AMR Report 3165

SHERBORNE OLD CASTLE, DORSET: MEDIEVAL POTTERY FABRICS.

(103)

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Introduction. (BPH)

From 1900 onwards there have been excavations at Sherborne Old Castle, in the parish of Castleton, on the edge of Sherborne (NGR:ST648167). This work has produced large quantities of Medieval coarse wares, particularly from the most recent excavations conducted by Peter White, Inspector of Ancient Monuments, for the Department of the Environment, and has provided an opportunity to further pursue the queries of R.A.H. Farrar, who discussed the pottery from the Old Castle and Durrant Close, Sherborne[2], recovered in both cases by C.E. Bean FSA. At the same time it seems reasonable to describe the means by which this pottery study has been undertaken.

The surviving remains of Sherborne Old Castle originate in the twelfth century, but there is scattered evidence of earlier activity on the site, notably a graveyard disturbed by a rock cut ditch and by the building of the castle-palace[3]. The earliest groups of pottery occurring on the site date from the twelfth century, although there have been a few sherds of what appears to be grass tempered ware, from the area of the North Gate. The castle was built by Bishop Roger of Sarum, 1107 - 1139, Chancellor of Henry I, who often acted as viceroy when Henry was away on frequent long visits to his French possessions. Roger supported Stephen, when he was crowned king in 1136, but Roger's power was curtailed in 1139 and Sherborne was confiscated with Roger's other castles at Devizes, Malmesbury and Sarum. During the Crown's occupation Sherborne was garrisoned from time to time and it was during this period that major additions were made. In 1354 Bishop Wyville regained the Castle for the See of Salisbury from the Earl of Montague, who held the Castle at the time. The castle was used and maintained by the bishops of Salisbury until 1542. It was again held by the Crown until Elizabeth I transferred it to Sir Walter Raleigh in 1592, but it was in need of too much attention and fell out of regular use when he moved to the Lodge, now the New Castle. The last major period of use was during the

Civil War, when the Castle was besieged twice, once in 1642 and again in 1645, after which it was slighted. The pottery sequence of the site shows this general continuity, with disruption caused by redeposited material[4].

A series of 12th to 16th century sherds was submitted to Dr Williams from the most recent excavations, which form the basis for this study, although sherds from the Castle also match pottery from the town of Sherborne and its immediate district[5]. The main problem in the Sherborne area is that there has been little work undertaken on medieval pottery types and the clays used in their production, in consequence any analysis at this stage must be regarded in isolation. It must be stressed that this is only the beginning of a necessarily wider study of medieval pottery in the North Dorset area. The large quantity of pottery from the Old Castle site has made it difficult to do anything other than select a group of the most obvious types for thin sectioning and heavy mineral analysis, thus ommissions are inevitable, especially with regard to the less frequent fabrics.

The pottery was sorted through on a very general level, noting the various inclusions in the sherds and grouping on this basis. At the same time the vessel types were defined wherever possible, this was made easier by the coincidence of pottery fabrics with certain vessel types, but this was not totally reliable. (Reference is made to the list of vessels types and the fabrics used to produce them at the end of this paper.) As examples of each type were found, some sherds were kept as a control and some were put aside for analysis. In the early stages reassessment was frequently necessary. Details were made clearer by use of a magnifying glass, but otherwise initial assessment was visual.

At the same time any published material on the pottery from other excavatons in the area was consulted, and considered in the light of the likely effect on Sherborne. Generally there are very few sites noted in the Sherborne area. There is only one excavated kiln site at Hermitage[6], just over 5 miles to the south of

Sherborne and this has been considered in the fabric assessment. There have been excavations in South Dorset at Wareham[7] and Corfe Castle[8], which have produced wares which have already been compared with Sherborne pottery regarding shape only[9]. Material from Laverstock seemed similar and was taken into consideration. Wherever similarities were seen samples were taken for comparison[10].

By the time thin sectioning and heavy mineral analysis was considered for the Sherborne pottery, a very definate set of questions had been formulated, so that direct comparisons could be made where necessary and fabrics defined within a pre-existing framework.

1) What is the precise petrology of the fabrics : Fabric types A, B, C, D and E.?

2) How do these fabrics compare with pottery samples from: Hermitage, Laverstock, Corfe Castle and Wareham?

The petrology report of Dr Williams is the reply to these questions, but as will be seen the answers are also of use to other researchers, since the samples were taken from a wide area. Future research on similar lines should also be facilitated by a readily accessible group of identified fabrics.

FABRIC ANALYSIS (DFW)

Introduction

A range of Medieval sherds from Sherborne Old Castle, and other sites, were submitted for petrological analysis. As a first step all the sherds were examined with a binocular microscope (x 20). This was followed by selective thin sectioning and heavy mineral separation (Table 1) to allow study in polarized light under the petrological microscope. As a result of this a number of fabric divisions could be made on the basis of the aplastic inclusions present in the pottery. These are listed below following the description of the sherds. Munsell colour charts are referred to together with free descriptive terms.

The Methods.

For thin section examination a small sample of pottery (c. 10mm x 10mm)

is ground down until the majority of non-plastic inclusions present in the clay are transparent , and can be identified by their optical properties in polarized light under the petrological microscope . This method of fabric analysis is extremely valuable for characterization , for pottery made in a similar way from the same materials will appear alike under the microscope . When fragments of rocks or certain unique minerals are present in the clay it is frequently possible to determine the source of the raw materials , thereby indicating the area of origin of the pottery-making and the area of distribution achieved .

