

Early Norman Pottery from Recent Excavations in Winchester

by G. C. DUNNING, F.S.A.

I. THE LARGE PITCHER

IN March-April, 1956, a site at the back of the Royal Oak, close to St George's Street, was partly excavated by a series of trenches, and produced much evidence of occupation in early medieval times. The pitcher published here was found at the east end of the second east-west trench. The section showed a dump of flints and grey soil filling the upper part of a pit, the bottom of which continued below the limit of the trench at a depth of 13 ft. 3 in. below surface. The lower filling contained sherds of early Norman rough cooking-pots, showing that the pit was dug in the late eleventh century. The upper filling contained, in addition to the large pitcher (Fig. 1), a number of small sherds of other pots, animal bones of ox and sheep, and oyster shells. Among the sherds are the rims of cooking-pots similar to that published in the First Interim Report on Excavations at Winchester,¹ a fragment with a repeated grille stamp of three lines crossing, probably from the upper part of another large pitcher, and two sherds with light green glaze. The presence of glazed pottery is taken to show that the filling of the pit was completed about the turn of the eleventh and twelfth centuries, and the large pitcher is accordingly dated to the early Norman period, *c.* 1100.

The greater part of the pitcher was recovered, enabling its size and shape to be reconstructed accurately. When it has been restored in plaster it will form an impressive exhibit in Winchester City Museum. The pitcher has the following dimensions:

Height	22½ in.
Rim diameter	13½ „
Maximum diameter	19½ „
Base diameter	13½ „
Base depth	1½ „

The pot is made of coarse grey ware, fired very hard, containing a free amount of crushed flint grit. The surface is well smoothed, light red with low tones of brown and grey in patches on the lower part. The sides are remarkably thin and regular for a vessel of this large size, and average about 0.3 in. in thickness, increasing to 0.4 in. at the base. In fact the regularity and symmetry of the pot demonstrate the great skill of the potter in turning it on the wheel. The sagging base would be formed by hand after the pot was removed from the wheel.²

The vessel is described as a pitcher because it has a long tubular spout free-standing close to the rim, and three loop handles on the upper part of the body. One handle is opposite the spout and the other two are placed laterally. The handles are firmly attached by a dowel at each end of the loop, which passes through a hole in the side and is pressed down level with the inside surface of the pot.

1. *Proc. H.F.C.*, XVIII, 322, fig. 2, 5.

