript{22} Regional types of curfew are being recognized from various parts of the country.\textsuperscript{23}

The general type is well illustrated from northern Lincolnshire. Sherds representing a number of curfew from the D.M.V. at Kettonby Thorpe,\textsuperscript{24} 4 miles east of Broughton, included one in identical fabric to the present example. A number of pieces representing at least 2 curfew were collected amongst surface material from the D.M.V. at Sawcliffe,\textsuperscript{25} 2 miles north of Scunthorpe. These have a deep crudely thumbed horizontal strip above a distinct rim similar to the shelly rim no. 3 from the present group; their fabric is identical to that of the group of jugs from Broughton nos. 19-21.

LATE MEDIEVAL SHELLY WARES

Shelly wares are generally thought to have faded from popularity and become obsolete during the earlier 14th century. Evidence from Lincolnshire and surrounding counties in recent years has suggested that they continue much later. Their terminal date cannot as yet be suggested, but the regional development of pottery suggests that this would vary from region to region, dependent on influences. The forms so far identified are bowls and cooking pots, both of which are more ancient of the earlier characteristic Lincolnshire type. They retain the same basic shapes, but the rim forms become much more simple and the pot thicker in section. Decoration has been noticed only on bowls. The fabric is lumpy with a soft and sometimes soapy texture and light brown to buff surfaces, in marked contrast to the much thinner, hard, darker-coloured earlier shelly wares. In essence the pottery has become debased, a characteristic of many late medieval pottery traditions.

A number of recently examined groups have produced shelly ware in association with late medieval material. Perhaps the most important of these is that from Somerby, a deserted medieval village, one and a half miles east of Gainsborough. The group, from Gully 6,\textsuperscript{26} was regarded as dubious, for not only were these shelly wares in association with typologically dated 15th century jugs, but the records surrounding the excavation of this feature were incomplete. In the light of recent evidence for shelly wares, the group requires further study. The only recorded material is pottery. This can be broken down into a group of very similar shelly cooking pots, two shelly bowls, two very similar jugs and a large piece from a Torksey Ware bowl. An examination of the archaeological evidence for the feature suggests it had a uniform fill. Leaving aside the typological dating for the pottery, the contents would suggest a single deposit, for not only are the two distinct pottery types homogeneous within themselves, in form and fabric, but a number of the vessels recovered had substantial parts remaining. Apart from the residual Torksey bowl there was nothing else that would suggest a deposit or accumulation spanning two hundred years, as implied by the typological dating for the contents. The evidence would therefore indicate a single homogeneous deposit. The dating of the group is more problematical. Gully six formed one of a number of pits and gullies of undetermined use generally dated earlier than the mid 15th century; they contained no Cistercian Wares or
A LATE MEDIEVAL RUBBISH DEPOSIT FROM BROUGHTON, LINCOLNSHIRE

stonewares, while the occupation on a six to eight inch clay band over these features contained quantities of these wares. The excavation did not provide a precise date. The jugs from the deposit have close similarities with South Yorkshire material and in particular the Humber Wares of that region. They can be generally paralleled amongst the Cowick kiln sequence in phases spanning the second half of the 14th century. Comparative material from Sandal Castle suggests a similar date. Considering the regional development of pottery, these dates cannot be immediately applied to the Somerby jugs, though basic trends in styles can be equated with a certain amount of caution, especially when both regions share a similar ceramic tradition, as in this case. However, it would be best at this stage to suggest a general late medieval date for the assemblage; a more precise date must await the discovery of material from the northern borders of Lincolnshire and Nottinghamshire.

A number of other groups have produced smaller assemblages of shelly ware. An extensive 15th century group was recovered during excavations at the Bishop's Palace, Lincoln by Mr. P. Drewett in 1972. The group contained the usual assortment of late medieval types that could be expected in Lincoln, together with a small group of shelly wares in similar fabric and form to those from Broughton. A 15th century well deposit from the deserted medieval village of Keighton, on the University of Nottingham campus, produced a small group of shelly wares. A bowl was identical in form to the sandy ware counterparts from the deposit, which are thought to be a local 15th century type. The associated cooking pot is also of similar form to its sandy ware versions. The closely documented tile kilns of Lenton Priory lay 300 ft. south east of this well; they date to 1457-1458. The tile waster deposit contained a group of pottery amongst which a handful of shelly ware exists. Again the bowl form can be paralleled closely among the sandy ware types. The assemblages from both well and kiln suggest they are of similar date, and on the evidence of the tile kiln date, can be placed around the middle of the 15th century. Wasters from the tile kiln suggest a local kiln source producing the distinct bowls. Recent evidence from Doncaster has produced a number of 14th century groups, containing shelly ware but these cannot be dated within the century at the moment. It is enough to note that shelly ware is present and suggests it continues at least into the first half of the 14th century.