However , much medieval pottery contains a range of common inclusions , such as flint and quartz sand , the thin sectioning of which does not allow the same degree of precision in suggesting likely origins . In cases such as these the technique can still be used profitably , for it allows a textural analysis to be made , where not only the type of inclusion , but also the latter's size , shape and relative frequency can be considered . A comparison of the texture of different sherds can often provide evidence for suggesting a common source , or alternatively several different ones .

When dealing with very sandy fabrics , heavy mineral separation , a much under-used technique , can often provide a useful means of classifying the sand present in the pottery , as distinctive heavy mineral assemblages can usually be assigned to a specific geological source . For this method a comparatively large ammount of sample is required (17 - 20 gms) , which is crushed and floated in a heavy liquid such as bromoform , allowing the heavy minerals to be siphoned off . These can be mounted on a glass slide and studied under the petrological microscope , allowing identification and counting of individual grains .

The Fabric Groups.

Fabric A (Coarse flint ware)

Hard, harsh fabric , the surface colour varies from light red (2.5YR 6/8) to dark grey (2.5Y N4/) , with a light to dark grey core . Flint and quartz sand are normally clearly visible throughout the fabric .

Petrology

Inclusions of flint are common , average size 2.5mm. across , together with frequent

ill-sorted subangular quartz grains , ranging in size from 0.20 - 1.00 mm. , and a little limestone .

Fabric B (Fine flint ware)

The description of Fabric A could almost equally be applied to the sherds in this group , the only difference being the smaller size of the flint present , up to a maximum of 1.5mm. across, and the fact that it appears to be less frequent in the paste than for Fabric A .

Fabrics A and B , representing the majority of pottery from the site , have been grouped very tentatively on the basis of the presence of two extremely common inclusions in much medieval pottery , flint and frequent quartz grains . It is possible that careful study may reveal several subdivisions of this pottery by making a detailed textural analysis of the main constituents present . However , to obtain meaningful results such work is best done by incorporating the Sherborne pottery in a general review of medieval flint tempered ware from several local sites , and as such this lies outside the scope of the present work . Due to the common nature of the inclusions , therefore , it is difficult to be precise about possible origins , though given the large quantity of pottery involved a fairly local source seems likely .

Sherborne is situated on Upper Fullers Earth and flinty clay levels . Both deposits contain frequent fragments of flint , which would be present in the clay if this was used for pottery-making , even if an attempt was made to refine the clay somewhat . A heavy mineral separation on a sherd from Fabric B (Table 1) produced a fairly wide range of minerals , but as these are all common types and little similar work has been done in the area , it has not been possible to be precise about origins . However , at this stage there is nothing in the thin section or heavy mineral results to suggest a non-local source for either of these fabric groups .

Fabric C (Coarse quartz ware)

Very hard , rough fabric , grey or black outside surface , sometimes with a dull olive-green glaze , normally with a dark grey core and creamy inside surface . Numerous quartz grains protrude through the surfaces giving the fabric a 'pimply'

texture .

Petrology

Frequent subangular quartz grains , average size 0.60 - 1.00mm , though some are up to 2.00mm across , and a little flint . A heavy mineral separation on a sample from this group , and also from Fabric D below , in both cases produced too few grains to give a meaningful result .

Fabric D (Fine quartz ware)

Hard smooth fabric , mottled olive-green glaze with a white core and inside surface.

Petrology

Frequent inclusions of subangular quartz grains , average size 0.20 - 0.40mm .

Fabric E ('Hermitage-Type' ware)

Hard fairly rough sandy fabric , surfaces tend to be light red (2.5YR 6/8) , with traces of an olive-green glaze , and a lightish grey core .

Petrology

Abundant inclusions of subangular quartz , average size 0.20 - 0.50mm.
Also present are frequent fairly well-rounded light brown grains of limonite (altered glauconite) , and some collophane .

The presence in some numbers of glauconite suggests an origin in the Greensand and Gault Beds , of which the nearest deposits to Sherborne lie some six miles to the south . Close to these deposits is situated a thirteenth century kiln at Hermitage whose products appear fairly similar in the hand-specimen to those at Sherborne[11.] . Thin sectioning of waste material from the Hermitage kiln revealed a similar range of inclusions to the Sherborne pottery including the glauconite grains . A heavy mineral separation on samples from Sherborne and wasters from Hermitage also displayed points of similarity , noteably in the comparatively high percentage of rutile , contrasting with a separation on a sherd from Sherborne Fabric B (Table I). It seems quite possible, therefore , that this fabric group , ranging in date from the thirteenth century to 1450 plus , was made in the general area

of Hermitage . Indeed , some of the thirteenth century examples from Sherbo may even be products of the Hermitage kiln itself .

Laverstock-Type ware

Two sherds from Sherborne Old Castle appear similar to certain jug types from the Laverstock kilns near Salisbury [12] . Thin sectioning of the Sherborne sherds reveals frequent subangular quartz grains , average size 0.20mm - 0.30mm , and flecks of mica . This agrees quite well with similar analyses of jugs from the Laverstock kilns , and the Sherborne jugs may well come from there , though this cannot as yet be conclusively demonstrated . Heavy mineral analysis on two products of the Laverstock kilns , a tile and coarse jug , produced too few grains for a meaningful assemblage . However , one interesting point did arise from thin sectioning , namely that a section from a Laverstock cooking-pot differed from the jug sample tested . The former contained only a scatter of subangular quartz grains , and these were a size grade higher than those in the jug , average size 0.40 - 0.60mm . Either a slightly coarser clay was used for cooking-pots as opposed to jugs , or else the added sand was gently crushed for the jugs . The coarser texture of the cooking-pots was probably deliberate , adding refractory qualities to the vessels .

