

# The Archaeology of the Site of the Bodleian Extension in Broad Street, Oxford

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THE area mechanically excavated in 1937 to receive the foundations and basements of the Bodleian extension in Broad Street, Oxford, was over an acre. The excavation reached a depth of 25 ft., 5 ft. into the clay, and took a year to complete. No excavations comparable in size or archaeological importance have been undertaken in Oxford since the underground book-store was constructed in the Radcliffe Camera Square, within the limits of the mediaeval city, in 1910.<sup>1</sup>

The site,<sup>2</sup> which lay immediately outside the walls of mediaeval Oxford to the north and was opposite one of the lesser city gates, the Smithgate, was occupied by an accumulation of houses and outbuildings, most of which dated back to the early 17th century, at any rate in their essential structure.<sup>3</sup> In No. 46 a fine timber-framed gable wall, thought to be of the 15th century, was uncovered during demolition.<sup>4</sup> The description by Mr. Pantin<sup>5</sup> of each house and its architectural history, and of the lives of successive occupants, should be read in conjunction with this account of the site and of the materials for its history yielded by the soil, especially as regards the later and better-documented centuries to which the houses themselves belonged.

The long and narrow strips shown on Mr. Pantin's sketch-plan (here reproduced in an altered form, FIG. 20) correspond to the mediaeval strip-tenements, most of which had preserved their original limits and street frontage,

<sup>1</sup> Cp. W. J. Arkell, *Oxoniensia*, III, 1: 'The preliminary excavation involved the removal of the greatest quantity of subsoil ever taken out of one hole within the City of Oxford.'

<sup>2</sup> I am much indebted to Mr. W. P. Burden, Mr. L. S. Harley, and Mr. A. H. Bruce-Mitford for help in preparing the drawings for publication (Mr. Burden and Mr. Harley drew FIGS. 20 and 21 respectively): to Miss Brenda Duncombe for drawing FIGS. 22A, 23H and 24H: to Mr. John Daniell and Mr. W. E. M. Jope for weeks of valuable assistance in watching the excavations and collecting pottery: to Mr. Luxton, Clerk of Works, and Mr. Morris, General Foreman, for their ready co-operation throughout, and Mr. Luxton for kindly supplying figures and other information in connexion with the excavations. Above all I have to thank Mr. S. M. R. Gardner, of the Ashmolean Museum, for constant help in watching the excavations and for the copious and valuable information which he was able to supply about the wells and pits discovered during the early months of excavation, when he kept a daily watch on the site.

<sup>3</sup> W. A. Pantin, 'The recently demolished houses in Broad Street, Oxford,' *Oxoniensia*, II, 173.

<sup>4</sup> *Ibid.*, 179. <sup>5</sup> *Ibid.*, 171 ff.

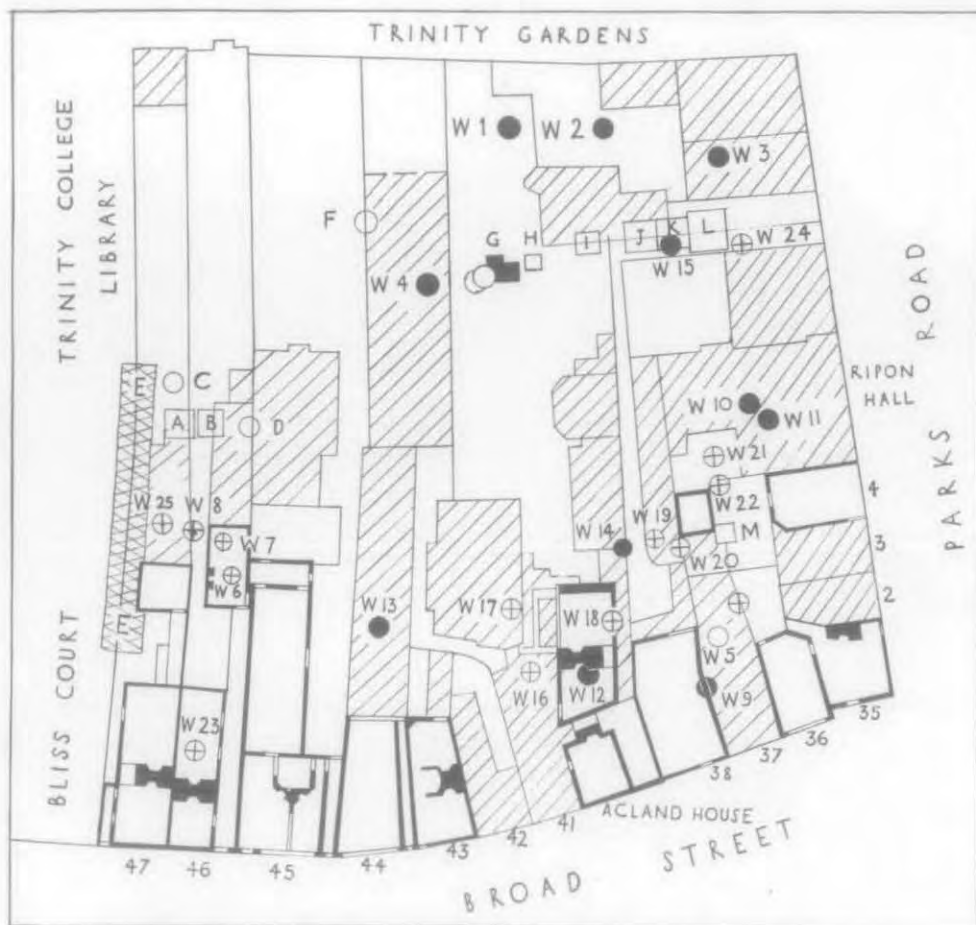


FIG. 20

GENERAL PLAN OF THE BROAD STREET SITE, SHOWING POSITION OF WELLS AND PITS. Scale 1 inch=about 55 feet.

Buildings down to the mid-18th century are shown in solid black, later buildings are hatched. W 1-4, 6-25 were mediaeval wells (those in solid black alone yielding finds), W 5 was post-mediaeval; G was a mediaeval pit, A-D, F, H-L were post-mediaeval. For area E see p. 133. The ramp (p. 94) extended from the garden of No. 45, Broad Street to Parks Road along the line of Pits G-L and Wells 4, 15 and 24.

*Based on the large-scale Ordnance Survey Map with the sanction of the Controller of H.M. Stationery Office.*

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without radical alteration, though they had in some cases been subdivided. Published early mediaeval documents relating to the site (title deeds and leases) refer to only two of these tenements, those which became Nos. 42-4, Broad Street, and Nos. 45 and 45A, and which belonged in the Middle Ages to Oseney Abbey and the Hospital of St. John the Baptist respectively. These references show, first, that in 1210 there was a house on the site of Nos. 42-4, Broad Street, and also on one of the adjoining tenements, but not apparently on the other,<sup>1</sup> and secondly that by 1262 there was a Deep Hall, apparently an academic hall or approved lodging-house for students, on the site of Nos. 45 and 45A.<sup>2</sup> The unpublished Survey of Oxford in the Hundred Rolls of 1279, however, shows that at this date there was a continuous row of houses from where is now the end of Trinity College garden on Parks Road, down to and along the north side of Broad Street.<sup>3</sup>

We know, then, from documents that by the last quarter of the 13th century the whole of the site was inhabited, and that this occupation, at least in two of the tenements, had begun by the beginning of the century. There is no documentary proof of occupation earlier than this.

In the 15th and 16th centuries the site appears to have been in decay and partially abandoned.<sup>4</sup> Well Hall (Nos. 42-4, Broad Street) and the adjacent tenement referred to as the 'area' of John Aurifaber are described in 1462 as 'dwelling-places, now gardens.'<sup>5</sup> In 1467 Well Hall was a void plot. The fact that the quit rent for Deep Hall of 26d., which was paid to Oseney Abbey in 1328, had ceased by 1374<sup>6</sup> may be taken to indicate that this (at any rate partial) abandonment of the site began in the latter part of the 14th century.

The people who lived in these houses from the close of the 16th century followed such occupations as cook, tailor, book-binder, barber, apothecary, coffee-man and doctor. A mayor of Oxford and the head of a college were also at one time tenants here, while the adjacent strip westwards, Nos. 48 and 49, Broad Street, now the site of Messrs. B. H. Blackwell's extension, numbered amongst its occupants in the 17th century a blacksmith. We may assume a

<sup>1</sup> Rev. H. E. Salter, *Cartulary of Oseney Abbey*, II (O.H.S. xc), 330, no. 900. This records that in 1210 Robert de Matham granted to Geoffrey, son of Elias of Heatecombe 'unam partem terre mee, quam possideo extra murum apud Smithgate, scilicet mesuagium quod est inter terram Reginaldi et mesuagium quod fuit Tollardi, etc.' The distinction between 'mesuagium' and 'terra' implies that 'mesuagium' is used here to mean a dwelling house, and not simply a plot of land, a meaning which it sometimes has in mediaeval Latin, but which is here rendered by 'terra.'

<sup>2</sup> Salter, *Cartulary of the Hospital of St. John the Baptist*, II (O.H.S. lxxviii), p. 308.

<sup>3</sup> Salter, *Medieval Oxford* (O.H.S. Vol. c), pp. 22-3.

<sup>4</sup> Pantin, *op. cit.*, p. 198.

<sup>5</sup> 'Unum toftum, modo gardinum' and 'unum toftum similiter modo gardinum': Pantin, *op. cit.*, p. 188.

<sup>6</sup> *Cartulary of the Hospital of St. John*, II, 308.

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similar class of tenant for the site in the Middle Ages, while of one house, Deep Hall, we know that it was academic from 1293 until about the middle of the 14th century—a students' lodging-house.<sup>1</sup> We are thus dealing with the archaeology of a settlement primarily of tradespeople, which also included at times, at any rate from the 16th century onwards, civil and academic officials and students.

The geology of the site has been fully discussed by Dr. Arkell.<sup>2</sup> The essential feature, from the archaeological point of view, is that underneath the accumulated top-soil, which varied in thickness from about 1½ ft. near the houses on the street frontage to 4 or 5 ft. towards Trinity College garden, there was a bed of gravel, averaging 20 ft. in thickness, overlying clay. This bed of gravel, on which most of Oxford is built, extends roughly from Folly Bridge to Summertown, and from the Cherwell to the Oxford Canal, being about 2¼ miles long by ¾ mile wide. On the site, as a result of this formation, the lowest 1-2 ft. of the gravel 'was saturated with water, which rose to about 3-4 ft. above the surface of the clay in the trial holes.'<sup>3</sup> The rate of the flow of water into the site was estimated by the Clerk of Works at 2,000 to 3,000 gallons an hour, a rate too fast to be managed by the pumps, which made it necessary to line the site with inter-locked iron sheet piles before excavation could proceed below water level.

The site was inhabited, as has been shown, for more than 700 years. During almost the whole of this period the only source of water-supply was wells, the only method of sanitation the digging of pits. Paths and roads were kept in usable condition by digging and scattering gravel. Consequently the site was honeycombed with pits of all kinds, with wells, and with beds of scattered material. As one stood in the centre of the site in the early stages of excavation, after the central area had been dug out to a depth of 10 ft., and looked round at the unexcavated portion, there was not a block of undisturbed gravel to be seen in the whole of the section exposed. The result was a great profusion of finds from all periods of occupation.

From the sketch-plan (FIG. 20) it will be seen that normally the wells were close to the houses, while the pits tended to accumulate in the remoter parts of the site, a sanitary arrangement to which the great length of the mediaeval strip-tenements was particularly suited.

<sup>1</sup> Pantin, *op. cit.*, p. 188: Salter, *Map of Mediaeval Oxford* (1934), p. 8 and map 1, which shows also some of the other tenements on the site and the lay-out of the northern suburb as a whole.

<sup>2</sup> *Loc. cit.*

<sup>3</sup> *Oxoniensia*, III, 1. The trial holes were ten in number and were sunk all round the site in January, 1937, before excavation began, to a depth of 20 ft. below the datum point, which was at pavement level in Broad Street.

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An area of roughly 40 yards square in the centre of the site had been dug out to a depth of 10 ft. before any systematic observation of the site began. A considerable number of mediaeval and later pits must thus have been lost, and this must be borne in mind in drawing comparisons between the relative quantities of relics of different kinds. From then on Mr. S. M. R. Gardner was enabled to watch the excavations for a large part of each day, collecting the pottery and digging out pits where possible, and the account of Wells 1-5 and all the post-mediaeval pits is based entirely on information supplied by him. During the later stages of the work Mr. Gardner continued to observe, helped by Mr. John Daniell, the writer, and others. It was not possible, however, at any time to keep a continuous watch throughout the day. Owing to the necessities of the work it was rarely possible to dig out a pit or the bottom of a well at leisure and observe how the material lay. For the most part objects had to be salvaged as the ground was in the act of being broken up by the grab, but in so far as possible the material from each pit or well was kept separate. Twenty-five mediaeval wells were recorded, but only one post-mediaeval well. On the other hand, only one mediaeval pit was recorded, but a considerable number dating from the sixteenth century and later.

There is an almost complete dearth of dated local material on which to classify the mediaeval pottery from local sites in the Ashmolean, one of the finest collections in the country. In view of this, the association of varying shapes and different formal, decorative and technical features in groups of pottery from the bottom of several wells should be of considerable importance in establishing the sequence of mediaeval ceramic styles in and around Oxford, especially as the groups are sufficiently numerous to allow them to be arranged in a typological sequence.

One cannot lightly assume, however, that all the finds from the bottom of a well are associated in the archaeological sense of being roughly contemporary. Wells are often in use or open for very long periods, and, further, it is generally impossible to determine whether they have been cleaned out on one or more occasions, so bringing later and earlier pottery into contact. The mediaeval wells on the Bodleian site, however, were of a type which suggests that they were not in use for any long period, and that they were unlikely to have been cleaned out, so that the pottery groups recovered can be regarded as properly associated and confined within relatively short limits.

The geological features of the site (p. 92) provided an abundant supply of water at a negligible depth. Wells could not, therefore, be deep and need not be of elaborate construction, and in fact they all appear to have had either an elementary timber structure, or no structure at all. With the exception of



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Well 15, all were discovered after the general level of excavation had reached 15½ ft., so that not more than the lowest 4½ ft. of any was left. They then appeared as dark circular patches on the surface of the gravel, about 4 ft. wide. Neither the fragments of wooden boards nor the pieces of stone that occurred in most of these well-bottoms could be interpreted as structure. In no instance were any timber baulks or shaped stones found. The greatest quantity of stone recovered from any well was thirteen fragments from Well 9, which was completely excavated by hand. They were unshaped, varying from 4 ins. to 1 ft. long and from ¾ ins. to 1½ ins. thick on the same piece, and were embedded haphazard at different depths and angles in the primary silt. They might have been stones used to edge or pave the mouth of the well, as similar fragments of stone occurred in most wells, but they could not be taken as steyning. A number of substantial oak boards up to 1 in. in thickness were reported from Well 1. One or two pieces of board and some thin wooden slats were found in Wells 9 and 12. In none, however, was there a greater quantity of wood than could be accounted for as part of a fallen lid or superstructure,<sup>1</sup> and in none did the nature, position or quantity of wood suggest a lining of staves, such as was reported from a 13th century well in King William Street, London.<sup>2</sup> In Well 15, which was preserved until the last in the sloping ramp (p. 90) left for lorries, the whole, except for the top two feet, was seen in section, and there was no visible trace of structure either of stone or wood.

The impression given is that the wells were little more than holes in the gravel. When such wells became silted up or partially caved in, it would be difficult and probably dangerous to clean them out, and comparatively easy and inexpensive to dig another. Well 2, for instance, appeared to have caved in and been abandoned almost as soon as it was dug, for the pottery it contained lay on the gravel bottom, and was embedded in and sealed by several feet of clean gravel. These wells are clearly very different from the chalk-built wells of mediaeval date that are found in London, for example, or the stone-built well, over 80 ft. deep, recently discovered in the thickness of the wall of the Keep of Pevensey Castle, which was very likely in use as long as the Keep itself, or, again, the three mediaeval wells found in the Pithay district of Bristol.<sup>3</sup>

These last were stone-built wells 50, 65 and 120 ft. deep, the third being 6 ft. in diameter; they would be easy to clean because of their substantial structure, and would remain in use for long periods. The Pithay well itself, a

<sup>1</sup> Where it was possible to make observations, the quantity and distribution of the wood did not suggest that it had formed part of a drop-board for preventing the scooping up of gravel in the bucket, such as is sometimes used in modern country wells.

<sup>2</sup> *Archaeologia*, LXXXIII, 127.

<sup>3</sup> *Trans. Bristol and Gloucestershire Arch. Soc.*, XLVIII, 254, 256.

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landmark and an institution which gave its name to the district, was open for several hundred years.<sup>1</sup> On the Bodleian site, however, when the homogeneity of the groups of pottery, the evidence provided below by a closer analysis of the groups, and all the factors already mentioned, are taken into consideration, it is difficult to see how a period of more than 30 years of use can be allowed for these structureless holes in the gravel, so that the association of the pottery can be confined within usefully short limits.

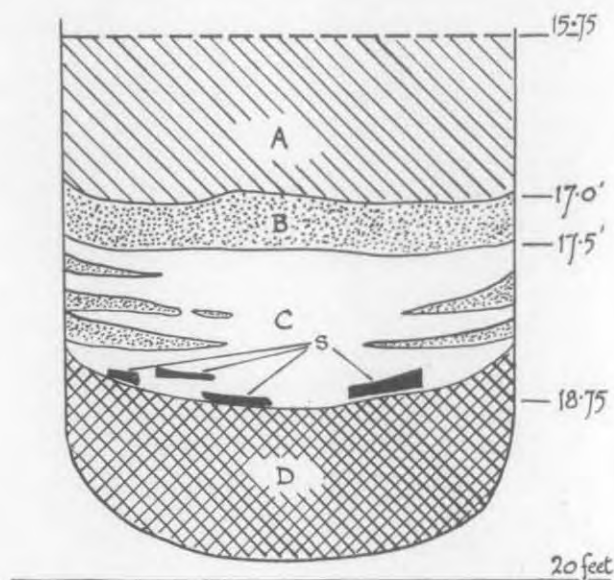


FIG. 21

### SECTION OF THE LOWEST FILLING OF WELL 10.

A. Filling of top-soil ; B, C. Earth and sand ; S. Slabs of stone ;  
D. Primary silt.

The stratification in the well-bottoms and the principles on which groups of pottery brought in after salvage were regarded as associated, must also be described.

The section of Well 10 (FIG. 21) is given as typical. In the bottom is a solid cake of fine mud, 16 ins. thick. This is the primary silt, the deposit laid down while the well was in use, and it contained two nearly complete pitchers (FIG. 25, A and B) and a number of odd fragments. Above this is a layer of more

<sup>1</sup> Pithay = 'Puit-hey,' or 'Well-close' : *ibid*, p. 252.

sandy earth, with a certain amount of gravel, which contained a few odd sherds. Above this again is a filling of garden soil, which would extend to the surface, and which contained one large body-fragment of a pitcher and such odds and ends as fragments of tile, part of a glazed pottery lamp, and pieces of cooking-pot, belonging obviously to different periods.

The pottery contained in the primary silt must have got there while the silt was being deposited, that is, while the well was in use. Isolated sherds in the primary silt, however, might have been lying about on the surface of the ground for any length of time before they got into the well and may therefore date from any earlier period. On the other hand, the complete vessels in the primary silt must have been lost directly in the well or thrown into it directly on breakage, for the fragments of a vessel thrown out on the surface of the ground rapidly become dispersed.<sup>1</sup> The more complete vessels in the primary silt may thus be held to be an associated group contemporary with the use of the well, and not earlier.

Accordingly, when a quantity of salvaged pottery was brought in from a well without any record of its stratification, only the more complete vessels were selected and regarded as an associated group. In some instances, large base and body fragments (e.g. Well 1, nos. 5 and 6, FIG. 23, E and D) were amongst the salvaged pottery. If a sufficient number of the fractures were clean and fresh, and showed by their disposition that the vessel must have been largely complete in the well, but partially lost in extraction, these were also included. Large fragments with worn fractures and loose fragments were excluded from the associated group, though they have been listed if of sufficient interest in themselves.

When on the other hand the well was dug out at leisure and the stratification of the pottery observed, all the material from the primary silt was regarded as associated. Although isolated sherds in the primary silt may be earlier than the well, as pointed out above, they cannot be later than the deposition of the primary silt, and their association with the more complete vessels of the primary group provides a *terminus ante quem* for their manufacture, namely the date of the disuse of the well as suggested by the more complete vessels.

All the pottery and objects described below are in the Ashmolean Museum.

#### THE MEDIAEVAL WELLS AND THEIR ASSOCIATED GROUPS OF POTTERY, AND A MEDIAEVAL PIT

Wells 1 and 2, only about 20 ft. apart, were broken into by workmen on the same day and the contents became mixed. With the exception of one jug (PLATE X, 6, FIG. 23, H), however, the glazed pottery readily falls into two lots (i) Pitchers of buff fabric

<sup>1</sup> If one of the more complete jugs brought in from a well had, in fact, not been contained in the primary silt, but in the filling (of which only 2 feet remained), it must for the same reason have been broken and thrown in while the well was being filled up, and the margin of error in including it amongst the pottery of the primary group would therefore probably not be very great.



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with full, rounded bodies and strap-handles, decorated with painted stripes (PLATE XI, 2 and 4, FIG. 23); (ii) Monochrome vessels of white or light buff fabric, with lemon-coloured glaze, of two shapes:—

- (a) baggy pitchers with convex bases and three feet (PLATE X, 5, FIG. 22, B and D).
- (b) smaller jugs with ovoid bodies and plain handles of round section (PLATE X, 4, FIG. 22, A and C).

On the evidence of Mr. Gardner, who collected the pottery and was able to dig out Well 1 himself, Group (i) came from Well 1, Group (ii) from Well 2. Amongst the mixed contents of the two wells there was also a quantity of cooking-pot ware, all of which came from Well 1. It is thus possible to reassemble the mixed pottery into its original groups as far as the cooking pottery, the monochrome vessels and the vessels with striped decoration are concerned.

There are, however, several doubtful pieces. First, there are two pitcher-bases (FIG. 23, D and E). In both, the freshness of some or all of the fractures along the upper edges of the walls shows that the vessels had been virtually complete in the well, and that a good many fragments were lost at the time of extraction. They are therefore taken as having been in an associated group in the primary silt of one of the two wells. They are included in the Well 1 group, being further examples of the chief type of pitcher represented in it.<sup>1</sup> Secondly, there is jug no. 8 below (FIG. 23, H), a doubtful piece which might on typological grounds have been in either well, and is important as a link between the two. Typological considerations are, if anything, in favour of including it in Well 1 group.