A feature of possible significance is noted in the Broughton and both Keighton deposits. The shelly wares follow the form of the sandy wares in the respective groups, even to the subtle details of rim form. This not only strongly suggests that the shelly wares are contemporary with the groups in which they occur, but that they were also manufactured by the potters who made the sandy wares. The validity of these suggestions will only be tested when more widespread groups become available for study.

The terminal date for shelly ware must now remain an open question, and can only be solved by a number of associated sequences. The evidence outlined above has suggested that it continues longer than has been previously thought, in some areas into the 15th century, as at Keighton. The little scattered evidence so far for Lincolnshire shows it to persist well into the 14th century. Groups from Nettleham, Boston and Flaxengate, Lincoln show that the type is still current in the middle of the century, the associated and related groups from Boston and Flaxengate showing a marked decline in immediately later deposits.

Lincolnshire is a large county and did not follow a uniform ceramic development. Coarse ceramic traditions are bound to linger in rural areas, and it is for these areas that we have no evidence at the moment. The extension in date range for shelly wares means that they cannot now be regarded as typical of earlier medieval sites, and their existence in later medieval assemblages should not be regarded as residual.
POTTERY CATALOGUE

SHELLY WARES

1. Five non-joining sherds from the rim of a bowl in a thick coarse dull-pink fabric with a dark blue-grey core; mainly small laminated angular limestone inclusions.

2. Two large non-joining sherds from a bowl rim with similar fabric texture and inclusions to no. 1 above; dull fawn interior and blue-grey core and exterior. The fabric is fairly soft with very smooth surfaces. There are 2 other sherds from independent vessels in similar fabric and form.

3. Almost identical to no. 2 above but the fabric is slightly sandy giving a harsher texture, particularly on the exterior where it is fire-blackened.

4. Small rim in a very smooth purple fabric, dark blue-grey core and heavily fire-blackened externally; laminated limestone inclusions of varying sizes.

5. Five large non-joining sherds from the same cooking pot in a thick light purple to dark pink fabric with blue-grey core; very smooth surfaces with laminated limestone and chalk inclusions. One other similarly formed but slightly wider rim flange.

6. Two large, but non-joining, rim sherds in a thick light fawn fabric with a dark blue-grey core; oxidized surfaces with no sign of fire blackening.

7. Single cooking pot rim in a smooth dull brick-red fabric with dull fawn surfaces; angular and laminated limestone inclusions.

SANDY WARES

8. Large single rim sherd from a cooking pot in a very hard fine sandy dull brick-red fabric with darker smooth surfaces. The shoulder has a series of fine annular grooves.

9. Two large joining rims from a cooking pot in a hard fired fine sandy full brick-red fabric, pinky inner surface, externally light brown with fire blackening under the rim. There are 3 other similar rim forms in a similar fabric representing 2 vessels.

10. Single cooking pot rim sherd in a harsh completely oxidized bright brick-red fabric; the surfaces are smooth and the fabric generally rather friable, possibly due to under-firing during manufacture.


12. Two joining rim sherds in a hard fine sandy light brown fabric with smooth surfaces. There is evidence of fire blackening on the rim exterior and a streak of dull dense olive-green glaze on the body; the glaze flow implied the vessel was fired in an inverted position. As cooking pots are rarely glazed it is possible the streak is the result of a glaze run from the vessel above.

13. Two non-joining sherds in a very hard fired fine sandy fabric with dark pink core and light brown surfaces, heavily sooted externally. A double wavy line has been incised round the rim top.

14. Four sherds, 2 of which join, from a bowl rim in a very hard fine sandy light brown fabric with smooth, though lumpy and pimply surfaces; fire-blackened externally.

15. Three non-joining rim sherds in a hard fine sandy light purple to light brown fabric with pimply though smooth surfaces. One sherd has a dull olive-green glaze on the inside towards the base. Heavily fire-blackened all over externally.