South Dorset Wares

A small amount of comparative material from Wareham (unglazed) and Corfe Castle (both glazed and unglazed) was also examined , to see if South Dorset Wares were represented at Sherborne . The Wareham samples contained little else but quartz grains , average size 0.30 - 0.40mm. A heavy mineral separation on one of these sherds (Table I) produced a tourmaline-rich assembly recalling that found in the pottery of the Romano-British black-burnished industry centred around the western shores of Poole Harbour and on the heathlands south of Wareham [13] . An origin in this area may also be likely for the Wareham sherds , the medieval potters utilizing roughly the same clay beds as were in use during the Roman period . Neither thin sections nor the heavy mineral assemblage agreed with those of the Sherborne samples studied .

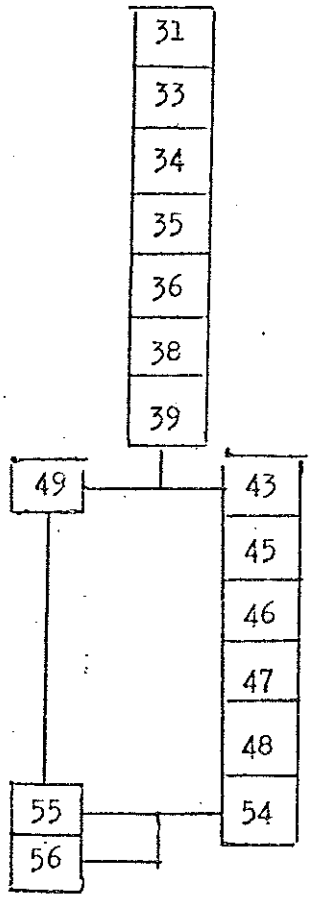
Thin sectioning of the Corfe Castle , sherds showed a scatter of subangular quartz grains , average size 0.80 - 1.00mm , with a little flint and iron ore . Texturally , these sherds appear to be slightly different to those samples from Sherborne Fabrics A , B , and C , containing less quartz than the latter , and so suggesting the possibility of a different origin , though it is difficult to be precise on this point .

TABLE I

PERCENTAGE OF NON-OPAQUE MINERALS

Site	Zircon	Tourmaline	Rutile	Kyanite	Andalusite	Staurolite	Garnet	Apatite	No. of grains counted .
Sherborne Old Castle . Fabric B	71.0	13.4	2.8	1.4	4.3	1.4	4.3	1.4	269
Sherborne Old Castle. Fabric E	83.6	4.2	8.8	1.3	-	-	1.4	0.7	277
Hermitage Kiln	80.6	2.5	11.2	2.1	-	-	2.1	1.5	397
Wareham	40.8	51.9	0.9	0.9	3.7	0.9	-	0.9	308

TABLE II. (BPH)*



Layer	A	B	C	D	E	Specific wares.
31	1	16	9	4	1	0
33	1	2	10	3	0	0
34	No pottery present					
35	4	17	2	4	2	0
36	0	1	1	4	0	0
38 (4 sherds)	0	0	1	1	0	0
39	0	6	7	11	1	1 (Donyatt)
43	0	3	6	2	0	0
49	3	13	9	1	4	1 (Donyatt)
45	0	6	2	1	5	0
46	1	6	1	0	0	0
47	4	16	5	0	0	0
48	5	11	3	2	0	0
54	9	22	4	4	0	0
55	11	15	5	2	0	7 (Early sandy ware)
56	Counted as part of 55.					

Garderobes - sealed contents.

Structure YC: (12th C.)	3	2	1	0	0	0
Structure W: (14th C.)	0	1	1	1	16	0
Structure H: (15th C.)	0	1	0	0	7 plus	0

For this table one area was taken as an example and an assessment made of the number of vessels represented in each layer. In some cases the vessels represented are identified by no more than one sherd, whereas in other layers one vessel may be complete. Nevertheless this tends to be more reliable in a sherd count in indicating the occurrence of fabrics at certain dates.

Medieval Ceramic Influences in Sherborne.

Sherborne is situated on the Dorset side of the Somerset and Dorset county border, well inland from the coast. One can see from the vessels illustrated at the end of the paper, that the general tradition of West Country pottery shapes is followed, as evident among examples found at Burrow Mump [14], Castle Neroche [15], Ilchester [16], Portland (Southwell)[17], and to a lesser extent at Shaftesbury [18]. This similarity is no more than a very general indication of source, whereas knowledge of the petrology of the clays used can supply a closer indication of the origins of the vessels. The pottery from the Old Castle can be divided into two major groupings: wares with large flint inclusions and wares with a large quartz sand content. The precise origins of either of these types must still be based on assessment of the occurrence of the wares on the site. The A and B flint wares appear to occur in greater abundance than the C and D quartz wares, and the general occurrence of similar wares throughout the wider area on initial examination suggests a more local source for the flint wares. In this case the petrological analysis can only imply that the source is not ruled out as being local. Conversely it can be said that the same would apply to the quartz wares.

In the period from the 12th to early 14th Century the main pottery type is the flint ware, A and B wares in the fabric analysis. A local source for this ware is suggested by the large quantity of pottery of A or B type recovered from layers of the appropriate date. Similarly large quantities of this type of pottery have been recovered from excavations in the town of Ilchester, and the few scattered examples of pottery from the town of Yeovil [19], also have a larger proportion of this ware. The common factor could be the valley of the River Yeo flowing through all three towns and through several areas of flinty clay. On present evidence there was a base for the production of these wares in Ilchester [16], but it has not been proved that Ilchester was the only base for such an industry, as it is evident that A Fabric, and especially B Fabric pottery was in use at Sherborne Old Castle after the mid-13th Century when Ilchester was no longer a trade centre. Nevertheless Ilchester may have started as the centre and further

kilns developed away from the town at a later date, along the River Yeo valley.