### WELL 1.

Some substantial oak boards up to 1 in. in thickness and 6 or 8 ins. wide were reported from this well. No measurements were taken and the wood was not preserved. The shaft, filled with garden soil, was sunk much below water level, and must have nearly reached the clay. The presence of ashes, and of cooking-pot ware in quantities sufficient to indicate the presence of two or three large vessels, suggests that rubbish was thrown down the well after disuse, or at the time when it was filled up. The following are regarded as associated:

1. Pitcher, restored, H. 11 ins., with uneven base, apparently intended to be flat, globular body, cylindrical neck, and plain strap-handle. Thin, hard, granular ware, blue in the core, unevenly fired, the exterior varying from brick red on one side of the vessel to dull purplish grey on the other. Interior bright terra-cotta red. Vertical stripes of thick white slip in pairs on the body. Partially covered on the upper parts with rich brown crackled glaze, free from nuclei of colouring matter and apparently flowed on to the body. Wheel-made grooves internally. A.M. 1937.451. (PLATE XI, 2, FIG. 23, F).

<sup>1</sup> Another criterion might be applied in reassembling the two original groups. In Well 2 the vessels lay on, and were sealed by, clean gravel. Well 1, on the other hand, was filled with mud containing ashes. While being dug out, it filled with soot-black water, and the pottery on extraction was caked with black mud. Although not all the vessels recovered from this well are stained, one of the two bases under discussion is slate blue throughout, and the other a dull-greenish colour. Both have the appearance of having been permeated by liquid discoloration. All the pottery assigned to Well 2, however, although the loose white fabric of this group would be particularly susceptible to discoloration, is clean and white, showing only rust-coloured stains derived from the gravel. The criterion of discoloration supports the above reassembling of the original groups.

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2. Pitcher, D. 9 ins., baggy body, wide convex base with twenty spaced thumb-presses. Neck missing. Hard, granular grey fabric, unevenly fired. Exterior reddish-brown on one side of the vessel, light bluish-grey on the other. On the

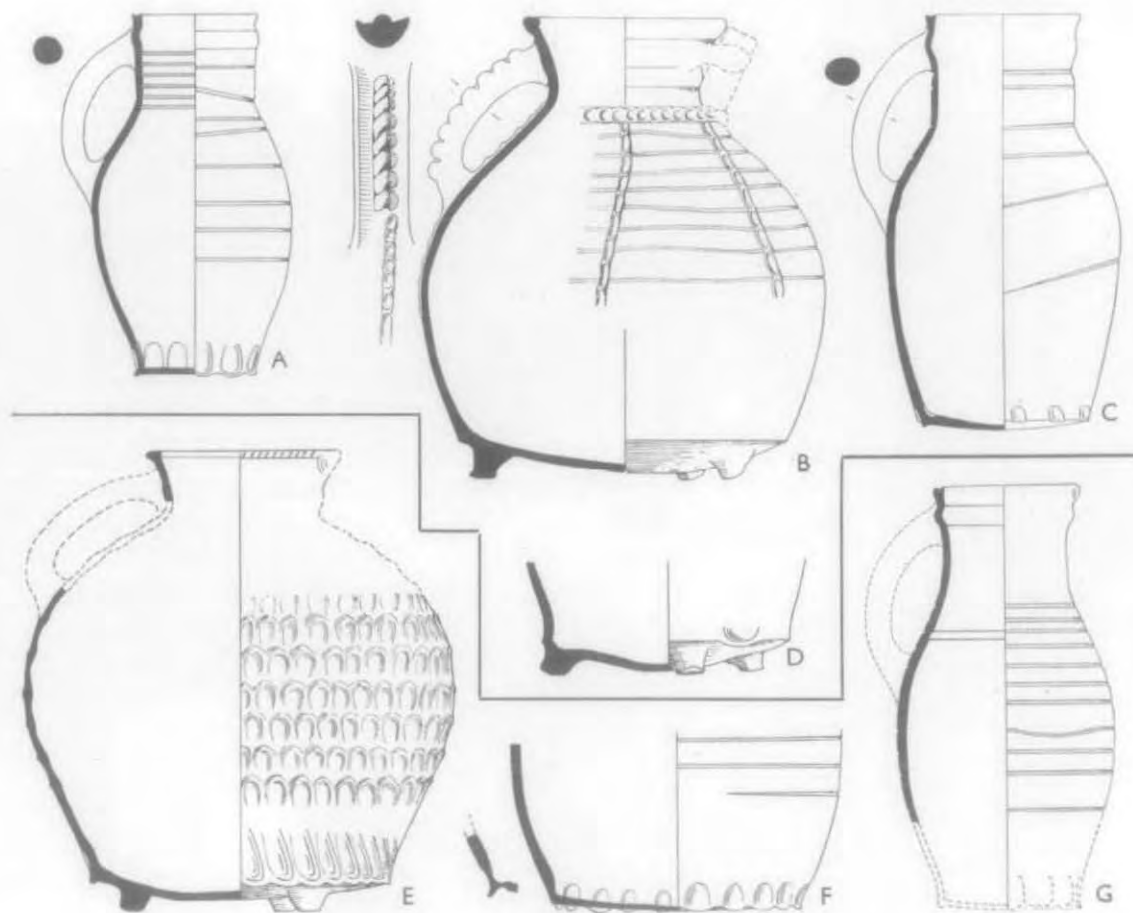


FIG. 22

ASSOCIATED MEDIAEVAL POTTERY, GROUPS A AND B. (†).

A-D from Well 2 (p. 101); E-G from Well 14 (p. 112).

body, a framework of horizontal and vertical stripes of reddish-brown clay-pigment applied with the brush. Thickish apple-green glaze, with browner patches and in places a yellowish tinge, extending to  $2\frac{1}{2}$  or 3 ins. from the base. A.M. 1937. 449. (FIG. 23, G).

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3. Upper part of baggy, slightly carinated pitcher, D.  $8\frac{1}{2}$  ins., strap handle. Thin, rather hard, well levigated granular grey fabric. Broad stripes of red clay-pigment in chevron pattern on the body. Fresh yellowish-green glaze, thicker on the neck, thinning out on the body. A.M. 1937.446. (FIG. 23, B).
4. Upper part of large baggy-bodied pitcher, D.  $10\frac{3}{4}$  ins., with broad vertical stripes of red clay-pigment. Strap-handle with single line of large holes. Hard granular ware, pinkish throughout. Thin patchy yellow glaze containing brown flecks. A.M. 1937.456. (PLATE XI, 4, FIG. 23, C).
5. Lower part of baggy pitcher, D.  $9\frac{1}{2}$  ins., with convex base thumb-drawn 28 times, producing a rippled edge. Thicker sandy ware, with slate-blue surfaces and, in the fracture, grey-blue core between buff and pink outer layers. Fragments of stone up to  $\frac{1}{8}$  in. occur in the paste. Olive-green glaze on the upper part. A large sherd taking the vessel up to 7 ins. has a new fracture along the top; remaining fractures unworn. (FIG. 23, E).
6. Convex base and lower part of baggy pitcher. Basal angle drawn down 26 times with the finger. Thin, well-potted sandy buff ware, unevenly fired. Exterior terra-cotta red on one side of the pot, grey on the other. Olive-green glaze, burnt to rich brownish yellow on the red side of the vessel. All the fractures along the top of the walls, which stand to a height of 5 ins. all round, are new. (FIG. 23, D).
7. Large cooking pot, D. 18 ins., flat base, rim slightly concave on the inside, thickened and bevelled externally, hard laminated dark grey paste mixed with splinters of flint up to  $\frac{3}{8}$  in. Dull red surfaces, the interior plastered, smooth to the touch, pitted, and showing fragments of white flint. A line of light finger-tip impressions high on the shoulder. (FIG. 23, A).
8. Pitcher, H.  $9\frac{1}{2}$  ins., flat-based, with spherical body, cylindrical neck, and flanged strap handle with two lines of deeply punched holes. Thin, finely-potted speckled ware, rather soft, chalky texture. Exterior varies from dull brown to slate blue. Squarish, spaced thumb-presses round the base, horizontal scratches on the body. Glaze decayed, originally pale yellow, containing brown flecks. A.M. 1938.1251. (PLATE X, 6, FIG. 23, H).

The rippled or cordoned profile of the necks, the zone of horizontal grooves concentrated at the base of the neck, and the pinching of the lip for pouring, are also characteristic features of these pitchers.

Amongst the mixed fragments from Wells 1 and 2 the following further examples of broad-based pitchers, thumb-pressed and decorated with painted stripes, occurred. The type was not previously known in Oxford.

Fourteen fragments (including four base-fragments) of a pitcher, soft sandy pink ware, spaced thumb-presses round convex base, D. c. 7 ins. Bright red stripes. Decayed yellow-brown glaze.

Five body sherds, hard laminated ware with red stripes, decayed yellow glaze.

Three basal fragments, fabric like no. 2 above, but from a different vessel; thumb-pressing.

Seven fragments, including one large base-fragment, sandy, ashen grey fabric, red surfaces, dark speckling, criss-cross red stripes. Convex base thumb-drawn to a wavy outline; yellowish-brown glaze.

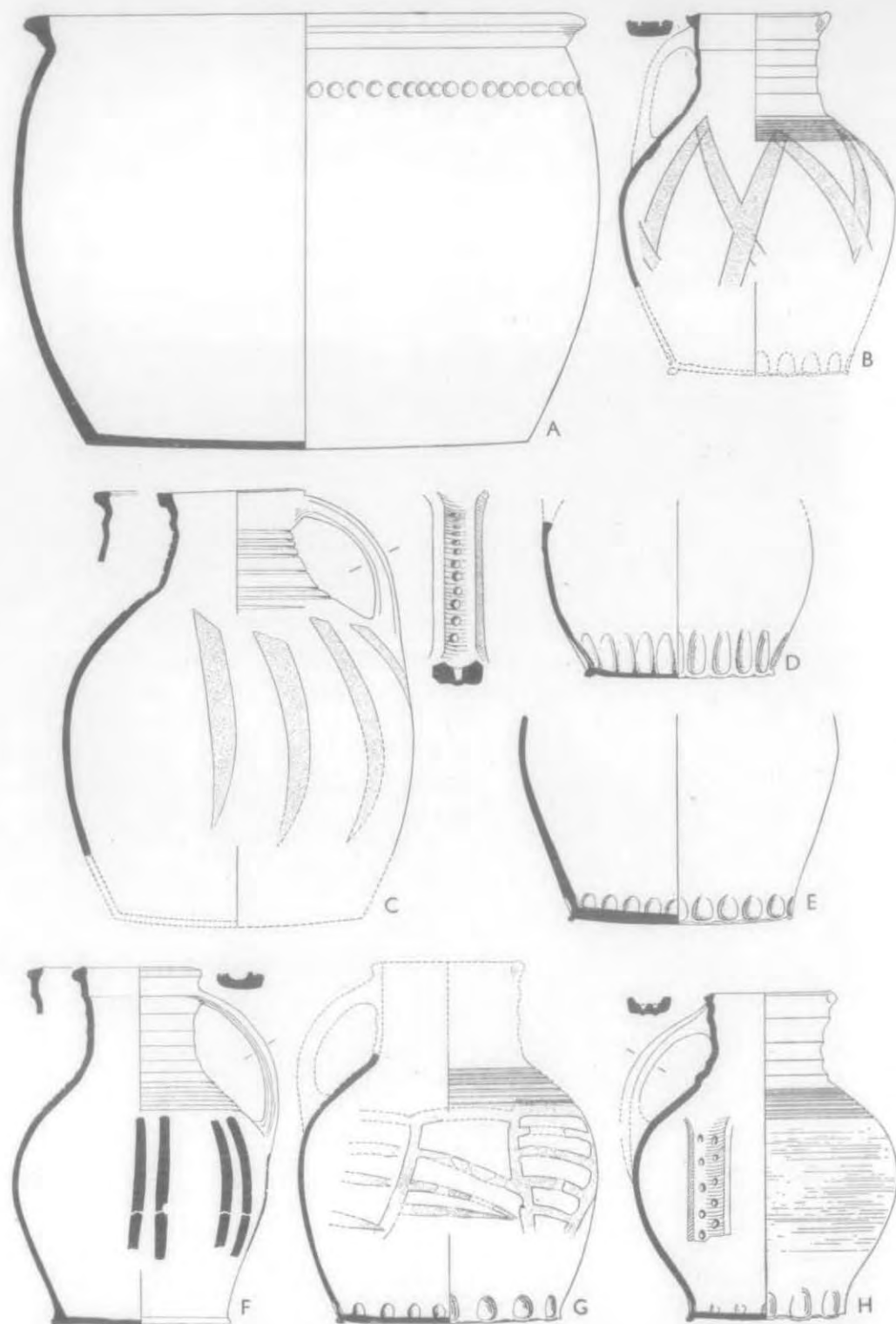


FIG. 23  
ASSOCIATED MEDIAEVAL POTTERY FROM WELL 1 (pp. 97 ff.). (†).

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### WELL 2.<sup>1</sup>

The conditions under which the pottery in Well 2 was found have already been discussed.<sup>2</sup> The well was not quite so deep as Well 1. The whole group of pottery lay on the gravel bottom and was buried by a considerable quantity of clean gravel, which suggested that the walls had fallen in, before the filling proper, a mixture of soil and gravel, arrived. No wood or stone was noticed.

1. Tripod pitcher, H. 12 $\frac{3}{8}$  ins., very convex base, D. 8 $\frac{3}{4}$  ins., spout missing, light pinkish speckled ware, reddish beneath the base. Decoration of vertically-pinched ribbons, under which are spaced horizontal grooves. Corded handle, roughly semi-circular in section. Patchy glaze with flecks. A.M. 1937.452. *Ash. Mus. Report*, 1937, pl. v, 2. (PLATE X, 5, FIG. 22, B).
2. Base of small tripod pitcher, D. 6 $\frac{1}{2}$  ins., white fabric, light grey in the fracture with pinkish speckling. Uneven bulgy base, sagging  $\frac{1}{10}$  in. The basal angle pinched out three times. Pale lemon glaze with flecks. Fresh fractures. (FIG. 22, D).
3. Ovoid pitcher, H. 11 $\frac{1}{2}$  ins., convex base, speckled white ware, roughly smoothed surfaces, exterior light brownish in parts with tears and scratches near the base. Basal angle lightly pressed 12 times. Glaze, without flecks, varies from pale yellow to apple green, with grey pools on the handle. Bifid rim, not pinched for pouring. The basal angle was pressed between the thumb and forefinger. A thumb-nail mark is left in the base opposite each press. A.M. 1937.454. (FIG. 22, C).
4. Ovoid pitcher, H. 9 $\frac{5}{8}$  ins., flat base, white ware, grey exterior, basal angle thumb-pressed 11 times; otherwise as no. 3 above. (PLATE X, 4, FIG. 22, A).
5. Thirty-seven base and body fragments of tripod pitcher, D. base c. 8 ins., buff ware, uniform in colour throughout, fairly well fired and hard. Pinched ribbon-decoration; no horizontal grooves on the body; flecks in the glaze.
6. Twenty-six base and body fragments of tripod pitcher, D. base 8 ins., very sandy ware, pink and grey to buff in the fracture, unevenly fired, interior ashen-grey and roughly smoothed; three groups of four and one of three thin circumferential lines on the upper part of the body. Thin patchy glaze, apple green to lemon.
7. Twelve fragments of tripod pitcher, D. base c. 8 ins., porous reddish ware; brownish yellow glaze, fairly thick, containing flecks.
8. Nine fragments of tripod pitcher, D. base 7 $\frac{1}{2}$  ins., ashen grey ware with light brownish exterior and reddish-buff interior. Irregularly spaced horizontal grooves on the body. A narrow slot down the centre of the handle holds a clay strap, plain, with convex surface. Decomposed lemon and brownish glaze, down to and covering the base externally. Base almost flat, legs unusually small and short.

<sup>1</sup> Wells 2, 3, 14, 15, and 23 are all of about the same period. The pottery they contained belongs to two distinct ceramic groups, one large and one small, which are described below (pp. 115 ff.) and referred to as groups A and B respectively. Those sherds and vessels which belong to Group B are specified in the lists of the separate well-groups given below. The remainder belong to Group A, in which the fabric is loose and sandy, and the prevailing colour of the glaze light yellow. In the descriptions reference is only made to fabric and glaze when these vary from this general rule, or have additional distinctive features.

<sup>2</sup> See p. 94, and footnote to p. 97, above.



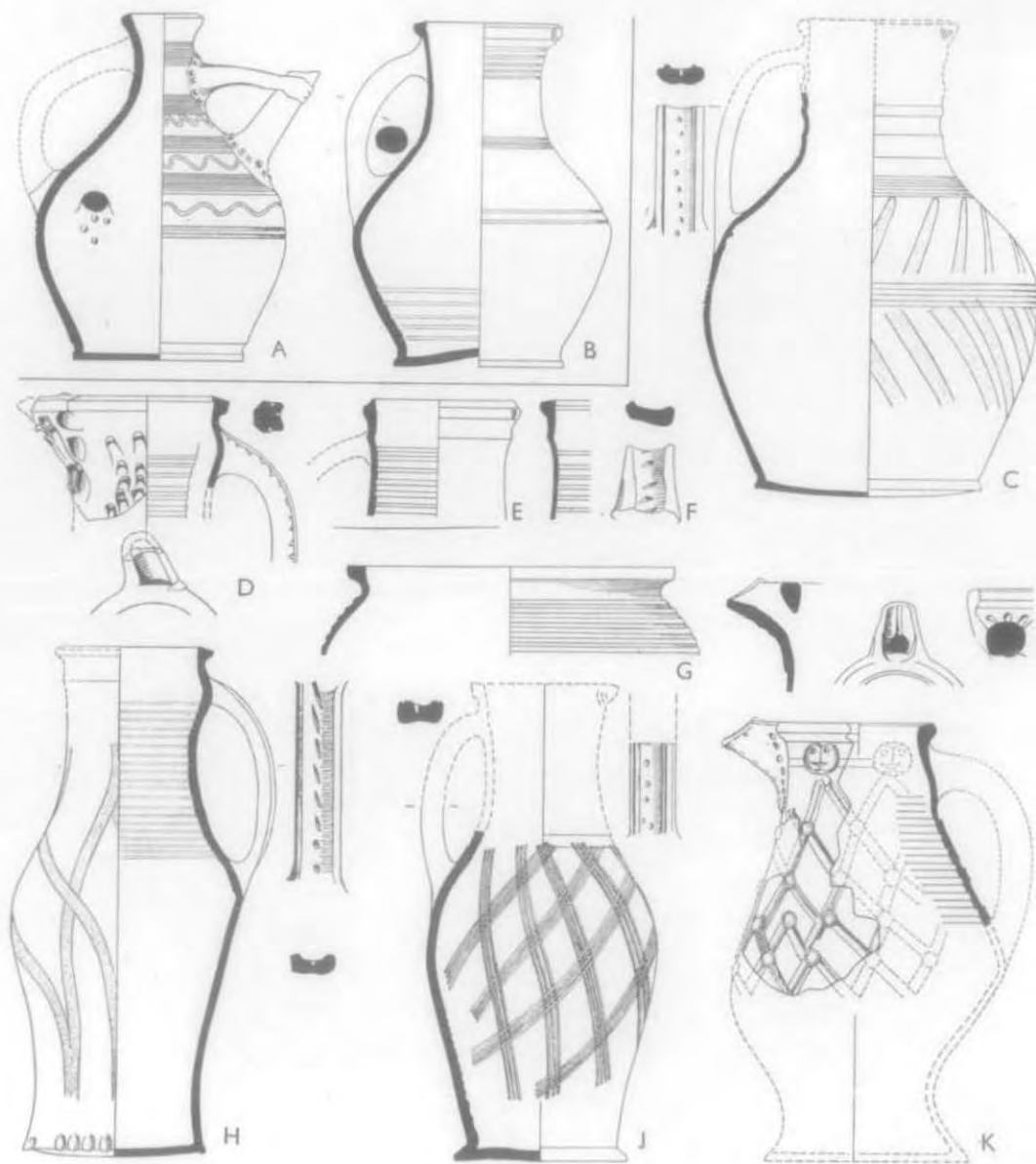


FIG. 24

ASSOCIATED MEDIAEVAL POTTERY FROM WELL 4 (GROUP C) AND WELL 9. (†).  
A-B, Well 4 (p. 103) ; C-K, Well 9 (p. 104).

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9. Four fragments of tripod pitcher, D. base *c.* 8 ins., light pinkish ware with brown speckling. Vertically pinched ribbon decoration over horizontally incised grooves and a faintly incised design of two interlacing wavy lines. Yellow glaze with flecks.

### WELL 3.

In Well 3, situated close to Wells 1 and 2, a small quantity of wooden boards was found. Apart from these the well contained only a single pitcher, almost complete, and unbroken, cemented in the gravel bottom.

1. Pitcher, H.  $10\frac{3}{8}$  ins., cylindrical neck, ovoid body, convex base heavily and continuously thumb-drawn 16 times to form a wavy ring on which the pitcher stands. Hard thin granular reddish ware with grey interior. On the shoulder is a group of five horizontal grooves. Strap-handle with wide undecorated groove down the back, the edges turned up to form flanges down either side. Yellowish olive-green glaze. Group B. A.M. 1937.453. (FIG. 26, E).

### WELL 4.

Well 4, situated on the south edge of the run-way (p. 94), was discovered early in the excavations. It was *c.* 4 ft. in diameter and solidly built of shaped stones. When the upper part was demolished the pitchers, nos. 1-5, fell out from a filling of earth and sand at a depth of approximately 12 ft. Except for the loss of handles, spouts, or portions of rim, and in the case of no. 2, the base, nos. 1, 2 and 4 were not broken. Although a watch was kept for the bottom of this well in the later stages of excavation, it was not found, and it was consequently not possible to determine the date of the well by means of the pottery in its primary silt. There is reason to suppose that the well itself was not mediaeval, for the only other well built of shaped stones, or stone-built at all for that matter, Well 5 (p. 138), was of 17th century date. The presence of a group of almost complete mediaeval vessels in the filling suggests that a mediaeval pit or rubbish dump was broken into when the well was filled up, perhaps in the digging of a new well, and its contents shovelled into the old well.