SANDY WARE: JUGS

16. Fourteen large fragments, some joining, forming the major part of a large jug in a hard fine sandy fabric with light blue-grey core, bright brick-red margins and light purple
A LATE MEDIEVAL RUBBISH DEPOSIT FROM BROUGHTON, LINCOLNSHIRE

surfaces. Glazed externally above the maximum girth in a mottle dull yellow-ochre and light deep lime-green glaze, with patches down the handle back. The rod handle has 4 cleanly incised grooves down the back, secured at the base by 2 deep thumb impressions. The shoulder has a series of annular incised grooves, getting more shallow and wider towards the maximum girth. The surviving base fragment has 2 small finger-tip impressions, probably from one of a number of groups round the base angle as in nos. 17 and 18.

17 Four large joining sherds from the base of a jug in a hard fine sandy fabric reduced to a light blue-grey with dull light purple to brown exterior; the core is partially oxidized to a light brick-red towards the base. The base had 4 groups of small thumbings on the heavily abraded base angle; 2 survive, one of 5 impressions, the other 6. Patches of glossy deep olive-green glaze are on the outside. The small size of the finger-tip impressions suggest they are those of a child. The abraded base angle is probably a result of the vessel being supported on a stand or in a metal dish. The base of a strap handle with side thumbings in identical fabric and glaze, possibly comes from this vessel.

18 Three sherd from the lower half of a jug in a hard fine sandy light grey fabric with light brown surfaces. The shoulder sherd is burnt externally with 3 annular grooves under a flaked deep orange-brown glaze.

19 Rim with attached handle in a very smooth bright orange fabric with light brown external surface. There are spots of bright lustrous deep orange glaze on the shoulder. The top of the handle has a single small thumb impression with a long shallow thin knife incision along its centre.

20 Three sherd, two joining, from the central part of a small jug in a sandy fabric with brick-red core and light grey surfaces. Decoration of closely spaced, well defined, annular grooves on the upper part, and covered in deep glossy deep orange glaze with light lime-green mottling. A number of joining sherds representing large fragments from the shoulders of 3 jugs are also present in the group, in similar fabric and form to no. 20. They all have closely spaced annular grooving on the upper part and very pronounced internal throwing grooves; one possesses a base with a group of 3 finger-tip impressions. Glazes on all 3 vessels are similar to no. 20, ranging from deep matt orange to orange with olive-green mottling.

21 Six sherds, 3 joining, forming the upper part of a small jug in identical fabric to no. 19 above, glazed all over externally in a glossy lustrous deep orange glaze with a spot of light lime-green mottling; the body glaze is less lustrous. There is a scar below the rim for a handle attachment. The glaze runs imply the vessel was inverted during firing in the kiln.

22 Two abraded non-joining body sherds from a jug in a fine sandy, light grey, reduced fabric with dark brick-red out margin only and outer surface. The form of the existing body coloured decoration suggests a brooch with stylized collets and internal pellet design, and a large scroll. The glaze is either badly fired in the kiln or has been subsequently burnt during domestic use, making it difficult to describe the original glaze colour. At present it is a dull creamy-yellow colour and appears to have only covered the upper half of the jug above the maximum girth.

23 Two non-joining sherds in a very fine smooth sandy fabric with dark brick-red core and inner surface; the body coloured decoration is under an all-over very deep matt olive-green glaze.

SANDY WARE: CURFEW

24 Four sherds, 2 joining, from the upper half of a curfew in a very fine sandy light brown fabric with body coloured applied thumbed strip decoration; the body sherds is too small
but suggests diagonal strips down the side of the vessel. Characteristic of all used curfews, the interior is heavily sooted and stained dark grey, particularly around the 2 vent holes in the top. The handle is missing but one side thumbing survives, where it was attached to the top; these are not evident on the other vent hole fragment but their positions are indicated on the reconstructed drawing.