The proportion of quartz sanded wares is smaller than that of the flint wares in the early period of the Castle, with an increase of relative occurrence from the 13th Century onwards, yet these are more complex to identify being from more than one source. It appears to be a more satisfactory ware for production, especially for jugs, and at Sherborne Old Castle it is apparent that it has been transported over greater distances than A and B wares. The nearest known source of sanded wares would be the kiln at Hermitage, producing the ware classed as E Ware-Hermitage-type. It should be noted in studying the products of this kiln in relation to Sherborne Old Castle pottery, that Hermitage may be the centre for a more extensive industry starting in the 13th century and continuing into the late 15th or 16th centuries. Sherds of a later date from Sherborne, were submitted for study and they compared with wasters from the Hermitage kiln, despite the disparity of dates. There is a further suggestion of the continuation of an area industry by the reference, in the records of the Consistory Court in 1617 [20], when a potter at Holnest, 2 miles distant from Hermitage, was granted fuel gathering rights. Vessels of E ware-type bear a marked stylistic resemblence to the pottery excavated from the kiln site, as seen by cookpot number 14 and jug number 22 in the illustrations, compared with the earlier pots illustrated in the Hermitage report [21]. Thin section and heavy mineral analyses have also revealed a few sherds comparable with Laverstock kiln wasters. Laverstock pottery, especially the pitchers, is of a fine quality and already accepted as being transported over a wide area [22]. The kiln supplied the Royal Palace at Clarendon [23] and it is possible that when Sherborne was in Royal hands during the same period, the chances of vessels travelling to Sherborne would be increased. Without petrological analysis such specific wares would be missed and simply classed as C or D wares.

For Future Consideration. (EPH)

Research into ceramic sources has continued after the petrological analysis, especially in attempting to define the finer sandy wares. Initial assessment of possible sources has been based on similarity of form and decoration followed by comparison under a magnifying glass, with types already identified in the initial study. In consequence, there has been noticable similarity at Sherborne with pottery from the following sources:

Donyatt (near Ilminster) [24]

Bristol, Redcliffe[25];

Bristol, Ham Green [26];

Shaftesbury;[18]

Kington Magna;[27]

South Wiltshire [28];

Poole Harbour [29].

The Donyatt kiln is accepted as being of major importance in the area to the North of Sherborne and it appears to have been brought to the Castle from the mid-13th century onwards. There are fine examples of wares from this kiln occurring all over the site, although the largest group is that dated in the Civil War period, which tends to be the case with most sites where this ware occurs, for example: Ilchester. Pottery from the Bristol, Redcliffe kiln has already been found at Castle Cary, in the form of a fairly simple jug [30], therefore it was no suprise to find a very fine example of decoration from a jug assumed to come from this kiln (illustrated No: 25), very like that of an example in the British Museum [31]. With the occurrence of this ware it was also possible and in fact proved to be the case that there was a market for Ham Green Ware, as several sherds have been identified among pottery from the site. Both of the Bristol wares were initially classed as C/D and D Wares, dependent upon the quality of the fabric.

The C and D quartz wares are also seen to compare visually with pottery from Shaftesbury and from a village mid-way between Sherborne and Shaftesbury, Kington Magna. In the case of Kington Magna there is also the occurrence of A

and B wares, likely to come from the Sherborne direction and a 'hybrid' fabric, which is a flinty C/D ware and possibly local to the Kington Magna area. It appears that many of the quartz wares must be coming from the Shaftesbury area, or that the two towns are drawing from the same source, with Shaftesbury being the closer to this source. There is close comparison of the fabric and glaze of illustrated vessel No3 with a 14th century skillet excavated in Shaftesbury. There are other such similaritie which are at present based on visual factors.

The difficulty in defining many of these wares has led to confusion over the precise origin, especially as a suggested source has been the Poole Harbour area, so far unproven by petrological examination. Another suggested origin is the South Wiltshire area, and there is no way at present by which one can differentiate between pottery from the Poole Harbour area or South Wiltshire by simple use of a magnifying glass. Further research has led to more questions which will have to be answered at some stage in the future: Is there an identifiable difference betweeen from the Poole Harbour area and that of Salisbury Plain? If so, what is it?

How comparable are the A and B wares of Sherborne comparable with those found at Ilchester - also largely known as B wares?

Stylistically wares compare with pottery from Bristol and Donyatt, is this proven by the petrology?

Conclusions. (EPH)

The petrological analysis of material from Sherborne Old Castle has been the important starting point in what has developed into a study taking in North Dorset and parts of Somerset. Questions have also been posed on matters such as the similarity of pot fabrics found in the Poole Harbour and South Wiltshire areas. The petrology report has not proven any link with the Poole Harbour source yet on visual examination in several cases, since pottery was sent for analysis. this has been the suggested area of origin. With visual examination it also appears difficult, if not impossible, to differentiate between this ware

and that from South Wiltshire. Further consideration of this will have to take thin sectioning and heavy mineral analysis into account in order to define any differences.

A fairly simple site like Sherborne Old Castle has proven itself to be at the centre of a complex pattern of trade, of which ceramics will be a very small part. It seems possible that materials are being traded from as far away as 50 miles, as in the case of Laverstock in the 13th century, Bristol in the 14th century and Donyatt from the 13th to the 17th century. The closer a source was to the site the more regular it appears that the supply would have been .