1. Pitcher, H.  $9\frac{1}{2}$  ins., flat base, globular body drawn in to a tall narrow neck. Granular fabric, smoothed salmon-pink exterior. Lip curved and bevelled externally. Tubular spout on the bulge of the body, held from the neck by a square strut terminating in a pair of hands which grip the spout. Handle (restored), circular in section, with a line of stabbed holes down the back. Rings of punched holes round the base of the spout and round the junction of strut and neck, and a line of punched holes along the top of the strut. Alternate zones of grooves and wavy lines on the body and neck. Thin green glaze all over exterior and on inside of lip, thinning out to green and yellow mottle. A.M. 1937.467. (PLATE XI, 5, FIG. 24, A).
2. Pitcher, H.  $9\frac{1}{2}$  ins., identical in form with no. 1, chalky pink speckled ware, smoothed surfaces, the interior a bright colour approaching terra-cotta red. Inside the lower part of the neck and near the base are heavy wheel-made ripples. Handle decorated with a line of punched holes and a single thumb-press at the base, which is stabbed in the sides and in the thumb-press. No decoration on the body, and no holes at the base of the spout and strut, which are missing. Unevenly applied glaze on the upper parts, yellowish with green mottling. A.M. 1937.466. (PLATE XII, 7).

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3. Sherd with tubular spout, identical in form with that of no. 1, hard buff ware, lightly speckled fracture. Shallow wheel-made grooves internally, no punched holes. Glossy dark green glaze. A.M. 1937.469.
4. Pitcher, H.  $9\frac{3}{8}$  ins., concave base, angular body, cylindrical neck with pinched lip, hard pink speckled fabric. Yellowish glaze, with light green mottle on upper parts. Groups of horizontal incised grooves on body, shoulder and neck. Handle round in section with line of small holes down the back. A.M. 1938.1262. (PLATE XI, 10, FIG. 24, B).
5. Rim sherd with bridge-spout, rather porous-looking ware, T.  $2\frac{1}{2}$  ins., buff, pink and grey in the fracture, buff interior, grey exterior. The profile of the spout rises in the centre above the level of the rim and drops again. Thin angular rim, sloping slightly to the outside, squared off externally. Glossy apple-green glaze, with subdued brown and yellow tones and streaks. Round the base of the spout the surface is broken eight times by radiating depressions, made by pressing the ball and nail of the thumb lightly into the clay and drawing outwards. On top of rim, a line of punched holes. A.M. 1937.470.

WELL 5 was post-mediaeval (p. 138).

WELLS 6, 7 AND 8.

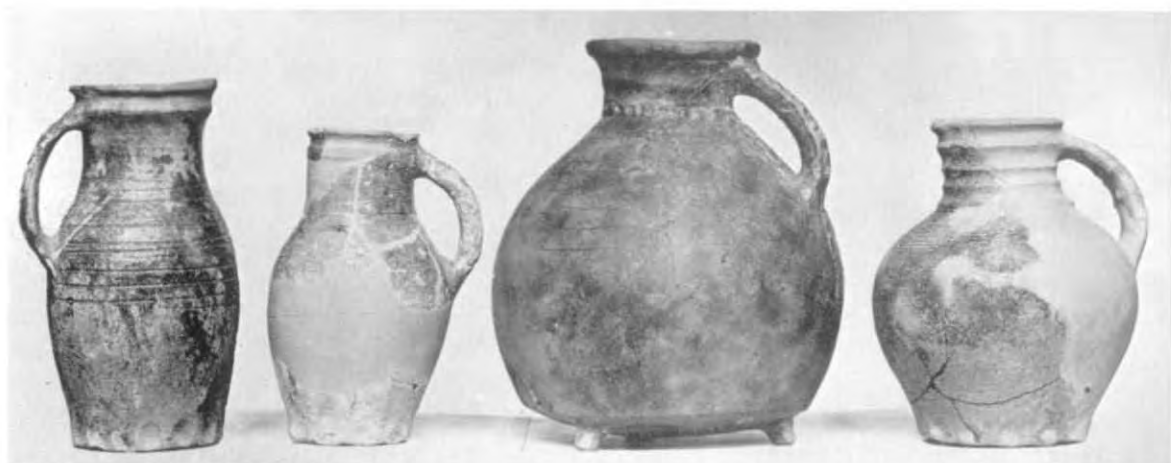
These produced no pottery. They are recorded as mediaeval because their structureless rounded bottoms and mud fillings exactly resembled those of the mediaeval wells found on the site.

WELL 9.

This was one of the few wells whose position could be fixed by measurement. Apart from the fragments of stone mentioned above, p. 94, the primary silt also contained a number of oak boards, the largest 3 ft. long, on the average 4 ins. wide, some pieces of thin oak slats, and a piece of oak about 1 ft. long and 1 in. square. The boards and other fragments of wood occurred at different levels in the primary silt, and did not belong to any single construction present in the well, such as a lid or drop-board. The well was carefully excavated.

A baggy red-striped pitcher (no. 3) was embedded, unbroken except for the missing neck and handle, in a horizontal position in the primary silt, in the centre of the well, lying approximately 18 ins. above the bottom. At about the same level, but slightly to one side of the well, lay a baluster jug (no. 1) horizontal and collapsed where it lay, with all the fragments approximately in place. Immediately below the baluster jug, separated from it by 4 ins. of silt and also horizontal and collapsed, was a tall pitcher with incised decoration (no. 2). Somewhat below this and to one side of the well were fragments of a bridge-spouted jug with pine-cone scale decoration (no. 5). On the opposite side of the well, and practically on the bottom, were fragments of a second bridge-spouted jug with applied face-masks (no. 4). One fragment of this jug, decorated with a face, was cemented by an incrustation of rusted iron to the under side of a board and pressed by it against the gravel bottom.

Loose sherds in the primary silt were to some extent stratified in the section of the well by projecting pieces of wood and by the more complete pitchers, and they were kept



POTTERY OF THE 12TH AND EARLY 13TH CENTURIES ( $\frac{1}{2}$ ).

No. 2 (p. 125) from Broad Street (unstratified); no. 3 (p. 124) from Well 23; nos. 4, 5 (p. 101) from Well 2; no. 6 (p. 99) from Well 1; nos. 1, 9 (p. 115), 7 (p. 116), 8 (p. 119) from other sites in Oxford.

*Phh. Ashmolean Museum.*

PLATE XI



POTTERY OF THE 13TH TO 15TH CENTURIES FROM BROAD STREET (†).

Nos. 1, 3 (p. 105) from Well 9; nos. 2, 4 (pp. 97, 99) from Well 1; nos. 5, 10 (pp. 103, 104) from Well 4;  
no. 7 (p. 108) from Well 10; nos. 8, 11 (p. 108) from Well 11; nos. 6, 9 (pp. 126, 125) unstratified.

*Phh. Ashmolean Museum.*



PLATE XII



POTTERY OF THE 13TH AND EARLY 14TH CENTURIES FROM BROAD STREET  
(1-5,  $\frac{1}{4}$ ; 6-7,  $\frac{1}{8}$ ).

No. 2 (p. 114) from Well 15; no. 7 (p. 103) from Well 4; remainder (pp. 125-6) unstratified.

*Phh. Ashmolean Museum.*

PLATE XIII



LATE 14TH TO 17TH CENTURY POTTERY  
FROM BROAD STREET (1-2,  $\frac{1}{2}$ ; 3,  $\frac{2}{3}$ ; 4-8,  $\frac{1}{2}$ ).

Nos. 5, 6, 8 (p. 137) from Pit F; remainder (no. 1,  
p. 126, 2, p. 125, 3, p. 135, 4, p. 138, 7, p. 140)  
unstratified.

*Phh. Ashmolean Museum.*



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in small groups according to their depth. Two such series were secured, and also one group of fragments (including most of no. 5) from below the level of the vessel with incised decoration (no. 2).

The primary silt was of exceptional thickness, c.  $2\frac{1}{2}$ –3 ft., and the filling of dark garden soil began immediately on top of it. The distinction between the strata was not absolute, so that it was not possible to say from which of the two some fragments came. All doubtful sherds have been omitted and only those from the lowest levels of the primary silt are included in the associated group.

1. Baluster jug, H. 14 ins., unsymmetrical, sagging base, with two groups of five and one of seven light finger-tip marks on the basal angle. Hard fine-grained granular fabric, grey in the fracture with grey-and-pink exterior. Narrow internal wheel-made grooves in the neck. Slashed handle. On the body, long trellis stripes, in purplish clay-pigment, showing rich brown through a glossy apple-green glaze with dark brown spots and flecks, thickly applied to the neck and bulge in front, but thinning out on the back and lower parts. A.M. 1938.1256. (PLATE XI, I, FIG. 24, H).
2. Tall pitcher, D.  $6\frac{3}{8}$  ins., neck missing, with bulging base, apparently intended to be flat, and a moulded base rim. The fabric is a hard, thickish sandy grey ware, with light blue-grey interior and grey and pinkish exterior. Wheel-made internal grooves. Thickish handle of squared section, with small punched holes. On the body, obliquely intersecting bands of three and four narrow grooves in trellis pattern. Impressed band at the base of the neck. Thinnish green glaze, mottled in parts with yellow, down to the base, where it is thicker. A.M. 1938.1264. (FIG. 24, J).
3. Pitcher, D.  $9\frac{1}{8}$  ins., neck missing, broad convex base, baggy body, thin, rather hard granular grey ware, with smooth yellowish-pink exterior. Light wheel-made internal grooves, wider near the base, narrowing up the body. Small close-set oblique stripes in dull red clay-pigment in two zones on the body separated by a horizontal band of grooves. Another band of grooves at the base of the neck, which has horizontal mouldings. A.M. 1938.1255. (FIG. 24, C).
4. Rim, spout, neck and handle fragments of bridge-spouted pitcher, thin hard granular grey ware; rippled or grooved internally on the wheel. Interior thinly washed with grey slip which is worn off on the ridges of the ripples, exposing the granular body. Below the rim on either side two formalised oval face-masks, moulded from clay pads  $\frac{1}{8}$  in. thick and applied to a raised cordon. On the body, applied strips of the same clay as the body, laid on in zones of running chevrons the upper apices of which are sealed with a small circular pad of clay depressed in the centre, and which are stained in alternate zones with manganese purple. A line of rouletting on the strips threads obliquely through the zones. Handle, broken, of circular section and with deep stabs at the top. Spout surrounded by a clay bib outlined with punched holes. Line of punched holes up the median line of the spout. Rich glossy glaze minutely crackled, thinning out at the rim, in parts clear apple-green, in others honey-coloured, with green, brown and yellow points, in others again, rich buttery yellow with dull red areas. A.M. 1938.1257. (PLATE XI, 3, FIG. 24, K).

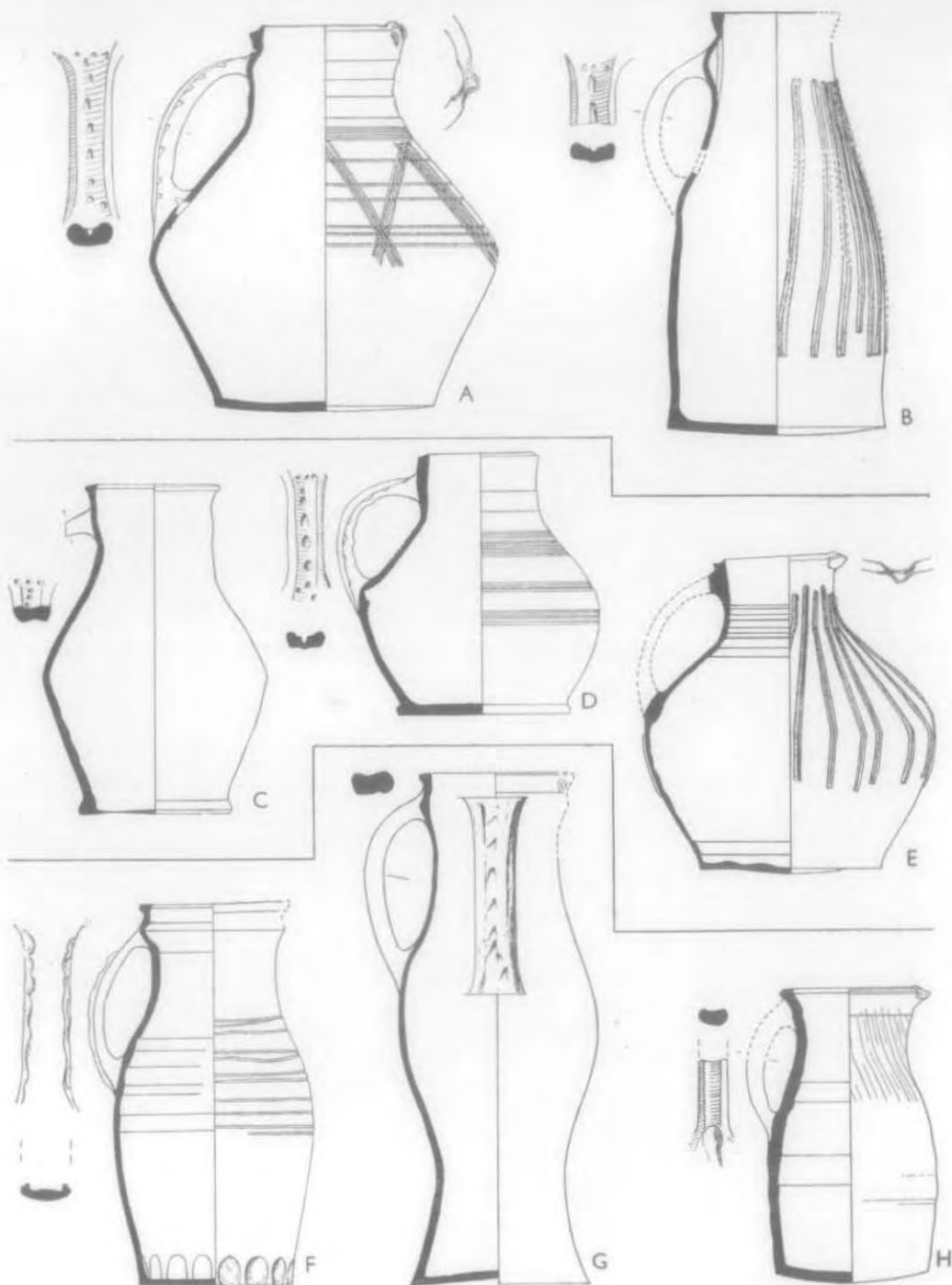


FIG. 25

ASSOCIATED MEDIAEVAL POTTERY OF GROUP C FROM WELLS 10 (A-B, p. 107 f.) AND 11 (C-E, p. 108), AND THREE UNASSOCIATED JUGS (F-H, pp. 114, 125). (h).

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5. Neck and handle of bridge-spouted pitcher, hard granular laminated fabric, greyish in the core with terra-cotta red surfaces, and narrow wheel-made internal grooves. Spout, set awry, modelled on with deep impressions of the fingers. Pine-cone scales pushed up with the finger from the body of the pot. The scales on the spout are apparently applied, and are in a fine-grained buff clay. Under the tip of each scale, a dark pool of glaze. Handle of square section pricked down the back and sides, pricks slightly dragged in places (in the drawing of the section the handle is on its side). Thick glossy dark green glaze minutely crackled, of uniform thickness. A.M. 1938.1265. (FIG. 24, D).
6. Neck of pitcher (7 sherds), fine dark blue paste, free from grit. Interior dull terra-cotta red and closely rippled (cp. no. 5 above). Pinched lip. Glossy brownish-yellow glaze with greenish areas. (FIG. 24, E).
7. Neck and handle of pitcher (10 sherds), similar in form to no. 6, hard thin buff fabric with grey surfaces and internal grooves. Yellowish glaze with olive-green areas. Obliquely slashed handle. (FIG. 24, F).
8. Rim and body sherd of cooking pot, hard thin ware, light brownish in the fracture, grey surfaces, rippled external profile. Rim thick, everted and slightly concave on top. (FIG. 24, G).
9. Base of pitcher, D.  $5\frac{1}{2}$  ins., slightly sagging, with large, rather square, spaced thumb-presses. Porous-looking coherent pink and grey ware with faint speckling, T.  $\frac{1}{2}$  in.
10. Sherd, light grey sandy fabric, pale yellow glaze, applied strips of dark brown clay rouletted with a double row of rectangular impressions. Faint rouletting also apparently on the body.
11. Shoulder and base of neck of pitcher, gritty ware, dull red in the fracture with bluish-grey interior. Wisps and streaks of white slip under subdued olive-green and yellowish glaze. On the base of the neck, a horizontal stroke of white slip. Group B.
12. Two sherds, gritty ware, dark in the fracture with dull red interior and dull purplish-brown exterior. Streaks, spots and splashes of thin white slip under yellowish olive-green glaze. Group B.
13. Sherd, 5 by  $5\frac{1}{2}$  ins., of cooking pot. Thick, unevenly potted, hard grey sandy ware, with dull grey surfaces.

### WELL 10.

For a description of this well see p. 95 f. and FIG. 21. The whole well was dug out. The primary silt contained two pitchers (nos. 1 and 2) and numerous fragments. An interesting sherd (PLATE XII, 1) came from the filling (p. 126 f.).

1. Pitcher, with convex base, D.  $6\frac{3}{16}$  ins., from which the sides taper inwards. Ware of chalky texture, pink throughout with brown speckling. Applied irregularly-spaced vertical strips of clay, alternately pink and red. Decayed glaze forming a blue-grey incrustation. Stab-and-drag marks on the handle. A.M. 1938.1254. (FIG. 25, B).



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2. Pitcher, H.  $11\frac{3}{8}$  ins., with convex base and ample carinated body. Fine pink fabric with brown speckling, chalky texture, bright buff exterior. On the upper part of the body a criss-cross design of incised lines, spaced horizontal grooves and mottled green and yellow glaze. Strap-handle with stab-and-drag marks down the back. The neck 'lathe-marked.' A.M. 1938.1259. (PLATE XI, 7, FIG. 25, A).
3. Neck and handle fragments, identical with no. 1 in fabric, rim-form and glaze, but thick handle of circular section with line of heavily punched holes.
4. Two body sherds, thin, granular grey speckled ware, rather harsh and metallic to the touch. Applied strips of very dark clay forming panels and scrolls. A small clay pellet, punched with four holes or cells, marks the junction of two strips. Glossy brownish glaze with yellow and green areas, darker brown near strips.
5. Three fragments of the concave base of a pitcher, D.  $5\frac{7}{8}$  ins., and four body sherds. Rather hard granular laminated fabric, buff in the fracture with pinkish surfaces.
6. Sherd, hard sandy speckled ware, light pinkish grey in the fracture, white interior and buff exterior. Two applied ribs of blue clay intersect at right angles, the intersection marked by a clay whirl. Two broad stripes of black earth-pigment are painted over the ribs.
7. Three fragments of cooking pot with sagging base, hard granular laminated ware with dull reddish-brown interior surface and core. T. of wall  $\frac{1}{8}$  in. T. of base  $\frac{1}{4}$  in.
8. Two rim-fragments of cooking pot. Rather hard blue-grey ware, containing large fragments of flint. Interior blue, exterior light grey. Body rippled externally. Heavy everted rim, bevelled within and without. Max. width of rim  $\frac{9}{16}$  in. (Cp. Well 1, 7, FIG. 23, A, for fabric and rim-type).

## WELL 11.

This, which was destroyed by the grab, yielded three practically complete pitchers as an associated group. They are small and squat, and the ware is hard and metallic with very jagged fractures.

1. Pitcher, H.  $9\frac{3}{8}$  ins., chalky pink fabric, showing brown speckling in the fracture. Smoothed exterior. Heavy wheel-made ripples internally near the base, which also shows heavy concentric wheel-marks. Body badly kinked. Base intended to be flat, but bulges in the centre. Applied vertical ribs, triangular in section, alternately of pink and red clay. Thick golden-brown glaze with greener areas on upper part of body. Pinched lip. Thin strap-handle with a line of oblique slits down the back. For the rim-form cp. Well 10, 2. A.M. 1937.961. (PLATE XI, 11, FIG. 25, E).
2. Pitcher, H.  $9\frac{3}{8}$  ins., of truncated biconical form with cylindrical neck and flat base, of thin, hard, somewhat granular grey fabric. Exterior smoothed. Interior washed with watery ashen-grey slip. Mottled dark and light green glaze, with brown points, on upper part of body. Strap handle with line of punched holes. Thin rim, not pinched for pouring, flat on top, sloping to the outside and squared off externally. A.M. 1938.1266. (FIG. 25, C).
3. Pitcher, H.  $7\frac{3}{8}$  ins., like no. 2 in glaze, fabric and handle, but fabric rather more buff in colour; grouped body grooves. Rim thick and concave on top, sloping slightly to the outside (cp. Well 10, 2). A.M. 1938.1260. (PLATE XI, 8, FIG. 25, D).

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### WELL 12.

The bottom of this well was about 4 ins. off the clay. One half was methodically excavated. The mud silt at the bottom contained, apart from pottery, a few small fragments of sandstone slabs and one board. The board was just under 4 ft. long, its average width was 5 ins., and it varied in thickness from  $\frac{1}{4}$  in. to  $\frac{3}{4}$  in. There were no traces of any structure. The well yielded a heterogeneous collection of 31 sherds of pottery manifestly of different periods, which could not be regarded as an associated group. As there were no complete vessels in the primary silt to suggest at what date the well was in use and so to provide an approximate *terminus ante quem* for the sherds, only the following, a type of handled cooking-pot not well represented in the Ashmolean collection, need be described:

1. Part of handle and two rim sherds of cooking-pot, interior D. of mouth c. 9 ins., coarse, rather hard blue-grey laminated ware containing fragments of flint. Exterior pinkish brown, roughly smoothed, interior dark slate blue, both surfaces speckled with white flint particles. Rim everted, short, straight externally, with slightly concave internal profile and rounded top overhanging both inside and out. Handle,  $1\frac{3}{8}$  ins. wide, with concave back, heavily finger-pressed edges, and line of wide square drags made with a four-pronged instrument down the back. The rim-form and fabric suggests an early 13th century date, (Cp. Well 1, 7, FIG. 23, A, and also *Antiq. Journ.*, xvi (1936), 79, fig. 6, 1 and 2, from Clarendon Palace).

### WELL 13.

This is classed as a well, as it was sunk below water level to within 4 ins. of the clay. The rounded bottom, however, widened out to a diameter of 6 ft. at the  $15\frac{3}{4}$  ft. level of excavation and it was considerably wider than the other mediaeval wells, which averaged approximately only 4 ft. in diameter. In the bottom was a sticky deposit of fine black mud, about 8 ins. thick. Above the mud layer was a seam of plastic blue clay, 2 ins. thick, and both were heavily charged with pottery. Above the clay layer there was a deposit of more sandy soil, about 1 ft. thick, which contained, besides numerous small fragments of stone slabbing, three large twisted branches of natural wood,  $3-3\frac{1}{2}$  ft. long and 3-4 ins. thick, but apparently no pottery. Above this was a filling of loose garden soil. It was only possible to extract small fragments from the sticky deposits in which the pottery was contained. A considerable number were collected, however, both from the clay layer and from the primary silt. They are homogeneous and must represent many vessels that were largely complete in the well.