**METAL WORK** Fig. 3 no. 25 by Ian H. Goodall, *R C H M, York*

25 Iron spoon, bowl incomplete, stem gently thinning and increasing in width towards the broken, slightly down-curved terminal.
Many spoons in use during the medieval period must have been of wood, horn, or even bone, with others of pewter, latten and silver in less general use. Iron spoons are rarely found. In form the Broughton spoon cannot be paralleled amongst spoons of more noble metals until the second half of the seventeenth century, when a large flat oval form of bowl and a spatula-like stem terminal, often with two deep cuts, is found.35 Late medieval spoons in metals other than iron generally had fig-shaped bowls and slender rod-like stems with finials,36 but the nature of iron must have dictated the form of the Broughton spoon. Whilst the smith could have imitated the form of a pewter or silver spoon, it was more natural to hammer out the stem. A near-complete iron spoon closely similar to that from Broughton is known from a context of probable mid-sixteenth century date at Caldecote, Herts.37 Fourteen inches long, it has a flattened oval bowl and straight stem with an expanded, incomplete terminal.
A LATE MEDIEVAL RUBBISH DEPOSIT FROM BROUGHTON, LINCOLNSHIRE

NOTES

1 The group is deposited in Scunthorpe Museum along with a brief note recording the details of discovery, acc. no. BM : AA. I am grateful to the curator, Mr. Chris Knowles for much help in checking details surrounding the group’s discovery.

2 Two groups have been published from the north of the county: from Somerby, H. E. J. Le Patourel ‘Cistercian Ware Circa 1475-1550’ in Dennis C. Mynard ‘Excavations at Somerby, Lincs., 1957’, Lincs. Hist. and Archaeol., no. 4 (1969), 77-78 and fig. 9 nos. 87-92, and from Kettleby Thorpe, Peter Brears ‘Cistercian and Later Drinking Wares’ in R. and E. Russell Excavations at Kettleby Thorpe, Lincolnshire (Scunthorpe Museum, 1974), forthcoming.

3 This group is to be discussed by Peter Brears in Philip Mayes Excavations at Sandal Castle Yorkshire: 1964-1973 (Leeds, 1974) forthcoming.


6 Mainly collected from the ploughing of deserted medieval villages. I am grateful to Mr. and Mrs. Russell for access to the material and for discussing it. Further collections of material from the region are housed in Scunthorpe Museum.


8 See Jope (1958), op. cit. in note 7 above p. 44-48.

9 Mynard op. cit. in note 2 above, fig. 3 no. 20.


13 Le Patourel (1966), op. cit. in note 11 above, 161 fig. 67 no. 9, where the stylised hand form can be seen.

14 For example from Northorpe and Southorpe deserted villages; material in Scunthorpe Museum acc. no. NO : BB.


17 For a recent coastal distribution of these wares see G. C. Dunning ‘The trade in medieval pottery around the North Sea’ in Rotterdam Papers : A Contribution to Medieval Archaeology ed. J. G. N. Renaud (Rotterdam, 1968), 40 fig. 9.

STEPHEN MOORHOUSE


Publication in preparation by D. C. Mynard and P. Mayes.

Hurst op. cit. in note 19 above p. 137.

For example, the characteristic type from Lyveden, Northants., over 12 examples coming from phase 1 dating to the early 13th century, has large 'bung-holes' or spiggots on the outer angle of the top, acting as vents: publication forthcoming. A single curfew with a similar protruding vent comes from the Hallgate kiln, Doncaster: unpublished, material in Doncaster Museum. This feature is seen in Dutch Firecovers; e.g. from Amsterdam, H. H. van Regteren Altena 'Town-centre research in Amsterdam' Rotterdam Papers : a contribution to medieval archaeology ed. J. G. N. Renaud (Rotterdam, 1968), 132.

R. and E. Russell op. cit. in note 2 above.

Material in Scunthorpe Museum acc. no. RX : SD.

Mynard op. cit. in note 2 above, fig. 3 no. 4 (residual), fig. 4 nos. 21 to 27, and fig. 7 nos. 62 to 64.

Stephen Moorhouse 'The Medieval Pottery' in Mayes op. cit. in note 3 above.

I am grateful to Glyn Coppock for bringing this group to my notice. It will be dealt with by Mr. Coppock in the forthcoming report on the excavations by Mr. Drewitt.

Coppock op. cit. in note 10 above, p. 53 fig. 2 no. 10 and p. 55 fig. 3 no. 20.

ibid., p. 57 fig. 4 no. 6.

From excavations by Paul Buckland, to whom I am grateful for access to look at the material and for discussing it.


Moorhouse op. cit. in note 5 above, p. 34-35 and fig. 3 no. 29, from F.24 dating to the middle of the 14th century.


P. G. Hilton Price, Old Base Metal Spoons (1908), 42.


From excavations by Guy Beresford.
A LATE MEDIEVAL RUBBISH TIP FROM BROUGHTON, LINCOLNSHIRE