B.P.H. June 1980

TABLE III

Medieval Pottery Fabrics linked to vessel types - as defined at Sherborne Old Castle.

1. Grass tempered ware: Total of 5 sherds recovered. None Illustrated.	B.
2. Hand thrown cookpots. None Illustrated.	A, B, C.
3. Hand thrown, wheel finished cookpots. Nos: 1, 2, 10, 12b.	A, B, C.
4. Wheel made coarse cookpots [1], largest group. Nos: 11, 12a, c, d, 16.	A, B, C.
5. Pans, shallow bowls, rims like class 4 [1]. Nos: 4, 5.	A, B.
6. Handled pans, also some without handles (a and b respectively) a. No: 9 b. No: 8	A, B.
7. Tripod Pitchers. Green glazed, globular. Nos:17,18, 19, 20.	B, C.
8. Heavy coarse pitchers , sometimes confused with class 7, glazed, thick walls. None illustrated.	A, B, C.
9. Lighter fine jugs. Glazed and painted. Includes imports. Nos:21, 23, 24, 25.	(B) C, D,E.
10. Large late medieval to 16th century round jugs. Glazed with accurate combing marks round the girth. No: 22.	E.
11. Large cookpots, same tradition as class 10. No:14b.	E.
11a. Lids for the same type of vessel identified above. No: 14a.	E.
12. Late medieval straight sided pans. Nos: 6,7, 13.	B, E.
13. Utilitarian vessels: like salt cellars, fish dishes, lamps. None Illustrated.	A,B,C,D,E.

Further work will certainly extend this range of suggested vessel types , with greater accuracy of dates than can be suggested at present.

ILLUSTRATIONS.

1. Early cookpot. Not entirely typical of the area. Unglazed. Fabric: A to B ware, with some noticable subangular quartz in the fabric. Unstratified.

2. Class 3 cookpot, light brown to orange colour throughout. Unglazed. Fabric: C ware. 12th century.

3. Class 4 cookpot, similar colour to No:2 above. Glazed inside. (Comparative with Shaftesbury vessel.) Shallow scratch marks around the girth. Fabric: C ware. 14th century context.

4. Typical shallow bowl, or pan, class 5. Unglazed. Fabric: B ware. From 13th century context.

5. Another shallow, class 5, bowl, although slightly deeper than 4. There are traces of food remaining in the bottom, which is largely cereal. Fabric: B ware. 13th century context.

6. Class 12 later pan in a harder fabric, with some gritty glaze inside around the base. Slight lip at one point of the rim. Fabric E ware, with some flint. 15th century context.

7. Smaller class 12 pan . Some internal glazing. Fabric: E ware with some flint. 15th century context.

8. Small class 6b pan . Completely unglazed grey ware with burning traces. Fabric: A ware. (From C.E.Bean excavated material) Late 12th century.

9. Small class 6a handled pan. Unglazed dark grey exterior, with a bright orange interior. Fabric: A ware. Same context as No:4. Very coarse, hand finished.

10. Small class 4 cookpot from amongst the CE Bean material. Unglazed, with soot on the outer surfaces. Fabric: B ware. 13th century.

11. Class 4 cookpot rim, with possible lid seating. Generally grey to brown appearance. Fabric: B ware. Later 12th to 13th century.

12. General examples of different cookpot rims, with diameters similar to that of No:11.

a. Late 12th to 13th century example. Fabric: B ware.

Illustrations - cont.

12b. C ware rim. 12th to early 13th century date.

c. C ware, with some flint. 12th to early 13th century date.

d. E ware, hard fabric. Late 13th to 14th century date.

13. Very small class 12 vessel. Fabric: E ware, with very little flint. 14th to 15th century.

14.a. Class 11a lid. Fabric: E ware, very much of a layered texture, with small holes. 2 at least found on the site in 14th to 15th century contexts.

b. Class 11 cookpot, which matches 14a above in diameter and fabric, E Hermitage-type; both are clearly marked with accurate combing.

15. Small pot, within the class11 group, being of the same tradition. Fabric: E ware. Probably 15th century.

16. Section of class 3 cookpot. Fabric: A ware, with applied strips. Food traces inside. 12th century.

17. Section of class 7 tripod pitcher. Light green glazed ware. Fabric: B ware. Early 13th century date.

18. Upper part of class 7 pitcher. Olive green glazed. From C.E. Bean excavations from a late 12th century context. B ware, with applied strips and vertical combing marks.

19. Upper section of class 7 pitcher. Light green glazed. Fabric: B ware. Combed decoration; Late 12th century context.

20. Tripod pitcher spout. Olive green glaze. Fabric: C ware. Late 12th to 13th century.

21. Class 9 fine jug. Decorated with horizontally combed lines, just below the neck; white paint lines at various points, a thumbed strip around the top of the neck and glaze probable applied with a brush. Rather globular appearance, with a flat base. Fabric: E ware. Late 14th century to 15th Century.