1. Twenty fragments of pitcher, very hard thin metallic red ware of waxy texture. Sharp jagged fractures. Narrow circumferential grooves in groups. Mottled green and yellow glaze.
2. One fragment, ware as no. 1, minimum T.  $\frac{1}{10}$  in. Apparently from a local type of pitcher in which the body is built up in three sections or 'storeys'.<sup>1</sup> On the lower section, narrow vertically applied ribs, broadly rouletted. Above, on the narrow shoulder or middle section, a zig-zag or running chevron design of applied ribs. Thick glossy dark green glaze.

<sup>1</sup> As described and figured by E. T. Leeds, *Antiq. Journ.* xvi (1936), 176 and fig. 1, a. Cp. also no. 2 in the list of unassociated pottery, p. 125.

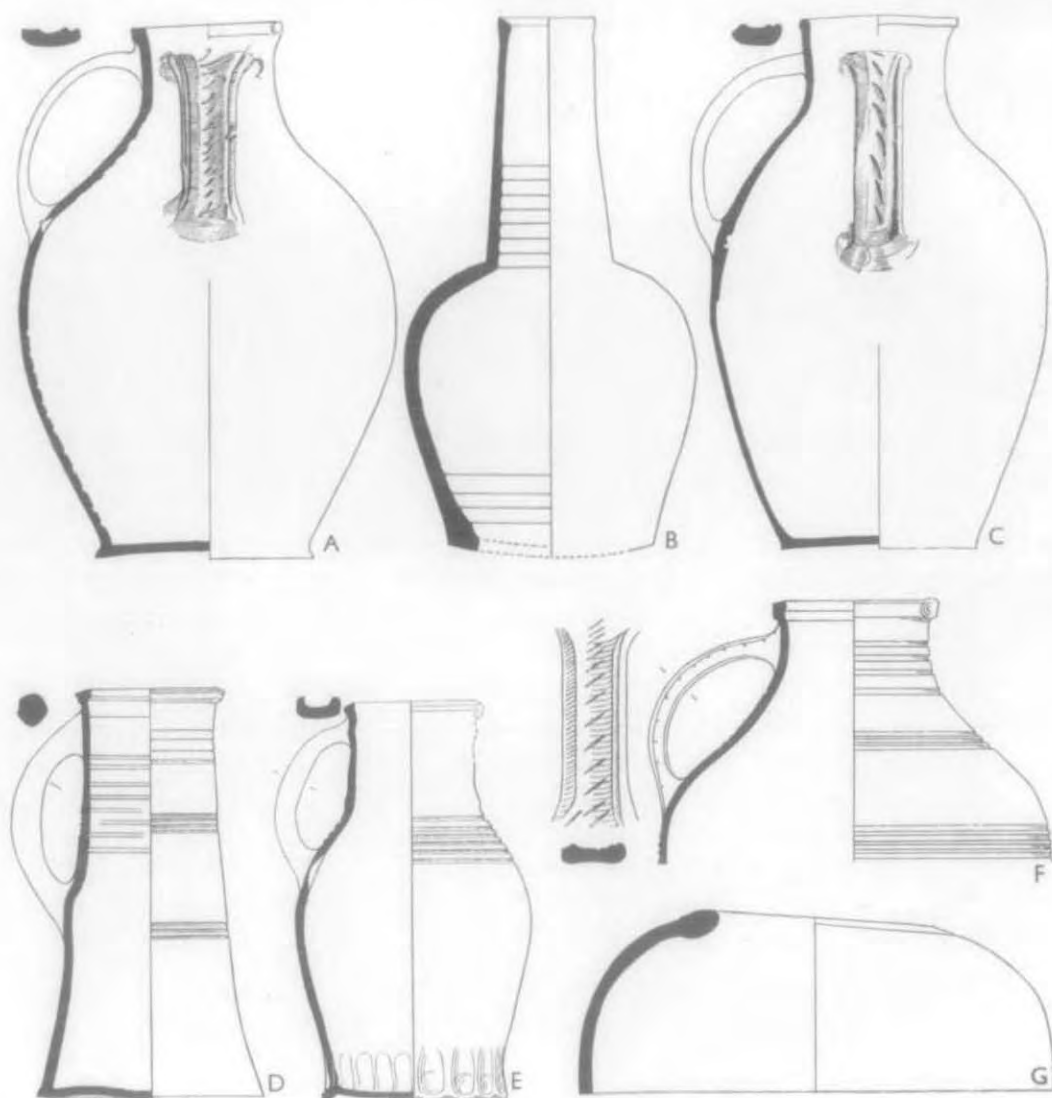


FIG. 26

MEDIAEVAL AND LATER POTTERY FROM BROAD STREET. (1).  
A, C, F, p. 125 f.; E (Well 3), p. 103; B, G, p. 138 f.; D (Group C), p. 126.

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3. One fragment, T.  $\frac{1}{8}$  in., hard pinkish-buff fabric, pink surfaces. Vertically applied ribs, alternately of pink and red clay. Yellow-green glaze, mottled in parts.
4. One fragment, hard pink and light grey speckled ware, T.  $\frac{1}{8}$  in., divided by applied ribs of red clay into panels which contain scrolls executed in the same clay as the body. Mottled green and yellow glaze.
5. Three fragments, hard metallic buff ware, jagged fractures. Alternate applied ribs, of the same clay as the body but with surface fired pink, and of red clay, heavily rouletted.
6. Complete pitcher base, slightly concave, D.  $4\frac{1}{2}$  ins., and two body sherds, hard metallic grey ware, resembling stoneware. Heavy concentric wheel-made grooves on the base internally (cp. Well 11, 1, FIG. 25, E). Interior wheel-made grooves, less heavy, on the walls. Under the base, purplish spots of glaze and small adhering fragments of pottery. Glaze on upper parts glossy apricot-yellow, lower down, yellowish with green and black mottling.
7. Base, body and neck fragments of flat-based pitcher, T.  $\frac{3}{16}$  in., thin, hard metallic ware, resembling stoneware, blue and brown in the fracture with dull slate-blue interior and purplish-brown dry, sticky-looking exterior. Body rippled internally. Slight moulding at the base, from which the walls slope straight outwards, indicating a carinated or roughly biconical form (cp. Well 10, 2, Well 11, 2, FIG. 25, A and C). Under the base, spots of brown glaze and small adhering fragments of pottery. Neck cylindrical and unglazed, D.  $4\frac{1}{2}$  ins., with pinched lip, and group of four rather wide, shallow circumferential grooves which show through on the inside. Thin rim of light form, beaded slightly internally, with flat top sloping to, and squared on, the outside (cp. Well 11, 2, Well 9, 1, FIG. 24, H and no. 11 in the catalogue of unassociated pottery, FIG. 26, D).
8. Twenty-three body sherds of pitcher, hard metallic ware like that of no. 7, but lightly speckled in the fracture, with reddish interior showing light wheel-made grooves. Strap-handle, with a line of sharply oblique thin slits. Dull greenish glaze glossy in parts, patchily applied.
9. Nine pitcher-rim fragments from various vessels, mostly like the rim of no. 7 in form. Exceptions: no. 3 has grooved flat top and is curved on the outside (cp. Well 10, 1 and 3). No. 4 is identical in form with that of Well 4, 4 (p. 104 and FIG. 24, B), and may come from a vessel of the same type. It is (like Well 4, 4) of thin hard red fabric with a band of external grooves 1 in. below the rim and dark glossy greenish brown glaze thinning out into spots. No. 6 appears to be from a baluster jug. It is of hard thin fabric, grey and buff in the fracture, with salmon-coloured surfaces. Grey spots and patches on the exterior Cp. p. 125 no. 5. A.M. 1937. 458. (FIG. 25, G).
10. Body and handle sherd of baluster jug, L. 6 ins., with fresh fractures, T.  $\frac{1}{8}$  in., hard porous speckled fabric, buff in the fractures, with greyish interior and salmon-coloured exterior. Handle rather thick, of elongated oval section, with oblique slits and perhaps vertically incised lines or grooves. Patchy celadon-green glaze below the handle. Spots of darker green in parts. Body perforated at junction with handle, which is attached by means of a clay tenon.

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11. Base and walls (standing up to 5 ins.) of squat carinated pitcher, D. base  $4\frac{9}{16}$  ins., thin hard speckled buff fabric, with reddish interior and dull greyish-brown exterior of sticky appearance. Above the carination spots of yellowish-brown glaze occur. Green spots under the base.
12. Base and walls up to c. 6 ins. of pitcher, carinated at  $5\frac{1}{2}$  ins., D. base  $5\frac{1}{2}$  ins. Hard, chalky-looking, speckled pink fabric, with shiny salmon-pink exterior of sticky appearance. Heavy and uneven concentric wheel-marks on the base internally, and wide, rather heavy, wheel-made internal grooves on the walls (cp. Well 11, 1). On the upper part mottled green and yellow glaze. Below the carination, externally, two wide, shallow circumferential grooves.
13. Neck and shoulder sherd of pitcher. Hard metallic buff ware, reddish interior. Yellowish glaze varied with green mottling and occasional brown flecks, minutely cracked and erupted in spots. The outside is decorated with two groups of three shallow grooves, and a lightly incised wavy groove. This sherd agrees in glaze, shape, fabric and decoration with Well 4, 1 (p. 103, PLATE XI, 5, FIG. 24, A), even in such details as the eruptions in the glaze and the thickening which is perceptible at the base of the neck, and which, in the drawing of Well 4, 1, an unbroken jug, is inferred from the sister jug, Well 4, 2.
14. Three fragments, hard metallic pinkish-buff ware, pinkish surfaces, jagged fractures, apparently from a tall pitcher. Applied strips of body-clay, arranged in three zones, vertical in the lower zone and zig-zag in the narrow middle zone, which is defined above and below by a wide shallow horizontal groove. The applied strips are fringed with heavy brush marks made on the surface of the pot before the application of the ribs, suggesting that the surface was prepared for their application. Heavy wheel-made ripples near the base internally. Glossy olive-green glaze, occurring only in patches, large areas being free from glaze except for sparse spots of green.

WELL 14.

The vessels listed below as an associated group were, to judge from the freshness of the fractures, more complete in the well than they are at present. It was not possible to record the stratification of the pottery, nor was the whole contents of the well recovered.

1. Lower part of pitcher with convex base, D. base  $6\frac{3}{16}$  ins., basal angle heavily pinched out 18 times, sandy speckled white ware, bright white inside, exterior light grey. Pale yellow glaze, spaced horizontal grooves on the body. A.M. 1938. 1253. (FIG. 22, F).
2. Ovoid jug, base missing, chalky white fabric with brown and grey speckling, interior smoothed. Spaced horizontal grooves on the body. Patchy lemon glaze. Pinched lip. Spots of glaze in the interior. Tears on the exterior. (FIG. 22, G).
3. Lower part of tripod pitcher, D. base 8 ins., and one rim fragment; soft, loose fabric liberally mixed with quartz grains, slate blue to brick red in the fracture, with rust-coloured interior. Basal angle smudged down continuously with the finger and pinched out all round. Body decorated all over with rows of light depressions, each smudged up with the finger-tip to a ridge at the upper end. Yellowish-olive glaze, glossy but not thick, down to the base, with splashes inside and under the base. Flat-topped, slightly everted rim, milled along the outer edge. Group B. A.M. 1938.1267. (FIG. 22, E).



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4. Lower part of tripod pitcher, complete up to  $3\frac{1}{2}$  ins., with some body sherds. D. base  $8\frac{3}{10}$  ins. Fabric rather hard, chalky, laminated, white in the core with light buff outer parts. Spaced horizontal grooves on the body and vertically pinched ribbon decoration. Oblique tears in the surface near the base.
5. Eighteen base and body sherds of tripod pitcher, D. base *c.* 8 ins., very sandy ware, light pink and white in the fracture, with horizontal grooves on the body, and ribs of red clay, triangular in section, vertically applied, and flanked down either side by a shallow groove. Amber glaze. One large sherd, carrying the walls up to  $7\frac{1}{2}$  ins., has a new fracture along the top.
6. Four fragments of tripod pitcher, including one foot, loose ware, blue in the fracture with dull red surfaces, containing quartz grains and particles of red stone up to  $\frac{1}{10}$  in. in size. Spaced grooves. Decayed lemon-coloured glaze. Group B.
7. Leg of tripod pitcher, white fabric as no. 2.

### WELL 15.

This well is mentioned on p. 94 above. Fragments 1-4, all with fresh fractures, were seen to be detached from the primary silt by the bucket of the mechanical grab, which occasionally touched the exposed bottom of the well in its swing. Fragments 5-10 were recovered from lorries and from the contractor's tip when the well was demolished. A quantity of miscellaneous mediaeval and post-mediaeval pottery was also recovered, which indicated the presence of other pits or seams of pottery in the same section of the run-way. Fragments 5-10, however, agree with the four fragments which came from the primary silting, and probably also came from it, for it appeared to be fully charged with pottery.

The fabric of the following from, or probably from, Well 15, is, where not specified, ashen-grey to pinkish-white in the fracture, with light buff-coloured surfaces.

1. Strap-handle, W.  $1\frac{2}{3}$  ins., with concave back marked with two lines of small oblique cuts forming a series of chevrons. Edges slightly turned up and dimpled with finger-impressions. Pale glossy greyish-green glaze with flecks.
2. Handle of ovoid pitcher, plain, oval section, glossy glaze, varying in colour from mustard-yellow to blue-grey and sea-green.
3. Body sherd, with applied rib of triangular section. Light sherry-coloured glaze with browner areas.
4. Handle of tripod pitcher, W.  $1\frac{1}{2}$  ins., with plain clay strap in a slot down the back. Edges slightly turned up and lightly dimpled with finger-tip impressions. Glossy glaze varying in colour from amber to sea-green, with flecks.
5. Sherd from a cylindrical cup, or perhaps from the body of an aquamanile, T.  $\frac{3}{10}$  in., of loose blue-grey gritty ware with dull red surfaces, decorated with applied circular pads of chalky white clay each stamped with a cross in a circular field. Thick but dull amber-coloured glaze. Group B.
6. Sherd with applied rib pinched in from the sides. Deep yellow glaze.
7. Base of handle and body sherd of (?) tripod pitcher. Applied vertical ribs of triangular section. Strap-handle with wide shallow groove, the edges lightly dimpled with finger-impressions.

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8. Handle of a small bowl or pan, hollow, the tip broken off, L.  $3\frac{1}{10}$  ins., W. decreasing from 1 in. near the body to  $\frac{3}{8}$  in. at the broken tip. Glossy greyish-green glaze with mustard-yellow patches.
9. Body sherd, H.  $9\frac{1}{2}$  ins., with portion of base and handle of baggy pitcher of porous, unevenly fired, laminated fabric, brick-red in the fracture, with dull greyish surfaces, liberally mixed with quartz grains and containing particles of red stone. Handle of circular section. Design of ladder-like motives painted in chevron pattern over bulge of body in white slip. In the space below the chevrons, whirls or splashes of white slip. Horizontal strokes of white slip on base of neck. Thin patchy yellowish-olive glaze, with dark flecks. Group B. (PLATE XII, 2).
10. Cylindrical spout, laminated granular grey fabric, with a spirally incised line running up the spout, giving it the appearance of being wound with a tape. Round the base of the spout an applied ring of clay decorated with spaced finger-tip impressions. The top of the spout was joined to the lip of the vessel. Thin yellowish-olive glaze. Traces of rouletting on the body.

WELLS 16-25.

None of these was excavated, and those which were watched in the process of demolition yielded no pottery. They all conformed in external features with the mediaeval wells already described, and are consequently recorded as such.

WELL 23.

The jug described below was the first object recorded from the site. It was turned out, at a depth of nearly 20 feet, according to the Clerk of Works, in one of the trial holes sunk before the main excavation of the site began. Coming from such a depth, it was no doubt derived from a well-bottom. The trial hole was sunk in the back cellar of No. 46, Broad Street, and its position is marked on the plan (FIG. 20) as Well 23.

1. Jug, H.  $11\frac{1}{8}$  ins., with flat base, 16 square spaced thumb-presses, ovoid body and cylindrical neck. Rather hard, granular dull-reddish fabric with dull brownish exterior. Spaced grooves on body. Strap-handle with concave back and frilled edges. Olive-green glaze with yellowish and brownish patches. A.M. 1937.444. Group B. (PLATE X, 3, FIG. 25, F).

PIT G.

This pit, situated on the ramp, was square and solidly built of stone blocks. In the bottom was a dark layer containing burnt matter and some bones, from which were taken numerous sherds, widely scattered in the deposit, of an unglazed pitcher.

1. Pitcher with very convex base, D. c. 9 ins., internal D. of mouth  $4\frac{1}{8}$  ins., hard, lumpy uneven ware,  $\frac{1}{8}$  in. thick, containing grit and fragments of flint, brown in the fracture, the exterior pale pinkish-brown, and the interior a dark blue, almost black. Short everted neck, small rim less than  $\frac{3}{8}$  in. wide on top, rounded and with slight internal beading. Handle 6 ins. in overall length,  $1\frac{1}{16}$  ins. wide, thin, with concave back decorated with a wandering line of lightly-impressed dots and a line of close-set twisted cord-impressions, and joining the neck of the pitcher immediately below the rim. The body decorated with bands of wavy lines.

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The vessel is exactly paralleled by a complete pitcher found in 1869 to the north of St. Giles's Church, Oxford (A.M. 1869.15. PLATE X, 1). In size and general shape, particularly its very convex base, its everted mouth, and its rim-form, this pitcher resembles the tripod type, but it is without any trace of glaze, and of a loose, coarse blue fabric, and appears to belong to a more primitive phase than the Oxford tripod vessels. Cord-impressions ('maggot' ornament) are found on the early Norman 'candlestick' from the Pithay, in the British Museum (*Trans. Bristol and Gloucestershire Arch. Soc.*, XLVIII, pl. vii). Both the present specimen and A.M. 1869.15 are probably of earlier 12th century date.

### ANALYSIS OF THE ASSOCIATED POTTERY GROUPS

The associated pottery from Wells 2, 3, 14, 15 and 23 can be resolved into two distinct ceramic groups, A and B. Examples of group A, the larger, were found in Wells 2, 14 and 15; examples of group B came from Wells 3, 14, 15 and 23. The pottery from Wells 4, 10, 11 and 13 constitutes a third important ceramic group, C. Two other Wells, 1 and 9, contained associated groups of mediaeval pottery, but these were not sufficiently representative to be considered as ceramic groups. It is important in what follows, to bear in mind this distinction between ceramic groups and well-groups. The five groups are here described in their probable chronological order.

#### CERAMIC GROUP A (WELLS 2, 14, 15)

##### 1. *Shape.*

a. Tripod pitchers. The most common form is a pitcher with broad convex base raised on three stunted legs, baggy body drawn in to a narrow opening, and everted neck with rippled or corrugated outer profile (FIG. 22, B). A tubular spout springs from the shoulder of the vessel against the base of the neck, and is luted to the rim at the top by a clay strap. The twisted clay thong down the grooved back of the handle, and variations on the same motive, such as double-thongs or plait-work, are typical. The base diameter is generally 8 ins., sometimes more, sometimes less (e.g., Well 2, 2, and 8).

b. Small ovoid jugs. A second distinctive form is the jug with restrained finger-pressing on the basal angle, flat or convex base, small ovoid body merging into a cylindrical neck, and plain handle of oval section (FIG. 22, A, C, and G). The two ovoid jugs from Well 2 have no special provision for pouring, but the third complete ovoid jug from the site, Well 14, 2, has the lip pinched. All three have a bifid rim form (see FIG. 22), an important feature.

c. Small baggy pitchers. A third form, more ample than the ovoid jug, is indicated by the more heavily pinched base, Well 14, 1 (FIG. 22, F),  $6\frac{3}{10}$  ins. in diameter. There is in the Ashmolean Museum, from the Examination Schools, High Street, a group A pitcher, yellow-glazed, with a base of similar form, which is, however, thumb-pressed rather than pinched out. (A.M. 1891.6, PLATE X, 9). This has a tubular spout which merges with the neck at its lower end, as though in the process of becoming a bridge-spout. Like the base, Well 14, 1, it has a whitish fabric, and is decorated with grooves executed on the wheel and spaced out on the body. Over these are vertically applied ribs, triangular in section. The handle is of strap form and plain, and its edges are slightly turned up and given a wavy profile by means of a series of finger-tip impressions

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(cp. FIG. 25, F). Several handles of this type occurred amongst the pottery of Groups A and B,<sup>1</sup> and the base, Well 14, 1, mentioned above may belong to a vessel of this kind.

d. Bottle flasks. There is from the site of the Oxford Town Hall a bottle-flask, H.  $6\frac{1}{8}$  ins. (A.M. 1921.207) belonging to this group, with globular body and tubular spout held out from the rim by an arm (now missing) (PLATE X, 7).

e. Shallow bowls or pans. Well 15, 8, is probably part of the handle of a shallow glazed bowl or pan.

Group A thus includes a variety of other shapes besides the more conspicuous tripod vessel.

### 2. Decoration.

The characteristic decoration of the Oxford tripod pitchers consists of applied ribbons of clay radiating downwards over the body from a similar ribbon or collar round the neck (e.g. Well 2, 1, FIG. 22, B). These ribbons are pinched up with the fingers, either from the sides (PLATE X, 7) or along the length of the ribbon (FIG. 22, B) into a series of crests and depressions. Beneath this applied decoration there are usually narrow horizontal grooves generally irregularly spaced, and executed on the wheel. In some tripod vessels, grooves occur without the applied decoration (e.g. Well 2, 6), and vice-versa. On tripod and other vessels there also occur applied ribs of sharp triangular section and generally not pinched (Well 14, 5 and PLATE X, 9). In Well 1, 2, the basal angle is pinched out three times (FIG. 22, D). The ovoid jugs are decorated with incised grooves, executed on the wheel, generally irregularly spaced, and with restrained pressing of the basal angle (PLATE X, 4, FIG. 22, A, C and G).

Decoration in Group A is either applied or incised, modelled, as in the case of the pinched-out basal angles, or impressed, as in the ordinary thumb-presses. The group is, furthermore, monochrome. The same clay that composes the body of the vessel is used for the applied decoration, and there is no colour other than the pale yellow of the glaze.

To this generalisation there is one exception. In those vessels which are decorated with applied ribs, clay of a second colour is in some cases introduced for the ribs (e.g. Well 14, 5, and PLATE X, 9). This only occurs on the Bodleian site in the Well 14 group, which would appear (p. 121, n. 3) on typological grounds to be somewhat later than that of Well 2, and it is probably a late development.