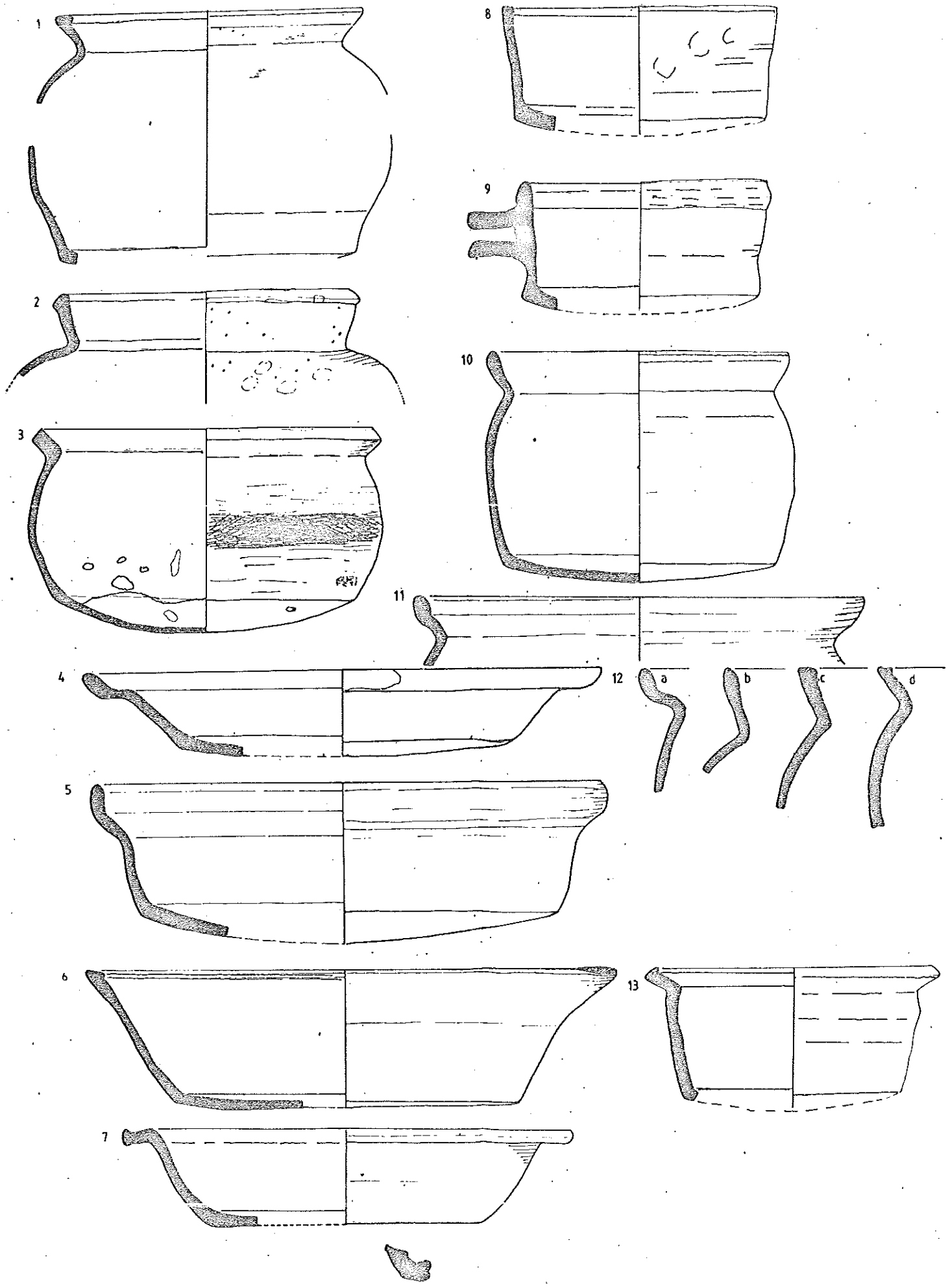
22. Very large class 10 jug. Very little splashed glaze. Fabric: E ware. 15th century.

Illustrations - continued.