### 3. Fabric.

The typical fabric is sandy and rather loose, but fairly thin and well potted. It contains minute red and brown particles of stone, and also quartz grains, though not conspicuously. In the fracture, these elements show as a distinctive dull-red, brown, and colourless speckling against the light-coloured body. Surfaces are generally granular to the touch and most commonly light buff or brownish; in the fracture, the colour is pink-and-white, ashen-grey, or light buff. Another fabric also occurs, in which the surfaces are dead white and the fracture white or ashen grey (e.g. Well 2, 3 and 4), better fired examples being of chalky texture, more coherent and less sandy (e.g. Well 14, 2 and 4). In better fired examples of the buff ware a tendency for the paste to set in

<sup>1</sup> Well 15, 1 and 7, and also the Group B vessel from Well 23. Well 15, 4 has the additional feature of a clay strap down the centre. Cp. also Well 12, 1.

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layers along the length of the sherd, which may be described as lamination, manifests itself, and the speckling normally visible in the fracture does not appear at all, so that the fabric is indistinguishable from that of the vessels of Well 1.

### 4. Glaze.

Glaze is patchy, and varying in thickness on the same vessel. Where thicker, it is clear and glossy, but where thin the granular texture of the surface of the vessel shows through and it has a sticky appearance. Bright pale yellow is the prevailing colour, but the glaze is uncertain in tone and may be brownish, amber-coloured or a fresh apple-green in patches. On the ovoid jugs, where the glaze has collected in pools, notably on the handles, it is often grey, bluish-grey, or sea-green. A distinctive feature of the glaze on almost all vessels are scattered dark brown points and flecks of undissolved colouring-matter. In general, glaze is concentrated on the upper parts of the vessels, but in Well 2, 8, a thickish glaze comes down to, and covers the under side of the base.

### 5. Date.

The Bodleian site produced 15 yellow-glazed tripod pitchers, the commonest form in this group. Apart from these there are in the Ashmolean from local sites two complete tripod vessels, and sherds representing a further 24.<sup>1</sup> This brings the total number of these vessels identified in Oxford to the time of writing (June, 1938) up to 41.

Outside Oxford, yellow-glazed tripod pitchers with tubular spouts are widely distributed in the West Country. The form is not purely local, nor, to judge by the variety of fabrics and local differences in detail, the product of a single pottery, but is a characteristic vessel of the West Country<sup>2</sup> at a certain period.

A class of pitcher with tubular spout which may be of late Saxon date, although perhaps later, is typologically related to this tripod type. Examples are described and figured as late Saxon in Dr. R. E. M. Wheeler's *London and the Saxons* (London Museum Cat. No. 6), p. 156, fig. 33. His fig. 33, 2 in which the shoulders slope more than is usual in this class, and which is decorated with spaced grooves on the body, requires little more morphologically than the addition of feet to turn it into a typical tripod pitcher. The tripod pitchers in fact, may well be descended from late Saxon shapes and represent a persistent Saxon strain in the English potters' craft after the Norman Conquest.

In early Norman cess-pits at Old Sarum, dated about or before 1100, Mr. Charlton and Dr. Stone found two foot sherds with thin yellow and green glaze,<sup>3</sup> and two tubular spouts.<sup>4</sup> Although these spouts differ somewhat from the typical tripod-pitcher spout as illustrated in FIG. 22, B, coalescing with the neck of the jug instead of standing slightly clear of it, yet the essentials of the tripod type, namely the feet and a tubular spout, are present.

Amongst a collection of mediaeval sherds from the Pithay district of Bristol,<sup>5</sup> presented to the British Museum by Mr. J. E. Pritchard in 1926, there are numerous fragments of tripod pitchers. The fabric of some of these agrees with that of the cooking-pot sherds from the same excavations, which have thick everted straight rims of the

<sup>1</sup> I am indebted to Mr. John Daniell for a list of these fragments.

<sup>2</sup> Both Mr. G. C. Dunning (*Wilts. Archaeological Magazine*, XLVI, 268) and Mr. John Charlton (*Antiq. Journ.*, xv (1935), 189) have already noted the regional distribution of this type of pitcher.

<sup>3</sup> *Ibid.*, 190, no. 30, fig. 5.

<sup>4</sup> *Ibid.*, 189, no. 29, fig. 5.

<sup>5</sup> *Trans. Bristol and Gloucester Arch. Soc.*, XLVIII, 251 ff.



simplest type, such as are familiar on early 12th century sites.<sup>1</sup> It is hard, lumpy, purplish and mixed with white specks of shell or flint, and the surface is roughly smoothed but pitted all over. It seems that some at least of these Bristol tripod vessels must belong to the 12th century on grounds of fabric, although others which have rather finer fabric and smoother surfaces may be later.

It may be added that applied pinched ribbon decoration, such as is characteristic of the Oxford group of tripod pitchers, occurs amongst the early 12th century pottery from Lydney Castle, Gloucestershire,<sup>2</sup> and also on the mid-12th century cooking-pot found beneath the nave of the Norman church at Yaverland.<sup>3</sup>

In the well-groups from the Bodleian site, tripod pitchers are associated with pitchers with thumb bases. The same association of tripod pitchers with types showing basal thumbing is known from Hullasey, Glos. (Cirencester Museum, B.1418). Basal thumbing, which is common and sometimes well developed in the pottery from White Castle, Monmouthshire, which may be assigned in bulk to the period 1201-1245,<sup>4</sup> is not at present known to go back beyond the 13th century. Apparently, then, this tripod-pitcher type lasts into the early 13th century, and (in view of the quality of the glaze and the presence of thumb-pressing) Group A pottery may with probability be assigned to this period. But the tripod type was (p. 117) evolved much earlier than this and in view of our almost total ignorance of the pottery of the second half of the 12th century,<sup>5</sup> one cannot exclude the possibility that the Well 2 pottery, typologically the earliest Group A pottery from the Bodleian site, if not all three lots, may be earlier than the 13th century.

#### THE ASSOCIATED GROUP FROM WELL 1

The pressed bases and the shapes of the pitchers of Well 1, though not their striped decoration, are paralleled amongst the pottery from White Castle (*op. cit.* figs. 2 and 3). The earlier 13th century date which this suggests is confirmed by the close relationship between the Well 1 pottery and the pottery of Group A. Thumb-pressing occurs in both groups. The fabric of vessels of Well 1, although in general rather better fired and uniformly buff throughout, is of essentially the same sandy composition as the buff ware of Group A. As in Group A, glaze is thin and patchy, and Well 1, 4 has the tripod-pitcher glaze unmodified, thin, pale yellow, and containing brown points and flecks. The glaze of Well 1, 2 has, like some tripod pitchers (*e.g.* Well 2, 3, 6, 8, etc.), an uncertain variation in colour between green and yellow. Both groups show a similar treatment of the neck, which is cordoned, rippled or lathe-marked. The chief connecting link between the two groups, however, is Well 1, 8 (PLATE X, 6, FIG. 23, H). This pitcher has the monochrome decoration, the bifid rim-form and the spaced and restrained

<sup>1</sup> *E.g.* in the Old Sarum cess-pits, *op. cit.*, fig. 4, 13, 14. Castle Neroche, *Proc. Somerset Arch. and Nat. Hist. Soc.*, XLIX, 48, fig. 4, rims 1, 2, 24 and 25: Kidwelly, *Archaeologia*, LXXXIII, 108, fig. 5, 1-10.

<sup>2</sup> *Antiq. Journ.*, XI, 256, fig. 7, 16.

<sup>3</sup> G. C. Dunning and H. F. Poole, '12th century Middens in the Isle of Wight,' *Proc. I. of Wight Nat. Hist. and Arch. Soc.*, II, Pt. VIII (1937), 675, fig. 2.

<sup>4</sup> *Antiq. Journ.*, XV (1935), 330 ff., nos. 2, 13 and 17.

<sup>5</sup> With the exception of the fragment which contained the Leicester coin-board, deposited before 1180 (now in the British Museum, Dept. of British and Mediaeval Antiquities, O.A.2), no material dated to this period, a vital one in the history of English mediaeval pottery, is as yet known.



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basal thumb-pressing of the Group A ovoid jugs, and the glaze, now decayed, appears to have been pale yellow. The strap form and punched decoration of its handle, on the other hand, foreign to group A, are found again in Well 1, 4 (FIG. 23, C), the shape is between those of Well 1, 1 and 3 (FIG. 23, F and B), and as in the Well 1 Group, the grooves on the body are concentrated in a zone at the base of the neck. It shares the features of both groups to such an extent that it cannot be definitely assigned to either on typological grounds.

The connexion between Group A pottery and the pottery from Well 1 is thus clear. Yet in no case was pottery of the two groups associated. That the Well 1 Group is the later seems evident. Its fabric is on the whole harder, better-fired, and uniform in colour across the fracture; on it thumb-pressing is more developed, and more general; and in it ideas are developed, such as polychrome decoration and the use of painted stripes, which have a future in the 13th century.<sup>1</sup> Its connexions with group A, however, suggest that it is not much later, and the Well 1 Group may then be regarded as following immediately upon Group A, and may be dated c. 1210-1230. The continued use of the glaze and fabric of the tripod vessels in the Well 1 Group, particularly noticeable in Well 1, 2, 3 and 4, suggests that these vessels at any rate are products of the same kilns that produced the tripod pitchers.

### CERAMIC GROUP B (WELLS 3, 14, 15, 23)

Group B differs from Group A in fabric, glaze and decoration, but not fundamentally in forms. It is represented at present by twelve vessels or portions of vessels. Nine of these are from the Bodleian site<sup>2</sup>: three were previously known, viz., a nearly complete pitcher found in the Radcliffe Camera Square (A.M. 1915.71, PLATE X, 8); the neck and spout of a tripod pitcher found in Canon Watson's garden, Christ Church (A.M. 1912.1294); and fragments in the British Museum of a vessel very similar to A.M. 1915.71, from Sutton Courtenay Manor.

#### 1. *Shape.*

Like Group A, Group B includes both tripod pitchers and ovoid jugs.

a. Tripod pitchers. The tripod form is represented by A.M. 1912.1294 and by Well 14, 3 (FIG. 22, E). The pitcher from the Radcliffe Camera Square was probably also a tripod pitcher, though the lip is pinched and the base restored without legs, for it has the body and neck of a tripod pitcher. The substitution of a pinched lip for a tubular spout does occur on some examples.<sup>3</sup>

b. Ovoid jugs. Wells 3, 1 (FIG. 26, E) and 23, 1 (PLATE X, 3, FIG. 25, F) illustrate this type, which differs from that of Group A notably in rim form.

c. Baggy pitchers. Well 15, 9 (PLATE XII, 2) apparently represents a third form. It is smaller than the average tripod vessel, and has not the characteristic tripod neck. It has an ample globular body, a convex base and a handle of circular section, and bears some resemblance to the shapes of the Well 1 Group next to be described.

d. Aquamaniles. Well 15, 5, a sherd of unusual shape, is perhaps from a aquamanile.

<sup>1</sup> E.g. Well 9, 1 and 3, and the striped decoration of the baluster series, etc.

<sup>2</sup> E.g. Well 3, 1; Well 9, 22 and 23; Well 14, 3 and 6; Well 15, 5 and 9; Well 23, 1.

<sup>3</sup> E.g. *Wilts. Archaeological Magazine*, XLVI (1932-4), pl. VII (from Old Sarum).

2. *Decoration.*

With the exception of Well 15, 5 applied decoration does not occur in Group B. Decoration, apart from grooves incised on the body and thumb-presses, is painted on in white slip, either in bold, original and lively patterns (A.M. 1915.71, PLATE X, 8, and Well 15, 9, PLATE XII, 2), or in apparently random wisps and spots (Well 9, 12 and 13) and in horizontal strokes on the neck. Well 14, 3 shows no painted decoration, but the surface is decorated all over with lines of light finger-tip impressions each smudged up to a ridge at the upper end, while the basal angle is pulled down with the finger and pinched out all round the pot, and the rim is milled (FIG. 22, E). The jugs are decorated with thumb-pressing at the base and with circumferential grooves on the body, and their handles are of strap form with the edges frilled or turned up into flanges.

Well 15, 5 is decorated with circular applied pads of clay of a second colour. The clay used is in fact the white clay of some vessels in Group A. The pads are stamped with the design of an equal-armed cross in a circular field. This is at present the only example of applied decoration which can be accorded (on grounds of fabric) to this group.

3. *Fabric.*

This is loose and granular, sometimes fairly hard, consisting of a base of fine loam in which is mixed a high percentage of white grains of quartz. Particles of red stone, occasionally as much as  $\frac{1}{10}$  in. in length, also occur. Colour varies in the fracture, on the same vessel, from slate blue to brick red or dull red, while surfaces are dull red, a dark greyish colour, or, in the interior of Well 14, 3, a rust colour.

4. *Glaze.*

The glaze is duller than that of the vessels in group A. Generally a subdued yellowish olive-green (e.g. A.M. 1915.71, 1937.444, etc.), it is sometimes a honey-like olive-brown (Well 14, 3, Well 15, 9). On Well 15, 5, it is a dull streaky brownish-yellow, the only instance of a yellow glaze on this fabric. In some cases (A.M. 1915.71, Well 15, 9) the glaze is thin and patchy, as on vessels of the larger group, in others it is thicker and more uniformly applied (Well 14, 3, Well 15, 5). It is free from the flecks of undissolved colouring matter which are general in Group A.

5. *Date.*

Group B overlaps Group A in date. The same or similar shapes occur in both groups, and vessels of both groups were associated in the same wells (14, and perhaps 15). The Group B pottery, however, also shows some of the developed features of the Well 1 Group (p. 118), which appears on typological grounds to be later than Group A.

The relationship of Group B both with Group A and with the Well 1 Group may be demonstrated by comparing the Group B jugs from Well 23 (A.M. 1937.444, FIG. 25, F) and Well 3 (FIG. 26, E). In A.M. 1937.444 the thumb-pressing is spaced and restrained and the grooves are spread out on the body, as in the ovoid jugs of Group A (FIG. 22), and the handle is of the distinctive form which occurs in the Group A pitcher from the Examination Schools (p. 115). In the jug from Well 3, on the other hand, the basal thumbing is fully developed, the body grooves are concentrated into a zone at the base of the neck, as in the pitchers of the Well 1 Group, and the handle-form is a plain strap-handle turned up at the edges, as in Well 1, 1.

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A further connexion with Well 1 pottery is provided by the Group B pitcher from the Radcliffe Camera Square (PLATE X, 8), decorated with a pattern consisting of fields defined by painted strokes and filled with spots.<sup>1</sup> A similar design occurs on no. 10 in the list of unassociated vessels (p. 126), a jug which, in shape and glaze, and in the use of red pigment for the design, is related to the Well 1 Group.

The features which are common to both Well 1 and Group B are developed features and ones which have a future in the history of the local potters' art in the 13th century. They include continuous thumbing down of the basal angle to form a base ring, polychrome decoration, and the concentration of the body grooves into zones, a grouping which may be observed on Well 9, 3 (FIG. 24, C), and on other later vessels from the site (e.g. Well 4, 1 and 4, Well 11, 3 : FIGS. 24, A and B, and 25, D, etc.), while the spacing out of the body grooves, which was a feature of the ovoid jugs and tripod pitchers of Group A, practically never appears in local pottery at a later date.<sup>2</sup>

This suggests that while in its beginning Group B overlaps Group A, it continues into contemporaneity with the Well 1 Group. The fact that Group B wares are absent from the associated group of Well 2, but do occur in the Well 14 group, which appears on typological grounds to be somewhat later,<sup>3</sup> agrees with this view that Group B is rather later than Group A, and it may therefore perhaps be assigned to the first quarter of the 13th century. A date in the first half of the 13th century is supported by a further parallel at White Castle, where the base-form of the Group B jug from Well 3 (FIG. 26, E) is exactly matched (*op. cit.*, fig. 2, 12). The presence of three fragments of Group B ware deep in the primary silt of Well 9 (nos. 11 and 12) prove that this pottery was at any rate being made during or before the formation of the Well 9 Group (below), which has been dated c. 1240-80, and provides a stratigraphical *terminus ante quem* for this ware.

The fact that Group B pottery differs from that of Group A in glaze, fabric, and style of decoration, suggests that the two groups were produced in different kilns.

### THE ASSOCIATED GROUP FROM WELL 9

Parallels can be cited which make it possible to date this group with some assurance. Fragments of two bridge-spouted pitchers (nos. 4 and 5, p. 106f.) were stratigraphically the earliest pieces in the group. Two bridge-spouts from White Castle<sup>4</sup> are evidence for the development of this feature in England in the first half of the 13th century, and numerous examples at Kidwelly Castle in deposits dated c. 1275-1320,<sup>5</sup> show that it outlasts the century. But the Well 9 Group can be dated more closely within this period. An exact parallel to Well 9, 4, as yet unpublished, was recently found by Mr. F. Cottrill at Pevensey Castle, Sussex. The glaze and fabric agree very closely, and both have short and broad spouts and two small face-masks applied on each side of the jug just below the rim. The Sussex fragment was found in a deposit which, Mr. Cottrill tells me, on both documentary and structural evidence, was sealed shortly after 1246, if not before. In Well 9, both bridge-spouted jugs were in the lowest levels of the silt, and fragments of

<sup>1</sup> A similar design occurs at White Castle (*op. cit.*, fig. 2, 8 : cp. also *ibid.*, fig. 1, 4 and 5), though it is executed in applied strips and pellets, not in painted strokes and spots.

<sup>2</sup> But cp. Well 10, 2, FIG. 25, A.

<sup>3</sup> In Well 14 the ovoid jug has a pinched lip, a feature not present in the ovoid jugs of Well 2. Basal pressing is more developed. A new form, akin to those of Well 1, occurs (Well 14, 1), and a polychrome idea is introduced in the decoration by the use of a second colour in the applied ribs of Well 14, 5.

<sup>4</sup> *Op. cit.*, fig. 1, 1, fig. 2, 9.

<sup>5</sup> *Archaeologia*, LXXXIII (1933), 93 ff.

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no. 4, were actually on the gravel bottom. The Pevensey parallel therefore suggests a date about or before 1240 for the digging of the well and for the lower chronological limit of the associated group.

The baluster jug from Well 9 (no. 1), which was stratigraphically at the top and separated from the fragments of no. 4 by nearly 18 inches of silt, supplies a clue to the upper limit of the group (FIG. 24, H).

Mr. Leeds has twice drawn attention to the fact that the Oxford baluster jug is a distinctive type.<sup>1</sup> It has (cp. FIG. 25, G)<sup>2</sup> a well-potted, splayed out, concave base, a pronounced waist, and an elevated bulge, to which, in decorated examples, the decoration of short criss-cross stripes is confined.<sup>3</sup> The baluster jug from Well 9, however, is badly centred, and leans to one side. It has a sagging base, a form quite unsuited to the stability of a tall and slender jug, and the basal angle is decorated with groups of finger-presses, a feature normally foreign to the type, and in this instance only tentatively applied. The decoration of stripes is prolonged on to the neck and waist of the jug, obscuring its formal character, instead of serving to accentuate it. It has none of the proportion and dignity of the developed type. Although it differs in these respects from the Oxford baluster proper, the Well 9 jug has nevertheless every appearance of being a local product, both as regards fabric, and its decoration of painted stripes, which does not appear to occur on baluster jugs outside the Oxford area. This hesitant, uncertain and typologically primitive form seems, in short, to be the prototype or rough-out of the Oxford baluster, as illustrated in FIG. 25, G, and as such it must stand at the head of the series.<sup>4</sup>

A group of baluster jugs of developed form was found with small pottery bottles in 1838 at 'a very great depth in the ground' near the wall of Trinity College garden. One of these jugs contained a coin of Henry III,<sup>5</sup> and the enclosure of land in connexion with which they are thought to have been deposited was carried out c. 1290. The late 13th century date for the type that this suggests is confirmed by the two small jugs of baluster form from Friday Street, London, in the British Museum, which were found containing coins of Henry III and Edward I,<sup>6</sup> and an instance has recently occurred in London of the loose association of a baluster jug with fragments of a polychrome jug.<sup>7</sup> All these instances agree with a date c. 1275 or later for the developed type. The proto-baluster, standing at the head of the series in Oxford, could hardly be later than 1280 at the outside, in view of the Trinity College evidence, and is very likely earlier. As it marks stratigraphically the upper limit of the Well 9 Group, one may conclude that the group extends from about or before 1240 to about or before 1280, the stratification in the silt giving some indication of the relative dates within these limits for the individual jugs.

Several other important examples of Oxford mediaeval pottery can be dated along with this group, notably the Oxford puzzle jugs,<sup>8</sup> sister vessels to Well 9, 5, one of which

<sup>1</sup> *Antiq. Journ.*, xvi, 176 : *Oxoniensia*, III, 11.

<sup>2</sup> See also Rackham and Read, *English Pottery*, pl. xiv : *Archaeological Journal*, LIX (1902), 8, fig. 7 : L. Jewitt, *The Ceramic Art of Great Britain*, I, 83, figs. 291-4.

<sup>3</sup> Rackham and Read, *loc. cit.*

<sup>4</sup> The baluster type was no doubt locally evolved from forms such as Well 9, 4.

<sup>5</sup> *Antiq. Journ.*, xvi, 175 : Jewitt, *loc. cit.* : *Archaeological Journal*, III, 62.

<sup>6</sup> *British Museum Catalogue of English Pottery*, B 11 and 12.

<sup>7</sup> I am indebted to Mr. G. C. Dunning for this information.

<sup>8</sup> *Illustrated Catalogue of Early English Earthenware*, Burlington Fine Arts Club, (1914), pl. III, no. 22.

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is in the British Museum,<sup>1</sup> and the small bridge-spouted pitcher with face-masks applied below the rim, from Hertford College,<sup>2</sup> on which the reconstruction of Well 9, 4 (FIG. 24, K) is based.

Between this pottery of Well 9 and the Group B and Well 1 pottery already discussed, there is a gap, in which there are still many steps to trace, and it is because of this gap as well as because of the close connexion between these two groups and Group A, that they have been referred to dates so early in the 13th century. They show nevertheless, in spite of this gap, certain connexions with the Well 9 Group. In the tentative and undeveloped finger-smudges of the decoration of Well 14, 4 may be seen an early version of the pine-cone scale ornament of Well 9, 5, while in Well 1 the red-striped decoration of Well 9, 1 and 3 and of the Oxford baluster series has already been developed.

### CERAMIC GROUP C (WELLS 4, 10, 11, 13)

In this ceramic group large baggy shapes and sandy wares are no more. The typical pitcher is small, squat and carinated.<sup>3</sup> Fabrics are hard, often thin, with a metallic ring and sharp jagged fractures. The typical decoration is either vertically applied ribs, alternately of the same pink or buff clay as the body of the vessel, and of red clay,<sup>4</sup> or else of bands of thin circumferential grooves on the bulge, shoulder and neck. In Well 13, 2 and 5, the applied ribs are heavily rouletted and in one instance (no. 2) the ribs are over-ridden by wide bands of rouletting. Some vessels (*e.g.* Well 11, 2) are plain. Glaze is partially applied, generally confined to the upper part of the pot, and commonly a glossy light green and yellow mottle. A further feature is the heavy internal wheel-made rippling on the walls of some pitchers near the base,<sup>5</sup> and sometimes heavy concentric marks or rippling on the inside of the base itself.<sup>6</sup> One fabric which is easily distinguishable occurs in all four wells. It is of rather hard, chalky texture, pink with a brown speckling throughout the fracture, and with smooth reddish or bright pinkish-buff surfaces.<sup>7</sup> In Well 13, some of the carinated vessels are of a thin, hard, grey or slate-blue ware, not unlike a stoneware, with dry and sticky-looking dull brown or purplish exterior surfaces, and spots of purplish, dark green, or brown glaze and adhering fragments of pottery underneath the base.<sup>8</sup>

Three distinct forms of rim occur, which can be seen in Well 10, 1 (FIG. 25, B); Well 10, 2 and Well 11, 1 and 3 (FIG. 25, A, E, D); and Well 11, 2 (FIG. 25, C) respectively.

Two types of jug, other than those described, are represented in this group of pottery by small fragments from the primary deposits of Well 13 (nos. 2, 4 and 14), and Well 10 (no. 4). These may theoretically antedate the well and the more complete vessels included in the main group (p. 96), but they agree with them in fabric and quality of glaze, as well as in the use of applied ribs, and appear therefore to belong to approximately the same period. As the pottery from this deposit was only partly extracted and in small fragments, the vessels represented by these sherds may have been fairly complete in the well.

<sup>1</sup> *B.M. Cat. of English Pottery*, p. 57, B6.

<sup>2</sup> *Illus. Cat. of Early English Earthenware* (B. F. A. Club), pl. VI, no. 9.

<sup>3</sup> *E.g.* Wells 10, 2, 11, 1, 2 and 3, 13, 6, 7, 11 and 12 : FIG. 25, A and C to E.

<sup>4</sup> *E.g.* Wells 10, 1 and 3, 11, 1, 13, 3 and 5. <sup>5</sup> *E.g.* Wells 11, 1, 13, 6, 7 and 12.

<sup>6</sup> *E.g.* Wells 10, 1, 13, 6 and 12.

<sup>7</sup> *E.g.* Wells 10, 1, 2 and 3, 11, 1, 13, 12.

<sup>8</sup> Well 13, 6, 7, and 11.



The two types referred to are, first, a local type in which the body is built up in three sections or 'storeys,' the vessel having, as it were, a double carination. Attention has been drawn to this type by Mr. E. T. Leeds.<sup>1</sup> Another fine pitcher of this type, from Carfax, Oxford, perhaps rather a developed example, is figured in the *Ashmolean Museum Report*, 1937, pl. v, 5, and again in *Oxoniensia*, III, pl. xix, B. These pitchers are decorated with applied ribs, which are arranged vertically in the top and bottom zones of decoration and obliquely in the middle zone, sometimes in a running chevron pattern.

The second type has an ample globular body, decorated with applied scroll-work, on a broad but sharply waisted foot, and is in form rather like a stout variation on the baluster theme.<sup>2</sup> A fine example, from Oxford, is figured in Rackham and Read, *English Pottery*, pl. XIII, fig. 15, and there are others in the Ashmolean. In one of these the scrolls are punched with holes or cells, a feature also of the scrollwork on the pottery ram in the Ashmolean, which is evidently closely related. In another (A.M. 1896-1908, M. 14) the glaze has a glossy brownish tone, and the scrolls are fashioned from thin brown ribs. The fragments Well 10, 4 and Well 13, 4 correspond with this group.

Small squat pitchers occur elsewhere in late 13th or early 14th century associations. One was found with a polychrome jug in the group from King William Street, London<sup>3</sup>; another contained the Boyton Manor, Wilts., hoard of coins of Edward I and II, deposited shortly after 1324.<sup>4</sup> The presence in Well 13 of presumed baluster sherds (Well 13, 9 (rim 6), and 10) supports the view that this group dates from the latter part of the 13th century or the earlier 14th. The hard metallic wares with finely smoothed surfaces show a level of technical accomplishment which agrees well with this date, by comparison with the more sandy and porous wares, with rougher surfaces, of the early and mid-13th century groups already described.

In Well 4 the chief interest attaches to the unusual spouted pitchers (Well 4, 1, 2 and 3). The Group A bottle-flask (p. 116, PLATE X, 7) shows that the motive of a tubular spout held out from the neck by a strut or arm occurs in Oxford as early as the period of the tripod pitchers. The Well 4 tubular spouted pitchers may descend from these flasks. Vessels of similar form from York<sup>5</sup> and strutted tubular spouts from London in the London Museum (A.5285 Q) and the British Museum (Cat. B.88) show that this feature is not purely local.<sup>6</sup>

The pottery of these four wells taken together appears to be the characteristic Oxford pottery of about the last quarter of the 13th century and the earlier 14th century.

<sup>1</sup> *Antiq. Journ.*, xvi, 176, fig. 1a: the significance of these excavations is discussed below, pp. 140 ff.

<sup>2</sup> It is not meant to imply that this shape is developed from the baluster: it is more likely that the baluster is a refinement of it.

<sup>3</sup> *Archaeologia*, lxxxiii, 129, fig. 14c.

<sup>4</sup> *Numismatic Chronicle*, 5th Series, xvi, 41.

<sup>5</sup> *Proc. Yorkshire Philosophical Soc.*, 1932, pl. vi, 10 and 11, in the Yorkshire Museum.

<sup>6</sup> A parallel to Well 4, 1, in the Roach Smith Collection in the British Museum, was found in Leadenhall Street. It is rather more slender in shape and has the curious 'carved' floral decoration and green glaze which occurs on an unusual fragment amongst the pottery from Faringdon Clump (*Antiq. Journ.*, xvii, 297 f.)



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### THE UNASSOCIATED MEDIAEVAL POTTERY

#### I. PITCHERS OF FINE, NORMALLY GLAZED, WARE.

1. Base and neck of massive pitcher. Base flat, D. 11 ins., H. (complete) *c.* 15 ins., porous laminated gritty fabric, friable, ashen grey in the fracture, with terra-cotta red interior and greyish exterior. Strap-handle, 2 ins. wide, grooved down the back and decorated with heavily stabbed holes. Stab-and-drag marks radiate from the base of the handle. At base of neck three circumferential lines of close-set punched holes. Rim thick, flat-topped, slightly everted and squared on outside. Handle attached at lower end by a clay tenon which penetrates the body. Uneven apricot-yellowish glaze. Spots and splashes of dark mottled green glaze under the base. A.M. 1937.457. (PLATE XII, 3).
2. Neck, handle and body sherd, H.  $9\frac{1}{2}$  ins., hard pink chalky ware lightly speckled in the fracture, the surfaces smoothed to a plastery finish, with heavy wheel-made ripples and grooves internally. Strap-handle decorated with thin oblique slits down the groove of the back; incised lines flanking the groove. Body built up in three sections, decoration applied in two colours, a pink clay (the same clay as in the body of the vessel) alternating with a light buff, the strips and pads of buff clay being washed over with a lighter creamy slip. Green glaze with black spots, in patches. A.M. 1937.455. (PLATE XII, 5).
3. Large body sherd of baggy pitcher, T.  $\frac{3}{16}$  in., hard granular fabric, grey in the core, interior terra-cotta, exterior buff and divided by applied and rouletted ribs into alternately wider and narrower vertical segments. Down each narrow segment runs a broad stripe painted in red clay-pigment. On this at intervals small circular rouletted pads are applied. The wider intervening segments are plain except for a short strip, rouletted at the top and wavy below, which descends from the neck. Glossy green glaze, black mottling. Well 9, filling. A.M. 1938.1263. (PLATE XII, 4).
4. Small jug, H.  $8\frac{3}{8}$  ins., unglazed, very convex base, thick, rather hard fabric, greyish-brown in the fracture, containing fragments of white flint and some soft dirt. Rather dark bluish-grey exterior, broken here and there by flint particles, body unevenly built up, with heavy and irregular wheel marks below the shoulder internally and rippled profile externally. Oblique scratches on neck. Plain strap-handle with shallow groove terminating at the bottom in a finger-press. Everted flat-topped rim of simple form. Pinched lip. A.M. 1937.962. (PLATE X, 2, FIG. 25, H).
5. Baluster jug, H. 15 ins., concave base, thin, hard pinkish-buff ware, exterior smooth and yellowish salmon-pink in colour. Narrow wheel-made grooves internally in the neck, and spots and patches of pale greyish-green glaze on the bulge and the front of the neck. The surface has a peculiar grey mottle in places. A.M. 1938.1260. (PLATE XI, 9, FIG. 25, G).
6. Large pitcher, H.  $14\frac{1}{4}$  ins., with mottled green and yellow glaze on the upper parts, flat base and ample body; fine hard laminated light red fabric, with smooth bright red surfaces. Light pink speckling visible in fresh fractures. Pronounced wheel-made internal grooves. Strap-handle decorated with a line of oblique slits between narrow flanking grooves. A.M. 1937.445. (PLATE XIII, 2, FIG. 26, A).

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This pitcher, together with no. 7, was found at a depth of 3 ft. in clean gravel immediately below the stone chimney-stack of No. 47, Broad Street. The two are almost identical and were perhaps buried as part of a foundation ceremony. If this is so they could hardly have been buried in connexion with the stone stack which existed in No. 47 at the time of its demolition, as this was probably built about 1600 (*Oxoniensia*, II, 173, pl. XVII B). They would probably be connected with the mediaeval house which preceded No. 47 on the same site. The group of Oxford baluster jugs and bottles mentioned above (p. 122) was thought to have been buried in this way at the time of the construction of the boundary walls of Durham, now Trinity, College, c. 1290.<sup>1</sup>

7. Large pitcher, H.  $14\frac{1}{4}$  ins., as no. 6, but narrower; buff ware, with very pale smooth interior and heavy slashing on the handle. Rich, bright green glaze, with brown streaks, flowed on from the neck, chiefly on the upper part, with spots of glaze below. A.M. 1937.445. (PLATE XIII, 1, FIG. 26, C).
8. Neck and upper part of large pitcher, exceptionally well potted; fine hard metallic buff ware, free from specks, evenly fired, with bright pale buff exterior and exceptionally smooth interior. Grooves in bands on the body and spaced out on the neck. Grooved strap-handle with neatly executed line of oblique slits between flanking grooves. Bright green glaze, thick and glossy, but rather patchily applied. A.M. 1937.456. (PLATE XI, 6, FIG. 26, F).
9. Pitcher, H.  $8\frac{1}{10}$  ins., with flat base, D.  $4\frac{2}{5}$  ins., and low globular body drawn up by slack curves to a cylindrical neck; very hard metallic pinkish fabric, of waxy texture. Prominent rim, flat-topped and everted. Handle of light form, oval section, with line of small pricks down the back. On neck and bulge in front, a bib of rich, glossy apricot-yellow glaze with brownish streaks. A.M. 1937.963.
10. Body sherds and base, D. 6 ins., of baggy, slightly carinated pitcher, porous-looking pinkish buff ware: interior grey, exterior smooth, very pallid grey, with brownish tone. A line of chocolate-coloured pigment marks the carination, above which the body is divided by thin painted stripes into triangular fields filled with lines of shallow holes, around each of which is a ring of pigment, the whole executed in chocolate-colour under a fresh greyish apple-green glaze with browner smears, and brown flecks. From Well 1 or 2.
11. Jug of slender form, H.  $10\frac{3}{8}$  ins., with splayed base, concave profile and thin flat-topped rim beaded internally, sloping to the outside, and squared externally. Hard grey-buff fabric, with pinkish surface. Mottled green glaze; thick handle of round section with line of small punched holes down the back. Three groups of circumferential grooves. A.M. 1937.860. *Ash. Mus. Report*, 1937, pl. VI, 1. (PLATE XII, 6, FIG. 26, D).
12. Large body sherd, H. 9 ins., of baggy pitcher, hard laminated sandy buff fabric, interior surface light whitish-pink, smoothed, but with the granular texture of the body showing through. The body is divided up into lozenge-shaped fields by wide bands of applied ribs intersecting obliquely. In each field, a large oval pad of red clay is applied and smoothed outwards into a fringe of petals. In the centre

<sup>1</sup> For other instances of this custom in the Middle Ages, see R. L. Hobson, *Arch. Journ.*, LIX (1902), 8, footnote.

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of this is added, in buff clay, a ring divided by a cross-strip, both decorated with punched holes, the whole forming a series of large 'buckle' or daisy designs. The intersections of the diagonal bands are marked with applied circles of clay punched with holes. On the shoulder of the vessel is a scroll-design applied in light buff clay on a painted red clay ground and the terminals and bifurcations of the scroll are marked with groups of punched holes or cells. Thick, rather dull dark green glaze with darker mottling and yellower patches to within  $3\frac{1}{2}$  ins. of the base. Worn fractures. Well 10, filling. A.M. 1938.1258. (PLATE XII, 1).

No. 2 is part of a 'three-storeyed' pitcher, showing a combination of various decorative ideas, namely: applied scroll-work, ribs of two colours applied alternately, applied leaves or pine-cone scales, pads sealing points of junction in the design, and rouletting. It belongs to Group C (p. 123) and the high technical finish, elaborate decoration, and rather mechanical treatment of the mouldings and slits of the handle suggest a late, or 14th century, date in this group. Nos. 3 and 12, being found in the fillings of Wells 9 and 10 respectively, are probably not much later than the pottery in the primary silt of their respective wells, for it is unlikely that these structureless wells (p. 93 f.) which must have been liable to collapse, would be left open for any length of time after disuse. Indeed Well 9 appeared to have been filled in as soon as it was disused (p. 105), and no. 3 in fact resembles the pottery in the primary silt. The fabric is similar, and it has the terra-cotta-coloured interior of Well 9, 5. Red stripes (in this fragment obscured by the glaze) occur in the primary silt in nos. 1 and 3 (p. 105), and rouletting, prominent on the sherd, occurs in the primary group on no. 4. The sherd, then, probably belongs with the Well 9 Group, perhaps near its upper limit, c. 1280. Some connexion between no. 12 and the pottery in the primary silt of Well 10 is provided by the punching of the tips and bifurcations of the scroll-work with cells which occurs on no. 4 from the primary silt (p. 108). The fact that the design appears to be an elaboration of that on the jug from Carfax (p. 124) for which an early 14th century date has been suggested, implies a date still later in the 14th century, but on the other hand the fabric is more like that of the Well 9 Group than that of the Well 10 pottery, and applied flower-motives are known to occur as early as the earlier part of the 13th century (*e.g.* White Castle, *op. cit.*, fig. 1, 3, fig. 2, 6 and 7). The fabric is perhaps in favour of a date not later than about 1280. It suggests at least a date earlier than Group C.

The fabric of no. 1 (PLATE XII, 3) is unlike that of any other vessels either from the site or in the Ashmolean, and its very large, baggy and thick-walled shape is unusual. Heavy punching of the handle occurs also in Well 1, 4 and 8 (FIG. 23, C and H). The terra-cotta colour of the interior is matched in Well 9, 5. These parallels, together with the ample baggy shape (cp. Well 1, FIG. 23) and the uneven yellow glaze, agree with a date in the earlier part of the 13th century.

No. 11 can be classed on grounds of fabric, glaze, decoration and rim-form (cp. Well 11, 2 (FIG. 25, C) and Well 14, 7) with Group C, and therefore dates probably from the late 13th or the early 14th century. The shape is common in London, and this is the second instance from Oxford. The shape occurs also among pottery from kilns at Rye (*Sussex Arch. Coll.*, LXXIV, pls. XII, 3, XIV, 2) where it is dated c. 1250-1350, and at Cheam (*Surrey Arch. Coll.*, xxv, fig. 22) where the kilns were working in 1374.

The handle-form of no. 9, rather thin and small, round in section, with a line of light pricks down the back, occurs frequently enough in Oxford, but not in any context, and not amongst the pottery of Group C. The shape also, and the localisation of the

glaze into a bib on the front of the neck, differentiate this vessel from the pottery of that group. The high technical finish of the vessel suggests a later date, perhaps well into the 14th century. The bib of glaze on the front is a feature characteristic of the late 14th or 15th century pottery at Cheam (*loc. cit.*).

No. 4 is a very primitive piece and probably belongs to the 11th or early 12th century. It is interesting as an early type of jug. Nos. 6, 7 and 8 (FIG. 26, A, C, and F) are very large, thin-walled vessels of a type not previously represented in the Ashmolean. This form is without any typological connexion with the Group C forms, and the very high technical finish and sophistication suggests a late date, perhaps late 14th or 15th century. No. 8 is particularly finely made, with highly smoothed surface, perfectly even and symmetrically potted. The large wide-bellied forms amongst the pottery from the moat of Bodiam Castle, Sussex (*Sussex Arch. Coll.*, LXXVI, 223 ff., figs. 1 and 2), a group dated without much doubt to the century following 1386, may be cited as dated parallels for these large and baggy shapes.

## 2. COOKING POTTERY OF COARSE, NORMALLY UNGLAZED, WARE.

With the exception of Well 1, 7 (FIG. 23, A) and Well 9, 8 (FIG. 24, G) no fragments of cooking-pottery can be assigned to any particular archaeological context. The 24 fragments listed, and those contained in the wells already described, include between them every variant rim-form recovered. Even when allowance is made for the numerous sherds of cooking pottery that were without any particularly distinctive features and were not kept, the amount of coarse pottery from the site remains remarkably small.

The preponderance of glazed over unglazed wares must be due partly to the fact that the great bulk of glazed wares recovered had been preserved in well-bottoms, which survived intact until the latest stages of excavation, by which time a fairly continuous watch was being kept on the site, while the chief deposits of cooking pottery are likely to have been either in rubbish-pits in the upper levels of the gravels or amongst the refuse of cooking-sites in the top-soil, deposits which were removed in the early stages of excavation. The disproportion is to some extent reflected in the ratio of mediaeval wells to mediaeval pits, which is 25 to 1 (p. 93).

### A. Dish.

1. (FIG. 27, 1). Sherd from a flat wheel-turned dish, D. c. 18 ins., with sides leaning outwards and rim incurved. Coherent coarse clayey ware containing pounded shell and flint, blue-grey in the fracture. Exterior varies from brick red to slate blue, through shades of buff and grey, interior pinkish-brown. 12th century.

Dishes or plates occur in contexts thought to be late Saxon (*e.g.* St. Neots, *Proc. Camb. Antiq. Soc.*, XXXIII, 148, pl. III) and are common in the early mediaeval period. Mr. Dunning (*Proc. Isle of Wight N.H. and Arch. Soc.*, II, pt. VIII, 676) has said that they 'usually accompany cooking-pots on mediaeval sites.' In profile the present example contrasts with those from Barry Island, Glam. (*Antiq. Journ.*, XVII, 314 ff., fig.) and Old Sarum (*id.*, xv, fig. 5, 28), which have straight sides leaning inwards, and with those with vertical or simple out-curving sides from Dorchester, Oxon. (*Oxoniensia*, II, 60, fig. 17, 1, 2 and 4), Wallingford, Berks. (*Berks. Arch. Journ.*, XLII, 68, fig. 2, no. 6), Clarendon Palace (*Antiq. Journ.*, XVI, 82, fig. 9, 3), and Woody Bay and Luccombe (*Proc. I. of W. N.H. and Arch. Soc.*, l.c., fig. 3, 8-10, fig. 4, 8). All these are probably of 12th century date (the Old Sarum piece may

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be even earlier) and other probable 12th century examples come from Chichester (*Sussex Arch. Coll.*, LXXVI, 165, fig. 5, 4 and 5).

The incurving rim of this Boddleian piece differentiates it somewhat from the above. The closest parallels for the rim are to be found in deeper vessels from East Anglia (*e.g. Antiq. Journ.*, XVI, 406, fig. 5, 10 and 11, from Stamford), also from early 12th century contexts, and at St. Neots (*l.c.*, pls. II, fig. 2 and III).

Fragments of unglazed ware, so similar to this dish-fragment both in fabric and in surface discolorations that they seem to have been fired in the same kiln, also occurred. They are decorated with horizontal wavy bands of closely-set combed lines and apparently belonged to a baggy pitcher (cp. the unglazed pitcher from Pit G (p. 114) which has been assigned to the 12th century, and also PLATE X, 1). Such decoration is common in the 12th century, but also occurs much earlier (*e.g. Antiq. Journ.*, IV, 122, fig. 8, from Asthall, 7th cent.) and much later (*e.g. Well 4, 1, FIG. 24, A*).

### B. Cooking-pots.

2. (FIG. 27). Thin loamy ware containing small particles of crushed flint, blue-grey in the core, with smooth uniformly red surfaces. Milled rim.

For rim form cp. *Berks. Arch. Journ.*, XLII (1938), fig. 2, 2 (Wallingford). Milling on the rim occurs on tripod vessels, (in some cases on late examples (FIG. 22, E); cp. also *Proc. Isle of Wight Nat. Hist. and Arch. Soc.*, II, pt. VIII (1937), fig. 3, 4 (Woody Bay): for rouletted rims of early 12th century cp. East Anglian pottery, *Antiq. Journ.*, XVI (1936), 396 ff. (Alstoe and Stamford).

3. (FIG. 27). Coarse ware, containing grit and some quartz grains and small flint fragments, grey in the core with red fire-blackened exterior and black interior. Finger impressions along the top of the rim.

Cp. *Oxoniensis*, II, 61, fig. 17, 13 (Dorchester, Oxon., late 11th or 12th cent.): *Proc. Isle of Wight Nat. Hist. and Arch. Soc.*, *l.c.*, fig. 2 (Yaverland) and fig. 3, 6 (Woody Bay): *Antiq. Journ.*, XV (1935), fig. 4, 14, etc. (Old Sarum cess-pits,  $\pm 1100$ ).

4. (FIG. 27). Thin sandy ware, grey in the core with blue-grey surfaces, the exterior blackened. Rim finger-pressed on top.

For rim-form cp. no. 3, and *Berks. Arch. Journ.*, *l.c.*, fig. 2, 4 and 5 (Wallingford).

5. (FIG. 27). Coherent grey ware, containing occasional flint particles, fire-blackened externally, fabric like no. 3.

Cp. *Oxoniensis*, *l.c.*, fig. 17, 9 (Dorchester): *Antiq. Journ.*, XI (1931), 240 ff., fig. 7, no. 15 (Lydney Castle).

6. (FIG. 27). Rather soft sandy grey ware.