23. Class 9 jug with paint decoration, glazed over the top. Fabric: E ware. 14th century.

24. Neck fragment of a class 9 Donyatt ware jug. Very hard fabric. Late 13th, but more likely to be 14th century.

25. Fragment of 14th century decoration, possibly from around the neck. Light green glaze, with red clay used for some of the decoration. Assumed to be Bristol Redcliffe ware.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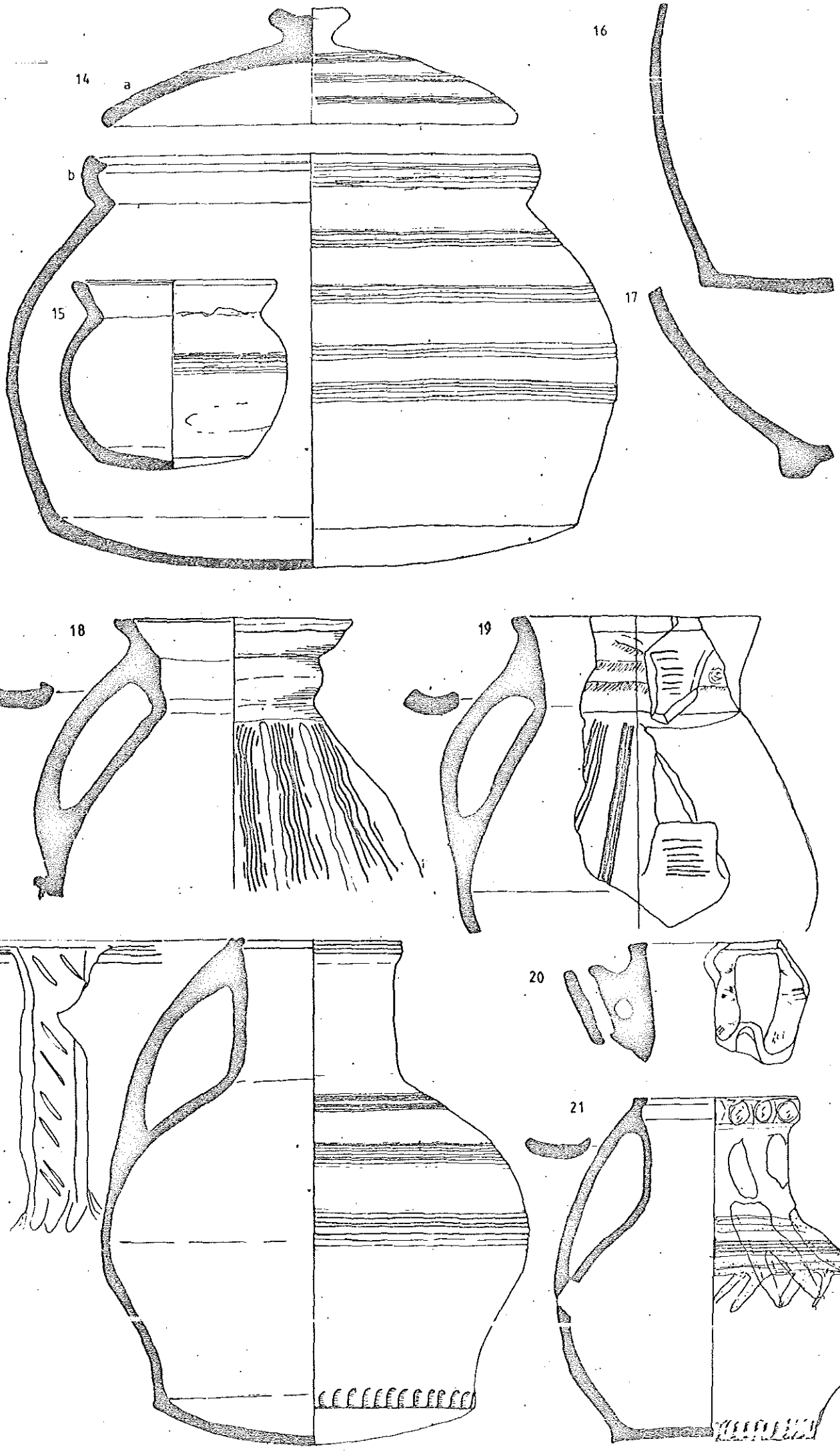
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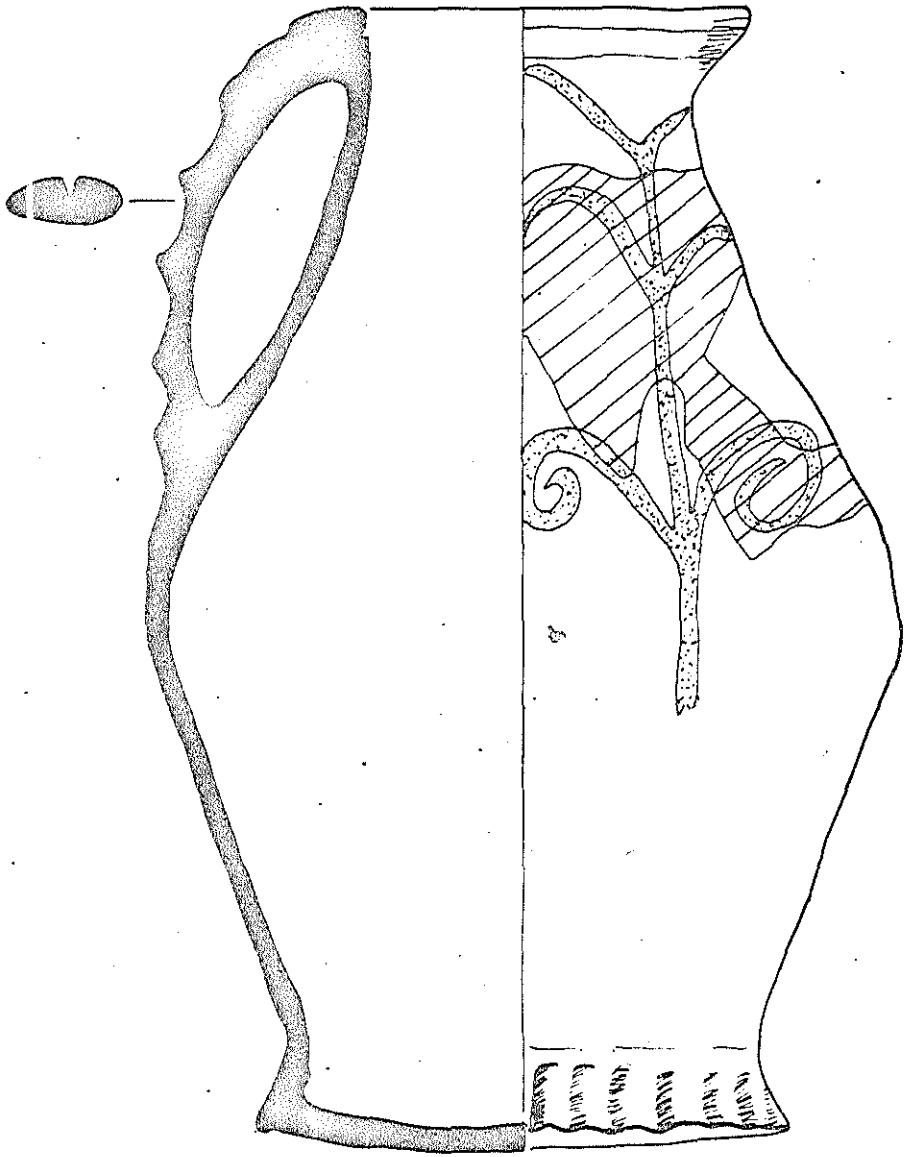