For fabric cp. no. 4. For rim-form cp. *Antiq. Journ.*, XI, 257, fig. 6, no. 5 (Lydney Castle): *Oxoniensis*, *l.c.*, fig. 17, 8 and 11 (Dorchester): *Trans. Essex Arch. Soc.*, n.s. XII (1911-13), 182, fig. 7, no. 12 (Rayleigh Castle): *Antiq. Journ.*, XV (1935), 332, fig. 5, no. 37 (Ogmore, c. 1130-40).

7. (FIG. 27). Soft, finely-levigated loamy ware, slate-blue in the fracture, light buff surfaces. Fabric similar to no. 6, but finer, softer, and free from coarse grit.

8. (FIG. 27). Rather soft, sandy grey ware, with light brownish-grey surfaces; rim flat on top.



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9. (FIG. 27). Hard ware, blue-grey and rather lumpy in the fracture, small fragments of flint occasionally in the paste. Black interior, red exterior.
10. (FIG. 27). As no. 9, but interior dull grey with bluish and reddish-brown areas.
11. (FIG. 27). Fabric as nos. 9 and 10, but very hard. Interior varies from buff-grey to slate blue, exterior dull pinkish-buff.
12. (FIG. 27). Thin ware, blue-grey in the fracture, of clayey composition, containing white particles of shell or flint, which speckle the surface. Exterior dull red, blackened in patches, interior grey. Cp. Well 1, 7 (FIG. 23, A).
13. (FIG. 27). Fabric as no. 12, interior dark blue, exterior dull reddish-brown.

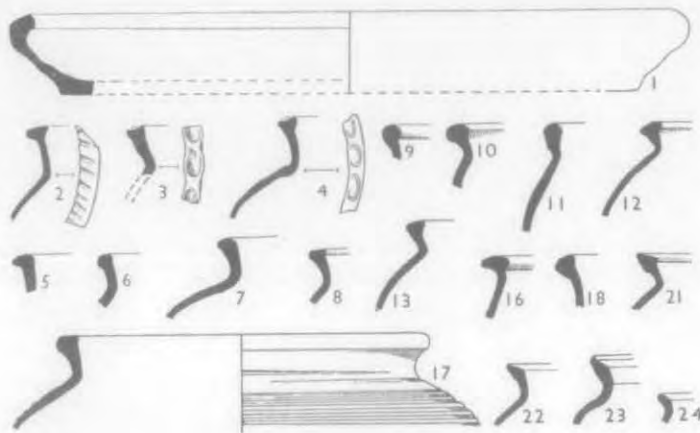


FIG. 27

COARSE MEDIAEVAL POTTERY FROM BROAD STREET

(pp. 128 ff.). (½).

14. Sherd with broad rim, W.  $\frac{3}{4}$  in., convex on top, overhanging outside and inside, interior profile of rim concave. Hard ware, clayey texture, blue-grey and lumpy in the fracture, containing a few shell or flint particles. Surface grey with dark blue patches.  
For rim-form, cp. no. 12, but with fatter external beading (as in no. 6) and interior profile of no. 13.
15. Rim, convex on top and projecting to the outside, with slight internal overhang. W. rim,  $\frac{3}{8}$  in., T. body,  $\frac{1}{4}$  in. Dark-grey ware of clayey texture, with an inconspicuous admixture of flint particles. Surfaces dark grey with black patches.  
For rim-form cp. no. 12.
16. (FIG. 27). Thin ware, blue in the fracture, with light brownish, rather reddened surfaces. Light admixture of flint particles and grit, which break the surface here and there, but not conspicuously.



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17. (FIG. 27). Coherent, well levigated sandy brown ware, with dull greyish-brown surfaces. Sharply cut grooves on the body, flat-topped rim with internal beading.  
For rim-form cp. Well 9, 8 (FIG. 24, G): *Antiq. Journ.*, xvi, 402, fig. 3, 13 (Alstoe).
18. (FIG. 27). Fine hard light yellowish sandy ware, finely smoothed, hard, buff surface.
19. As no. 18, grey in the core, with dull greyish-brown surfaces. W. rim  $\frac{3}{8}$  in., T. body,  $\frac{1}{8}$  in.  
For rim-form cp. Well 9, 8, but slightly concave on top.
20. Thin soft sandy grey ware, reddish brown surface. Body lightly grooved externally (cp. Well 9, 8 and no. 17 above).  
For rim-form cp. Well 9, 8, but pronounced internal beading.
21. (FIG. 27). Hard sandy pinkish ware, bright buff surfaces. Spots of sticky-looking mottled green glaze under the rim externally. Body lightly rippled externally (cp. Well 9, 8, and nos. 17 and 20 above).
22. (FIG. 27). Thin, very hard coarse ware, brown and dull red in the fracture, smooth dirty brown surface.
23. (FIG. 27). Fine hard pinkish-buff clay, bright pinkish-buff surfaces light speckling in the fracture with thin wash of glaze inside and out.  
For rim-form cp. *Surrey Arch. Collections*, XLV, 143, fig. 2 (Guildford). For fabric cp. Well 10, 1-3, Well 11, 1 etc.
24. (FIG. 27). Fabric as no. 23, but redder. Spots of glaze.

Parallels on other mediaeval sites in different parts of the south of England are easy to find for rims 2-6, which all appear to belong to the 12th century. The later rim-forms, however, are for the most part without any parallel amongst the published material from other areas.

From this it appears that Mr. Leeds' suggestion (*Antiq. Journ.*, xvi, 174), that rim-forms vary locally and are of no great value as criteria of date outside their area, holds good for the 13th century but not earlier. In the earlier part of the 12th century at least (since there is no dated material for the second half) there is considerable uniformity of rim-types, at any rate in southern England, while in the 13th century, when rim-forms begin to develop, they show an almost individual variety and take on distinctively regional forms.

Some criteria for dating local 13th century rim-forms are supplied from the site itself by Well 1, 7 (FIG. 23, A) and Well 9, 8 (FIG. 24, G).

On this basis similarities in rim-forms and fabric suggest dates in the first half of the 13th century for nos. 12, 14, 15 and 16, and a date perhaps *c.* 1275 for nos. 17, 19, 20 and 21. Nos. 22-4 are, in view of the parallels cited, probably late 13th or 14th century.

Fabrics fall into two main groups, sandy wares and wares of clay-like composition, the latter generally containing, at any rate before *c.* 1250, a more or less heavy admixture of flint particles. Both these wares occur together in the earliest period (cp. nos. 3 and 5 with 4 and 6) and both continue to be made, in better levigated and harder form, in the 13th century.

Well 1, 7 is interesting as an example of a coarse, blue clayey ware, with heavy admixture of flint fragments, in a 13th century context and associated with sandy glazed wares.

FINDS OF POST-MEDIAEVAL DATE

PITS A AND B.

Pits A and B were of identical structure, about 8 ft. square, with stone-built walls. They were side by side, with not more than 2 or 3 ft. of soil between, and must have lain in the gardens of Nos. 46 and 47, Broad Street. The contents, no less than the structure, of the two were identical. They were no doubt built at the same time, one in No. 47, the other in No. 46. The pits were full of black soil and refuse to a depth of 12 ft. and all the heavy objects had sunk to the bottom. The finds here recorded came from the lowest  $1\frac{1}{2}$  ft. of filling and included, if one omits those from pit C shortly to be described, the bulk of the bellarmines or greybeards<sup>1</sup> found in the site; a quantity of squat English glass wine-bottles, 1660-1720,<sup>2</sup> and most of the small tin-glazed drug-pots and apothecaries' medicine-bottles (PLATE XV, 5-10).

PIT C.

This pit, situated in the garden of No. 47, Broad Street, was a hole in the earth without any structure going down to a depth of 12 or 13 feet. The bottom was rounded and contained a cache of 20 or 30 bellarmines sealed by 4-5 ft. of sterile soil and gravel. On top of this filling there was a great quantity of refuse including abundant fragments of white cups of thin salt-glazed ware, sauceboats, quantities of oyster shells and 19th century crockery, particularly willow-pattern plates. It appeared that the pit had caved in after the deposition of the bellarmines and that another pit had been dug on top of it in the late 18th century.

Three bellarmines and a pot of the same ware and with the same glaze are illustrated from this pit (A.M. 1937.502, 508, 499, 500: PLATE XIV, 1-4). Another, A.M. 1937.507, is the neck of a gallon or half-gallon pot of early type, with finely-moulded mask and flowing beard. It is paralleled in the Ashmolean by examples bearing dates of the late 16th century.

The others from this pit, and those from other parts of the site, are mostly quart pots of the common, rather shapeless type with drooping shoulders and degenerate masks, that can be dated with probability between 1620 and 1660. The medallion of A.M. 1937.508, which has a mottled greenish-grey glaze, is

<sup>1</sup> Greybeards or bellarmines are handled brown-glazed stoneware bottles the majority of which were imported into this country from the lower Rhineland in the late 16th and the early 17th centuries, though later some were made in England. They were vessels of everyday use in English taverns. See A. J. Toppin, *Transactions of the English Ceramic Circle*, no. 5 (1937), p. 44: 'During James I's reign and for some fifty years afterwards these Greybeards were called Bellarmines in England in derision of Cardinal Bellarmine, an active opponent of Protestantism in Flanders.' The Cardinal's beard gave him a superficial resemblance to the masks on these jugs.

<sup>2</sup> For this and other glass from the site see E. T. Leeds, *Oxoniensia*, III, 153-61.

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of more careful execution than most. It shows a jar with cylindrical neck and foot and globular body, holding three flowers, each flower built up of five sharp petals and six pellets, the whole within a toothed border. On the body of the jar is an eight-pointed star. The stamp is new in Oxford.

A.M. 1937.282 is a fragment with a clearly-stamped medallion showing a cock to the left with, above, the letters HC. The stamp is from the same mould as that on the jug in the Ashmolean found in 1910 on the near by site of the underground book-store in the Radcliffe Camera Square. This jug has been published by Mr. Leeds,<sup>1</sup> and again by Mr. A. J. Toppin.<sup>2</sup> Mr. Leeds identified it as a piece of undoubtedly English make, and the Bodleian fragment is, therefore, a further example of the English imitations of Rhenish stoneware vessels, and perhaps a product of John Dwight dating from within a few years of the patent taken out by him in 1671. The additional duty of 10 per cent. levied by Cromwell on imported stoneware jugs in 1657, during the war with Holland, was responsible for this stimulus to the home manufacture.<sup>3</sup>

### PIT D.

This pit appears to have been in the garden of No. 46, Broad Street. Its position on the plan was fixed from Mr. Gardner's description with the aid of a photograph by Mr. Henry Minn. When found by Mr. Gardner it had been partly broken into and its contents were scattered on the 10 ft. excavation level. It was a round hole, unbuilt, about 3 ft. in diameter, full of dark earth mixed with broken glass, consisting entirely of fragments of squat wine-bottles of late 17th and early 18th century types. The pit must have contained a large quantity of such bottles, stamped and unstamped, and although the remaining filling was carefully excavated, not a single sherd of pottery or other object was found. Seventeen bottle-stamps were collected, bearing the marks of the Three Tuns, the Crown, and the King's Head, all well-known 17th century Oxford taverns (*Oxoniensia*, III, 153 ff).

### E. A CHAIN OF PITS AND SEAMS OF BURIED RUBBISH.

This general heading covers an interesting but confused portion of the site, for the most part at the back of No. 47, Broad Street, but also at the back of No. 48, for the excavations extended underneath the houses still standing at that time in Bliss Court, the adjacent tenement, the frontage of which was covered by Nos. 48 and 49 Broad Street.<sup>4</sup> Along the western edge of the site a strip of gravel about 7 ft. wide was, in the first instance, left intact to buttress this

<sup>1</sup> *Antiq. Journ.*, XIII (1933), 470.

<sup>2</sup> *Op. cit.*, p. 45.

<sup>3</sup> *Ibid.*

<sup>4</sup> These houses have since been demolished to make way for Messrs. B. H. Blackwell's extension and a report on them, with a plan, will be published in another place.

row of houses in Bliss Court. It later became necessary to underpin these houses with cement. The gravel strip was accordingly removed in sections 6 ft. apart and 6 ft. in width which ran back for several feet underneath the Bliss Court houses. In this process numerous pits were broken into and partly exposed. Their contents poured out freely, as most of them were packed with crockery. These sections were then blocked with cement, the intervening sections dug out, and the cementing completed. Under the circumstances it was impossible to distinguish between pits of different periods or to see any in isolation. Besides a row of pits in No. 47 and pits under Bliss Court, there appeared to be beds and seams of material, apparently buried in trenches when pits had been cleaned out for re-use.

From this section of the site came bushels of oyster shells and clean-boiled snail shells, hundreds of jugs and sauce-boats of white salt-glazed ware, combed and marbled Staffordshire slip ware, brown lead-glazed plates, bowls and tygs, quantities of Wedgwood ware, and willow-pattern china; a number of pottery lamps of 14th or 15th century date, of familiar type, with a circular, lipped saucer on a short stem, flat, circular base, and mottled green and yellow lead glaze; numerous clay pipes, tea-pot lids, knife-handles (not retained), and the bulk of the Italianate drinking glasses with ornamental stems (*Oxoniensia*, III, 158 ff.).

Three objects from here are worthy of particular mention; a pair of pipe-clay cocks, and a vase of tin-glazed Netherlands majolica.

The cocks (A.M. 1937.261-2: PLATE XV, 4) surmount moulded pedestals, the original height, if the pedestal base (A.M. 1937.263) found with them does in fact belong to either of the two birds, appearing to have been about 6½ ins. The whole object was cast from a twopiece mould. The diameter of the base of the pedestal is 1¼ ins. and it is hollow up to a height of about 2½-3 ins. The body of the cock is cut across obliquely below the tail and perforated horizontally with a circular hole or socket, 1½ ins. deep and slightly tapering. There is no connexion between this hollow socket and the hollow stem. The more complete of the cocks has a rather long, hooked beak.

The purpose of these objects is not known. The perforated body of the cock is evidently the functional part, and it is difficult to see how they could have been used except as a pair standing back to back with a rod running between them. Two identical cocks, now in the Guildhall Museum, were found on the Site of Corbet Court in Gracechurch Street in 1872.<sup>1</sup>

Their dating involves a consideration of the question of the revival of the

<sup>1</sup> *Journ. Brit. Arch. Assoc.*, XXVIII (1872), 176. I am indebted to Mr. Quintin Waddington, Curator of the Guildhall Museum, for this reference.

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pipe-clay industry. Pipe-clay figures are known in Roman Britain, but thereafter objects of pipe-clay do not seem to occur until the later 15th century, to which date we may attribute figures, notably of the Virgin and Child, a supposed chessman (in the London Museum), and a small plaque showing the Veronica motive, the features of Christ imprinted on a napkin. There are also pipe-clay counters with roughly stamped or cut marks, and several objects much like the lower portions of the pedestals supporting the cocks, but terminating in a round knob. One of these, in the British Museum, is described in the register as a 'socket of a barber's candlestick,' an identification sufficiently abstruse to be perhaps correct. There are also in the Guildhall Museum small secular figurines, which, on the evidence of the costumes they depict, date from the time of Queen Anne and the late 18th century.

A pipe-clay cock, identical with those described above, in the Roach Smith collection in the British Museum, was also found in Oxford, and four more examples in the London Museum are described as 'heads of ecclesiastical staffs.'

The hollow stem does not imply that these pedestals were fitted on to a mount. Hollow casting was merely a measure of economy. Two of the figurines in the Guildhall Museum mentioned above are hollow and open at the base, and are perfectly stable.

Whereabouts in this small output of pipe-clay objects (other than pipes and wig-curlers), extending apparently over three hundred years, the cock-pedestals are to be placed it is difficult to say. They are probably of 17th or early 18th century date, and were perhaps connected with the activities of the successive cooks who held the lease of No. 47, Broad Street, during this period.

Robert Plot in his *Natural History of Oxfordshire* (1st ed., 1676, pp. 65, 250) says that the white clay of Shotover, which contained a hard but very small grit and was used at the time of the Civil War for making tobacco pipes, 'is also of excellent use to Statuaries, for making Moddels, Gargills or Anticks.'

If these pipe-clay cocks were an Oxford product of Shotover clay, they must date from before 1676, for Plot writing at that date says the Shotover clay workings are now deserted.

The vase of tin-glazed Netherlands majolica (A.M. 1937.488: PLATE XIII, 3). is  $4\frac{1}{16}$  ins. in height, with a globular body which bears the sacred trigram in Gothic lettering. It has a wide, slightly flared, straight neck and two vertical ring handles. The base is slightly concave. The exterior is covered with a rich, finely-mottled sky-blue glaze on which the trigram, embellished with restrained scrolls above and below the contraction mark, is painted in yellow. There is no other decoration.



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Several vases of this rare type have been found in London. They are thought by Mr. Rackham, who first drew attention to the class,<sup>1</sup> to be amongst the earliest majolica vessels to be manufactured in the Netherlands and to have been made in Antwerp about the year 1500. In glaze, colour-scheme and form, though not in any essential, this vessel varies slightly from the London examples described by Mr. Rackham.

Similar vases are depicted in a late Flemish Book of Hours in the Douce collection in the Bodleian Library, and in a painting, *c.* 1530, of the Annunciation in the Fitzwilliam Museum, by Hendrik met de Bles.

In these paintings they are shown in use as flower vases. Mr. Rackham has suggested that the type which bears only the sacred trigram was used in the decoration of altars, most of them having in fact been dug up on the sites of religious houses. There is, however, no record of the existence of a chapel in early times on the Bodleian site or the adjacent Bliss Court tenement.

All the pits so far described have been located within the strips belonging to Nos. 46 and 47, Broad Street. Mr. Pantin (*Oxoniensia*, II, 178, 185) has shown that from about 1581 to the middle of the 17th century No. 47 was leased or occupied by a succession of cooks. Occupiers from 1683 to the middle of the 18th century included a victualler and a cook. From *c.* 1647 to *c.* 1717 No. 46 was leased or occupied by cooks. Mr. Pantin suggested that this might mean that the premises were used as eating-houses in these periods, and referred to the quantity of wine-bottles, pipes, etc., found hereabouts in support of this. The more precise description and distribution of these remains bears out his suggestion. There was far too great a quantity of shells and such items as jugs, wine-bottles, bellarmine, knife-handles and, apparently, sauce-boats, to be accounted for by ordinary domestic consumption.

PIT F.

This pit, a hole about 4 ft. in diameter, perhaps dug for gravel and afterwards used for crockery and refuse from the kitchen, was situated near the dividing line between Nos. 44 and 45 and might have belonged to either. The position shown on the plan is only approximate. The upper part was missed, but the lower part, below the 10 ft. level of excavation, was carefully dug out.

At the very top was a bronze trident spoon (A.M. 1937.250), in excellent preservation, which could hardly have been made much before 1660. The nicking at the end of handle is not pronounced, and typologically the spoon falls between the late Puritan spoons, in which the stem flattens out and is expanded at the end, and the developed tridents characteristic of the Restoration period.

<sup>1</sup> Bernard Rackham, *Early Netherlands Majolica* (1926), pp. 28 ff., 96 ff., pl. 24 etc.



## THE ARCHAEOLOGY OF THE BODLEIAN EXTENSION

Two carved bone knife-handles (A.M. 1937.553, 554), a small circular earthenware bowl of shallow draught with horizontal loop handle and green glaze inside and out (A.M. 1937.491 : PLATE XIII, 6) and an iron key of 17th century type were also near the top of the pit.

The remaining contents consisted of Staffordshire wares, including fragmentary plates and porringers in yellow and brown combed and striped slip ware (A.M. 1937.540, 542) and a number of tygs, or drinking vessels of distinctive shape (A.M. 1937.475-7 : PLATE XIV, 6-7) including both two-handled and one-handled types with thick but rather dull greenish-black glaze over a purplish or chocolate-coloured body. One of these (A.M. 1937.475) is particularly fine. It has a flared lip, two short loop-handles set low down on a slender body, and glossy black glaze.

There was also a large drug-jar of tin-glazed Lambeth delft with blue and white decoration, and other fragments of the same ware ; a number of large coarse earthenware basins and dishes, a pipkin, a porringer (PLATE XIII, 8) and a jar (PLATE XIII, 5), with brown, green and yellow lead glazes (A.M. 1937.483, 485, 487, 493, 495-7) ; a carved bone inlay from the handle of a fan (A.M. 1937.254) ; a pair of spectacle lenses (A.M. 1937.257-8), and a number of Italianate drinking-glasses (*Oxoniensia*, III, 158 ff.). No fragments of bellarmine occurred.

A classification of the brown, green and yellow lead-glazed earthenwares for common domestic use, such as those from this pit, has not yet been attempted. Their date is vague ; and they are generally assigned to the 'Tudor period.' Their presence in a pit the contents of which are otherwise exclusively of the 17th century is therefore of interest, and the date is confirmed by the fact that an identical porringer was found at Childrey Manor, Berks.,<sup>1</sup> containing a hoard of coins, mainly James I and Charles I. This is now in Reading Museum. The hoard was deposited about 1640.

Altogether the contents of the pit are of high class, the best of their kind. They might appropriately have been used by John Eveleigh, Principal of Hart Hall, or his son and widow, or Richard Wood, the stone-cutter who became Mayor of Oxford in 1695, all of whom were lessees of No. 45, Broad Street, in the 17th century.<sup>2</sup>

### PITS H-M.

These pits contained fragmentary pottery, glass, etc., of the 17th and 18th centuries, but no complete vessels or objects of particular interest were recovered. Pits H-L were situated on the ramp (p. 90) and so preserved

<sup>1</sup> *Berks. Arch. Journ.* xli, ii (1937), 82, pl. 2.

<sup>2</sup> *Oxoniensia*, II, 188.

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largely intact. Pit M was a large and deep pit (about 18 ft. deep) of which only the bottom survived.

WELL 5.

This, the only well which contained material certifying a post-mediaeval date, was a solid structure of shaped stones. From it, at uncertain depths, came one large and two smaller drug-pots of tin-glazed Lambeth delft (A.M. 1937.522, 527, 528 : PLATE XV, 1-3). No. 522 is a fine jar 9 ins. in height, with a design of horizontal bands and floral sprays executed in rich blue on white. The decoration on no. 527 is in blue and mauve, and on no. 528 in mauve, blue, light buff and green. These date from the 17th century.

The well also contained three imported seltzers (A.M. 1937.519-21 : PLATE XIV, 8-10), 11½ ins. high, of grey stoneware, cylindrical in shape, the sides drawn in at the top to a short, narrow neck. They are covered with grey salt-glaze and have a small vertical loop-handle high up on the shoulder. Opposite this on the front of the vessel a clay bib bears the roughly incised legend SELTERS within a border and surrounding a cross in the lower angles of which are the letters C and T. Below this mark the three bottles are incised with the letters A, P, and R respectively.

UNASSOCIATED POST-MEDIAEVAL FINDS.

At a point about midway along the ramp, at a depth of perhaps 10 ft., a quantity of coarse red sherds rolled out, and fragments representing at least eight vessels, of the type illustrated in one reconstructed example (A.M. 1937.460 : PLATE XIII, 4, FIG. 26, B) were collected. They are about 14 or 15 ins. high, of thick porous, rather hard brick-red ware, from ¼ in. to ½ in. thick, and showing pronounced internal wheel-made grooves near the base and in the neck. The body is globular, rather shouldered, with flat base. The base of A.M. 1937.460 apparently sagged, but was probably intended to be flat. The neck is tall and cylindrical; the rim expands slightly and is bevelled internally. Splashes of brown lead-glaze occur under the base. In several instances the interior shows a white stain or incrustation, which may have something to do with their use. To judge by the fabric, they can hardly, according to Mr. R. L. Hobson, late Keeper of the Department of Ceramics and Ethnography in the British Museum, be earlier than the 17th century. Mr. G. C. Dunning recognises the vessels as acoustic jars. A cache of vessels of similar fabric and shape, found in London, is in the London Museum. Similar vessels were found built into the walls of the church at Vannes, France, constructed in 1639.<sup>1</sup> Such vessels

<sup>1</sup> Figured in *Catalogue of the Vannes Museum*, No. 2909. This reference is kindly supplied by Mr. Dunning.

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were built into the roofs, walls or woodwork of churches with the small circular mouth protruding and were designed to amplify the sound.

From cesspits on the side of the ramp came three cylindrical drinking mugs of salt-glazed stoneware (A.M. 1937.515-7: PLATE XV, 12-13) grey below and with close brown mottling on the upper parts. No. 517 is inscribed *WAD. COLL.* (*i.e.* Wadham College) in cursive writing and is paralleled by two other fragments (A.M. 1937.965-6) with the same inscription found nearby at another stage of the digging. From here also came a drinking glass with flat circular base, plain round stem and hemispherical bowl (*Oxoniensia*, III, 161, no. 27).

The pits in question were about 30 or 40 ft. from Parks Road and were probably connected with a house on that frontage, which is opposite Wadham College, and was no doubt the site of students' lodgings in the 18th century, the period from which the mugs date.

All these mugs bear as well small inconspicuous stamps, WR<sup>1</sup> below a crown within an oval field. A similar, rather taller mug (A.M. 1937.518: PLATE XV, 11) with glossy reddish-brown mottled glaze, bearing the same WR stamp, did not definitely come from these pits. The glaze is more glossy and varied, and an additional stamp of a curving spray with five-petalled flower within an oval field occurs on the body.

A fine jug with globular body, wide mouth and rich glossy brown glaze (A.M. 1937.536: PLATE XIV, 5) was found about 19 ft. deep, close to the wall of Trinity College garden, approximately on the boundary between Nos. 41 and 42, Broad Street, and is probably of 18th century date.

From beneath the wall of Trinity College library during pile-driving operations came an interesting group of unglazed pottery of hard metallic fabric, pinkish-red in the fracture and an uneven dull brownish-grey externally. The surface is smooth, dry and almost sticky in appearance. The pottery was of two types: the first, large circular lids about 13 ins. in diameter (*e.g.* A.M. 1937.463: FIG. 26, G), open at the top and with rounded and slightly thickened rim. Two nearly complete and fragments of several others were secured. Secondly, there is a group of seven small handleless jars about 6 ins. in height of the same ware (*e.g.* A.M. 1937.462). These have slightly concave bases and small mouths with everted lip surmounting a globular body. The exterior is slightly rippled and the interior heavily marked with wheel-made grooves. Affinities of fabric, particularly of surface-finish, with the wares of pit F, suggest a possible 17th century date. It is not known, however, for what particular use these distinctive jars and lids were designed. The types are hitherto unknown, at any rate in Oxford.

<sup>1</sup> Originally intended for William III. As apparently short for *Gulielmus Rex* it was regarded in the 18th century as equally applicable to *Georgius Rex*.

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Other examples of post-mediaeval pottery include a small cylindrical mug with handle (A.M. 1937.513) and a globular-bodied tankard with cylindrical neck (A.M. 1937.512) both of tin-glazed ware, with purple mottling on the outside (PLATE XV, 14, 17): numerous small plain tin-glazed drug jars both of the cylindrical type and of the pedestalled type with flaring lip (cp. PLATE XV, 5-10): two white-glazed stoneware jars of unusual form with moulded base and globular body drawn up to a narrow neck with moulded lip; the glaze on these is very thick (A.M. 1937.511: PLATE XV, 18): two grey cylindrical stoneware mugs, one (A.M. 1937.510) in monochrome with running combed design, the other (A.M. 1937.509) with a zone of stamped quatrefoils in blue and purple (PLATE XV, 16): a mug (A.M. 1937.514: PLATE XV, 15) of white salt-glaze with a brown band on the rim: and a yellow-glazed candlestick (A.M. 1937.490: PLATE XIII, 7).

Small objects are easily overlooked in a mechanically excavated site and a few were found. The following deserve particular mention:

(1) Bronze seal-matrix, D.  $\frac{3}{4}$  in., late 13th or 14th century, with the legend S' JOHIS DE CLIFTO in Lombardic lettering surrounding a hare riding on a hound. The hare carries a staff on its left shoulder and has a wallet slung on its back (A.M. 1937.1000).

(2) Ivory chessman, H.  $2\frac{1}{2}$  ins., 18th (?) century, a castle; on top is a short pedestal surmounted by a carved knop, by which the piece was presumably held when moving (A.M. 1937.251).

(3) Carved bone pocket sundial,  $1\frac{1}{4}$  by  $1\frac{1}{2}$  ins., with central hole, probably 17th century. Believed to be imported from Germany (A.M. 1937.252).

(4) Gilt bronze belt clip, L.  $2\frac{1}{4}$  ins., with incised and chased ornament, 16th or 17th century (A.M. 1937.255).

## CONCLUSIONS

### THE LOCAL CHRONOLOGY OF MEDIAEVAL POTTERY

The discovery of a number of associated groups of pottery on the Bodleian site has made it possible, with the aid of dated parallels from elsewhere, to work out a sequence of mediaeval pottery styles in the Oxford area for the whole of the 13th century, perhaps extending at either end into the 12th and 14th centuries. This sequence carries with it a certain amount of conviction, because it provides a reasonable succession of technical improvements, and of developments in shape and decoration. It also agrees in general with the results

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yielded by other 13th century sites, notably Clarendon Palace, White Castle and Kidwelly Castle.

On the other hand, it must be admitted that the chronology offered here does not agree with the results of the excavations carried out by Mr. E. T. Leeds in 1935 and 1936 at Faringdon Clump in Berkshire.<sup>1</sup> This important excavation yielded what is, so far, the only large group of datable local mediaeval pottery. The issues raised by Faringdon Clump must therefore be faced in any attempt to work out the chronology of local wares.

The castle-site on the top of Faringdon Hill was identified on an unusual wealth of documentary evidence as that of the adulterine Castle of Robert of Gloucester, erected in 1144 and apparently destroyed in 1145, and yielding on this reckoning a group of pottery of the first half of the 12th century which could be dated within the limits of one year. The pottery excavated, with the exception of one sherd (*Antiq. Journ.*, xvi, 175, a sandy rim-fragment akin to the tripod group in fabric), was so homogeneous in character that it might have been made within a few years, and the excavation yielded no trace of earlier or later occupation. These facts, combined with the huddled skeletons in the ditch, supported the identification of this site with the abortive castle that fell by storm within a year of its foundation.

Setting aside for the moment the question of dates, there can at least be no doubt that the Faringdon pottery corresponds in detail with Group C from the Bodleian site. The fabrics of the glazed wares from Faringdon are for the most part hard and thin, paste-like in quality, free from sandiness and white specks, and pink, grey or buff in colour. A fabric like that of Well 13, 6 and 7, a thin hard grey ware resembling stoneware, occurs. The typical Faringdon decoration is applied ribs of light and dark coloured clay, which are applied alternately. This occurs on the Bodleian site, *e.g.* Well 10, 1 and 3, and Well 11, 1. Sometimes at Faringdon these applied ribs are rouletted (cp. Well 13, 5) and once the rib is overridden by a wide band of rouletting exactly as in Well 13, 2. One small fragment shows that the carinated form noted in Well 10, 2 and Well 11, 1-3 is present at Faringdon. Another<sup>2</sup> shows decoration of groups of body grooves (cp. Well 11, 3, Well 13, 1, 7 and 13). Pitcher-handles with oblique slashing occur at Faringdon (cp. Well 11, 1, Well 13, 8 and 10). Glaze of the same quality and colour, mottled green and yellow, is typical both at Faringdon and in the Bodleian finds, and the flat-topped rim-form sloping to the outside, noticed in Well 4, 4 and Well 11, 2, etc., also occurs at Faringdon. Some of the Faringdon fragments, moreover,<sup>3</sup> are from baluster jugs, such as were found in

<sup>1</sup> *Antiq. Journ.*, xvi, 165 ff., and xvii, 294 ff.

<sup>2</sup> *Antiq. Journ.*, xvi, 174.

<sup>3</sup> *Antiq. Journ.*, xvii, 297, e, and others.



Well 13. Finally, the 'three-storeyed' and waisted-foot<sup>1</sup> pitcher forms, cited by Mr. Leeds as Faringdon types, occur in this Bodleian group (p. 124). The conclusion drawn from the evidence of the Bodleian site, however, was that this pottery belongs, not to the first half of the 12th, but to the latter part of the 13th and the 14th century.

If one accepts the conclusions drawn from the excavations at Faringdon Clump, which date this pottery to the first half of the 12th century, difficulties at once arise.

First, the ceramic group is very large and includes a variety of developed shapes. Technique and style of decoration are also both developed. No antecedents, however, exist for any such pottery at this date.

Furthermore, all other excavated sites attributed to the earlier part of the 12th century,<sup>2</sup> and such reports as deal with pottery thought to be of the late Saxon period,<sup>3</sup> have produced nothing comparable with the Faringdon material. While these sites individually may lack documentation of the quality and quantity which attests the existence of an adulterine castle at Faringdon from 1144 to 1145, yet taken together they confirm one another and constitute a strong argument for the widespread existence at this date of a ceramic industry totally different in complexion from that represented by the Faringdon material and altogether more primitive; one marked difference is that not more than a maximum of 8.15 per cent.<sup>4</sup> of the sherds on any of these sites show any trace of glaze, while at Faringdon glazed wares, in which moreover, the glaze is thick and glossy, preponderate.<sup>5</sup>

Secondly, if the typology of the present site holds good, and the pottery of Group C is referred to the first half of the 12th century, the pottery from Wells 1 and 9 and the pottery of groups A and B must be earlier still. It is then necessary either to suppose that the potters' art remained stationary for a hundred and fifty years, a supposition which finds no support in what we know

<sup>1</sup> For the small waisted foot, too small to belong to a baluster, noted at Faringdon (*Antiq. Journ.*, xvi, 175) see the jug from Hertford College referred to on p. 123, and paralleled by Well 9, 4.

<sup>2</sup> Lydney Castle (*Antiq. Journ.*, xi, 240 ff.): Old Sarum Pits (*Antiq. Journ.*, xv, 186 ff.): Alstoe Mount, (*Antiq. Journ.*, xvi, 396 ff.): Castle Neroche (*Proc. Somerset Arch. and Nat. Hist. Soc.*, XLIX (1903), 46 ff.): the Pithay, Bristol (*Trans. Bristol and Glos. Arch. Soc.*, XLVIII, 251 ff.), etc.

<sup>3</sup> The Ely jug (*Antiq. Journ.*, iv, 37): Wheeler, *London and the Saxons*, pp. 156 ff.

<sup>4</sup> Old Sarum pits, *op. cit.*

<sup>5</sup> Cp. *Archaeologia*, LXXXIII (1933), 109. It will be remarked that so far only the glazed wares at Faringdon have been taken into consideration. This is partly because the corresponding well-groups from the Bodleian site produced no cooking pottery to compare with that from Faringdon. Mr. G. C. Dunning tells me that the Faringdon cooking pottery is closely paralleled, in rim-forms and other details, by material from Stratton St. Mary, near Swindon, Berks., now in the collection of Mr. A. D. Passmore, which was found in an occupation-layer containing a silver long-cross penny of Henry III struck at London in 1248-50. I am not able, however, to give details of this material.



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of the history of mediaeval arts and crafts in general, or else to explain how it is that a site which we know to have been occupied during the 13th century produced no pottery of that period. Indeed, the great bulk of local mediaeval pottery can be classed with one or other of these Bodleian groups, and if this pottery is placed so early there is virtually no ceramic material left for the 13th and 14th centuries.

If, on the other hand, while accepting a date in the first half of the 12th century for the pottery from the Bodleian site which corresponds with that at Faringdon, one allows the pottery groups from Wells 1 and 9 and the pottery of Groups A and B to remain in the mid and early 13th century positions to which they have been assigned, not only is typology inverted—in other words, destroyed—the proto-baluster of Well 9 for example, coming a hundred years later than the developed type—but still the ceramic evidence for occupation of the site stops short at about 1280. Yet we know from documents that in 1279 the site was covered with houses. Even if one supposed that pottery of the Well 9 types persisted, there was not enough of it on the site to cover later periods. If, however, the pottery types of Group C are dated to the late 13th and early 14th century, this agrees with such facts as are available for the history of the site, restores typology and fits throughout with the dated parallels that have been cited from other places. Faringdon in fact stands alone in opposition to the general trend of evidence, and the conclusions drawn from its excavation, which disagree with the evidence provided by the Bodleian site, are not accepted in this paper.

Rejection of the conclusions drawn from the Faringdon excavations does not mean that a blind eye has been turned to stratigraphical evidence, or that doubts are cast on the integrity of the excavations. It must be inferred that the documents used to identify the site with the castle of Robert of Gloucester refer to another site, and if this is so, it follows that wherever the castle of Robert of Gloucester at Faringdon may have been, it was not on the top of Faringdon Hill, for the excavations, which adequately covered the hill-top, yielded no trace of any earlier or later period of occupation or construction. It was logical to connect the construction discovered at Faringdon with the only set of documents which attest the existence of a castle at Faringdon, and indeed the obvious site for the adulterine castle at Faringdon was on top of the hill. The accumulation of evidence regarding the chronology of mediaeval pottery, however, and especially the local evidence provided in such quantities by the Bodleian well-groups, taken in conjunction with the documents referring to occupation of the Broad Street site, make it impossible to hold the otherwise natural view any longer. The Faringdon pottery itself suggests, in the light of the chronology inferred from the Bodleian evidence, that the castle on Faringdon Hill with

which it was associated is a construction of the latter part of the 13th century. The royal and baronial campaigns which led up to the death of Simon de Montfort in the battle at Evesham in 1265 provide an historical background for such a short-lived military structure at this period. Such an alternative suggestion, however, is unsupported by any documentary evidence, and one must hope that the dispute will be finally settled by the discovery elsewhere of the adulterine castle of 1144-5.

The following comments on the mediaeval pottery may be added :

1. The associated groups from the bottoms of wells are in every case entirely homogeneous. This is the more remarkable in view of the rapidity with which the potters' art appears to have developed during the 13th century and suggests that the well-groups were not formed over any great length of time, which was also the view suggested by the lack of structure in the wells, and so adds to the archaeological value of the associated groups.
2. Fabric appears to be a sound criterion for the dating of glazed wares, at any rate down to the 14th century. In successive groups the fabric grows less lumpy, loose, sandy or granular, and is harder, better-fired and levigated, more paste-like in quality.
3. Before the present excavations, thumb-pressing, a common feature of mediaeval pottery from all parts of the country, was known in Oxford only on a single vessel. It is now seen to be a prominent feature of the local pottery of the earlier 13th century.
4. In Group A, thumbing, or rather pinching out of the basal angle, occurs on a tripod pitcher (Well 2, 2 : cp. also Well 14, 5 (Group B)), and the light thumbing on the ovoid jug, Well 2, 3, in no way helps to steady the vessel on its convex base. If Group A is the earliest group of glazed pottery from the site, this suggests that locally, at any rate, thumbing of the basal angle makes its first appearance as ornament, and that it is not to be regarded as in origin one of those technical devices (in this instance for steadying the pitcher with convex base) which come later to be exploited ornamentally.
5. Decoration of painted stripes of red clay-pigment was previously known only on the baluster jugs. It is now seen to occur throughout the 13th century on vessels of various shapes, and appears apparently for the first time in the Well 1 Group.
6. So much of the local pottery can now be assigned to the period before say c. 1320 that hardly any material is left for the two succeeding centuries. The pottery types of group C may continue into this period, but for how long, and what forms and decorative styles succeed, is uncertain. What

PLATE XIV



17TH AND 18TH CENTURY POTTERY AND STONEWARE FROM BROAD STREET ( $\frac{1}{2}$ ).

Nos. 1-4 (p. 132) from Pit C ; nos. 6-7 (p. 137) from Pit F ; nos. 8-10 (p. 138) from Well 5 ;  
no. 5 (p. 139) unstratified.

*Phh. Ashmolean Museum.*

PLATE XV



17TH AND 18TH CENTURY POTTERY AND STONEWARE AND A PIPE-CLAY COCK  
FROM BROAD STREET (no. 4,  $\frac{1}{2}$ ; remainder,  $\frac{1}{3}$ ).

Nos. 1-3 (p. 138) from Well 5; nos. 5-10 (p. 132) from Pits A and B; remainder  
(no. 4, p. 134, nos. 11-18, p. 139 f.) unstratified.

*Phh. Ashmolean Museum.*

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is now chiefly needed to complete the picture of the history of the local pottery industry in the Middle Ages is the systematic excavation of a 14th century site. There is throughout Britain a general dearth of dating material for the 14th century, and such an excavation would be of more than local importance. The excavation of a 12th century site is also needed, to recruit material for the period, of which again there is a shortage, and also to throw light on the origin and background of the splendid and novel ceramic achievements of the 13th century.

### GENERAL CONCLUSIONS

There is no archaeological evidence that the site was occupied in the Saxon period. Dr. Salter has estimated that out of a total of 946 houses in Oxford at the time of Domesday Book, 346 were situated outside the walls to the south, east and north. The archaeological evidence suggests that none of these extra-mural houses of Domesday was situated on the present site. Its development as a suburb falls rather between the Domesday survey and the survey of 1279. It was inhabited, but only very sparsely, in the earlier 12th century: more intensive occupation began about the close of the 12th century, culminated in the 13th, and lasted into the 14th. The survey in the Hundred Rolls of 1279, from which it can be deduced that the number of houses in Oxford at that date, both within and without the walls, was 1,000, shows that Oxford had increased in size since the time of Domesday by only 54 houses. If this is so, it means that the site of the Bodleian Extension, which accounts for a good many of these, must have been one of the few extra-mural areas in Oxford on which building took place during these two centuries.

Dr. Salter has suggested that the period *c.* 1250-1550 was one of decay in Oxford. On the present site the full vigour of occupation seems to have lasted at any rate into the early 14th century. After this, however, there is a remarkable falling off. No well or pit could be attributed to the period that follows, and hardly any pottery. This dearth of any evidence of occupation persists until the latter part of the 16th century, when early bellarmine attest renewed occupation. Mr. Pantin has said, with regard to the finds,<sup>1</sup> that there was 'much 13th and 14th century pottery, perhaps not so much 15th and 16th century material.' As regards the later 14th and the 15th and 16th centuries this is an over-statement. With the exception of the vase of Netherlands majolica (PLATE XIII, 3), a rare and exotic imported piece which may well have kept for a century before it was lost, not an object was recovered which could be dated with certainty to the first three quarters of the 16th century, and in

<sup>1</sup> *Oxoniensia*, II, 198.

all the evidence for occupation in the later 14th, 15th and earlier 16th centuries amounts to not more than four vessels and perhaps a few pottery lamps. From the end of the 16th century onwards, however, there is the greatest profusion of relics of all kinds. The archaeological evidence, in fact, fully bears out Mr. Pantin's suggestion that 'here, perhaps, as in so many other respects, the Oxford that we know—or knew—is largely a re-creation of the 17th century.'<sup>1</sup> On the other hand, it must be admitted that the evidence for occupation in the later mediaeval period is not wholly negative. If the suggestion that nos. 6 and 7 in the list of unassociated mediaeval pottery (p. 125 f.) were buried in connexion with a foundation ceremony is correct, this is direct evidence for building on the site, probably at some date in the 15th century. The Oseney Cartulary also shows that the combined rents of Well Hall, a void plot in 1467, and the 'area' of Aurifaber (p. 91) rise c. 1498 from 5s. 2d. to 12s.,<sup>2</sup> which suggests that Oseney erected a small building on the site at this time. It must also be remembered that whole pits of late mediaeval date may have been missed, although this applies to all periods, and the disproportion remains.

As regards the early periods of prosperity in the late 12th and 13th centuries, it is a significant fact that, when compared with the material from such sites at Clarendon Palace,<sup>3</sup> the Wiltshire hunting seat and country residence of the most artistic of English kings, or the castles of the Welsh marcher barons, such as White Castle, Monmouthshire, which Matthew Paris calls the 'castra carissima' of no less a baron than Hubert de Burgh,<sup>4</sup> pottery from this suburban site in a community of tradesmen, as Oxford essentially was at this time,<sup>5</sup> is in no way inferior in dignity and variety of shapes, in richness and ingenuity of decoration, or in technical skill. The close resemblances between the early 13th century pottery from Broad Street and that from White Castle is, in fact, striking.

The site has produced a variety of very interesting archaeological remains. It has also filled in many details of the picture of the mediaeval pottery industry in Oxford, and made it possible for the first time to suggest a chronology of local mediaeval wares in some detail, at least for the period from the late 12th to the early 14th century. It has, finally, yielded up a good deal of detailed historical material which bears out and goes beyond the evidence of the few documents that exist. It is thus clear that even mechanically excavated sites may repay the keeping of a systematic record and a constant watch, and be made to yield evidence of positive archaeological importance.

<sup>1</sup> The reasons for this decline in the population and prosperity of Oxford, of which the Black Death was one, are discussed by Dr. Salter, *Medieval Oxford*, p. 87, and by Mrs. Lobel in *Oxonienis*, III, 95-6.

<sup>2</sup> Salter, *Cart. Oseney Abbey*, III (O.H.S. xc1), pp. 268, 284.

<sup>3</sup> *Antiq. Journ.*, xvi, 55.

<sup>4</sup> *Antiq. Journ.*, xv, 333.

<sup>5</sup> Salter, *Medieval Oxford*, p. 35. Neither in the mediaeval town of Oxford itself, nor in the parish of St. Mary Magdalen outside the walls, in which the Bodleian site is situated, was there any agricultural community, such as existed in contemporary Cambridge.