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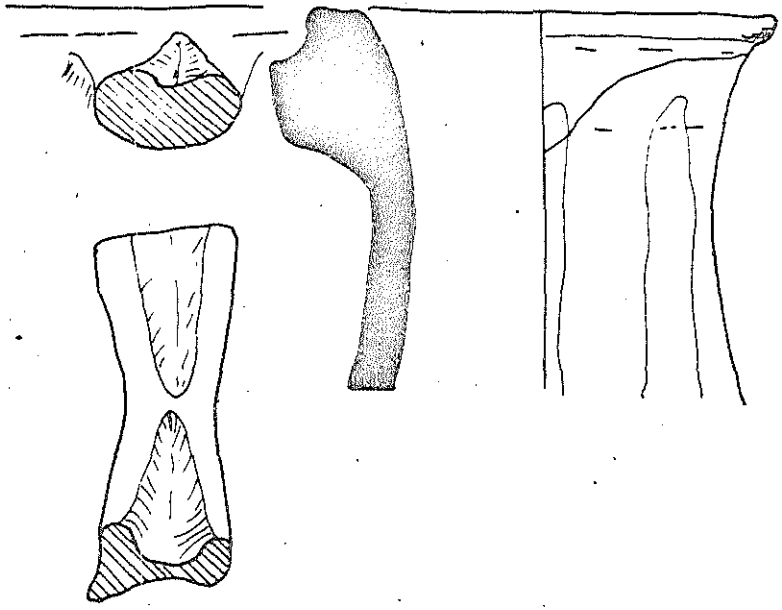
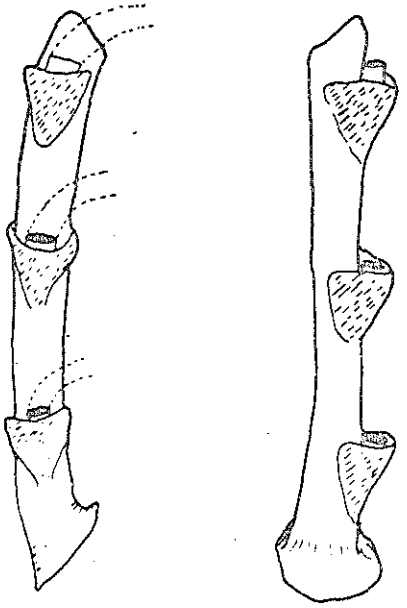


25



Notes and Acknowledgements.

1. B. P. Harrison BA: Department of the Environment, Sherborne Old Castle, Dorset. D.F. Williams PhD, Department of the Environment Petrology Project, Department of Archaeology, University of Southampton.

2. R.A.H.Farrar: Archaeological notes on C.E.Bean's excavated material from the mound to the east of the Old Castle, and Durrant Close. PDNHAS 73 (1951) pages 106 - 111.

3. C.E.Bean FSA: Verbal communication and PDNHAS 77 (1955) Archaeological notes. In addition Peter White, Department of the Environment excavations.

4. Castle History: Fowler, J. Medieval Sherborne.
RCHM (Eng): West Dorset, section on Castleton.
White, P.R. : Sherborne Old Castle, Dorset. (D.o.E, DAMHB)
Bishop Roger: Kealey, Edward J. Roger of Salisbury - Viceroy of England.

5. C.E. Bean verbal communication, and viewing of selected material from the town.

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7. Medieval Archaeology: Vol.3 (1959). Wareham West Walls. RCHM (Eng)
Vol.4 (1960). D.F.Renn. The Keep of Wareham Castle.

8. Medieval Archaeology: Vol.4 (1960) RCHM (Eng): West Bailey, Corfe Castle.

9. Comparison with material provided by C.E. Bean, in the report in note 8 pages 46(with 44) and 51 to 53.

10. Thanks are due to Dorset County Museum for material from the sites of: Hermitage, Wareham and Corfe; and to the South Wiltshire Museum at Salisbury for kiln wasters from Laverstock.

11. Field N.H. as note 6.

12. Musty, J. Algar, D.J. and Ewance, P.F. The medieval pottery kilns at Laverstock, near Salisbury, Wiltshire. Archaeologia Vol. 102 (1969).

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15. a: Gray, H. St George: Excavations at Castle Neroche; the pottery notes. PSANHS 49 (1903).

b: Davison, B.K. 'Castle Neroche, an abandonned Norman fortress in South Somerset.' Notable the pottery from Periods III and IV, pp 50-56. PSANHS 116 (1972).

16. Pearsen T, in Leach, P Ilchester Excavations, CRAAGS Forthcoming. In addition much verbal information.

17. Farrar, R.A.H : Notes PDNHAS 1953.

18. Thanks are due to Mrs J. Grainger, Honorary Curator, Shaftesbury Museum and Mr W Moore, Shaftesbury and District Archaeological Society.

19. Mr L.C. Hayward: Yeovil Local History and Archaeological Society.

20. Brears, Peter C.D : The English Country Pottery, Gazeteer - Eolnest.

21. Field, N.H, as in note 6 , illustrated vessels: 15, 21 and 40.

22. Laverstock Report - note 12

23. Laverstock Report - note 12, page 143.

24. Coleman-Smith, R and Pearson, T Donyatt Excavations (forthcoming).

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26. Barton, K.J Ham Green. TBGAS Vol.82 (1963) 95.

27. Mrs Merry Ross, SDAG, local publication forthcoming.

28. Staff of the Salisbury and South Wiltshire Museum.

29. Verbal: I. Horsey and K. Jarvis: Poole Museums Archaeological Unit.

30. In Bristol City Museum.

31. John Cherry, Assistant Keeper, British Museum.