2. The technique of making sagging bases is discussed in *Antiq. Journ.*, XXXVII, 48.

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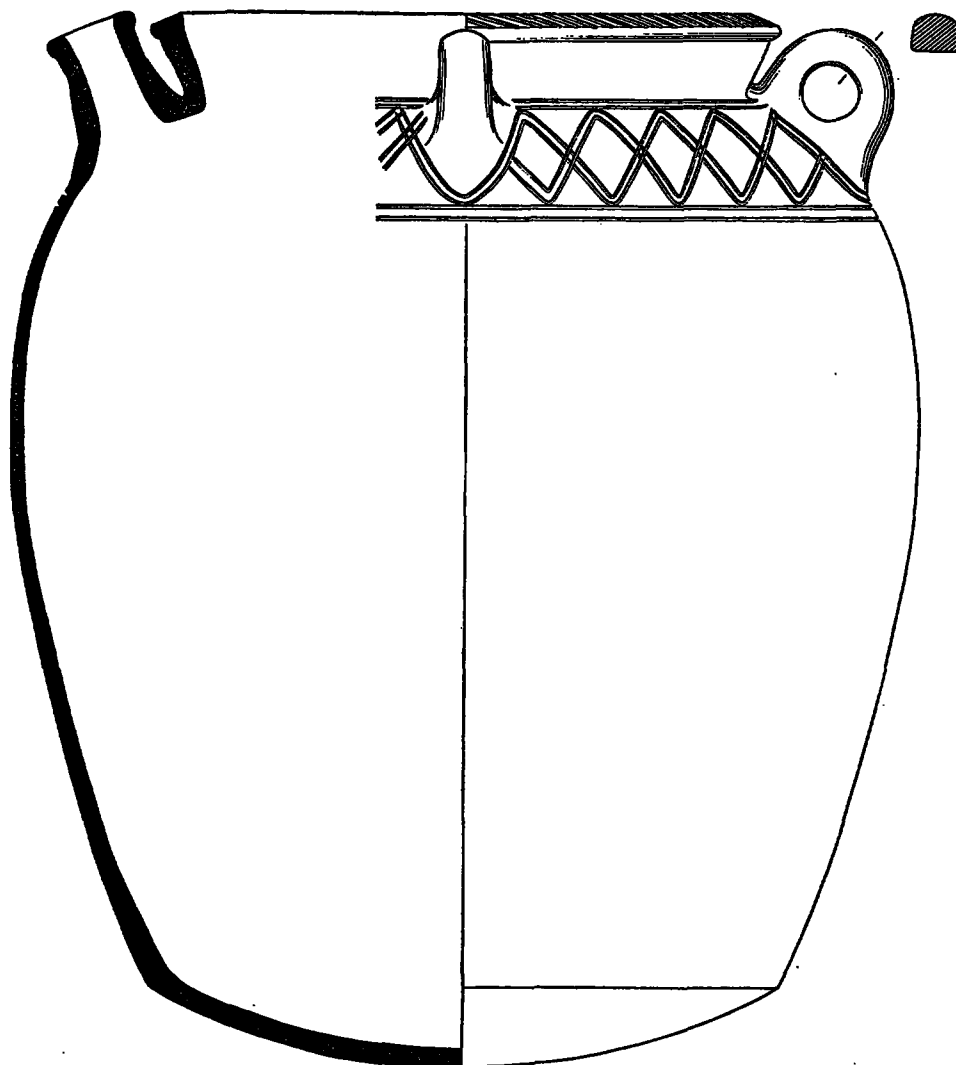


Fig. 1. Spouted pitcher from St. George's Street, Winchester. Scale $\frac{1}{4}$.

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The pitcher is wide-mouthed, and the profile is a smooth curve with the bulge at about two-thirds of the height. The base is deeply sagging and meets the side at a well-defined basal angle.

The rim is flanged and the top slopes down to the outside, which is slightly moulded. The top of the rim is decorated with sloping tool-cuts, cleanly and deeply incised.

The decoration on the body of the pitcher is limited to a narrow zone at the level of the spout and handles and is interrupted by them. It consists of paired girth-grooves, with the space between filled by paired incised grooves in two chevrons which overlap to form a trellis or diamond pattern. In addition two incised grooves define the base of each handle.

This pitcher does not stand alone as a vessel of exceptional size found in Winchester and dating about the turn of the eleventh and twelfth centuries. In Winchester City Museum are two rim fragments, found in deep digging in The Square and in St Peter Street respectively; the first is 12½ in. rim diameter and the second 11 in. rim diameter. In ware, rim section, and incised decoration on the rim and in chevrons on the body the two finds are practically identical with the large pitcher. In fact the three vessels are so close in character that they may be accepted as the work of the same potter, produced at some place still to be identified in the region of Winchester.

The affinities of the Winchester pitcher are with pottery of the Late Saxon period in southern England. For comparative purposes the best series is from a number of pits beneath the original surface under the castle mound at Oxford, excavated by Mr E. M. Jope³ in 1952. The mound was constructed about 1070; the pits beneath it are earlier than this date, and probably cover most of the first three-quarters of the eleventh century. The bulk of the pottery from the pits comprises rough cooking-pots with sagging bases, some decorated with finger-tip impressions along the sloping top of the rim, and fragments of pitchers, some with repeated stamps impressed on the body. Similar pottery is known from other sites in Oxford, and though much of it is not stratified, it provides close parallels for the Winchester pitcher in the tubular spout, diagonal incised grooves on the rim, incised and stamped decoration on the body, and loop or strap handles on the upper part of the body or bridging the neck.⁴ It is admitted that although many if not all of these features were present on Late Saxon pottery at Oxford in the eleventh century, the types of pot and styles of decoration remained current there and elsewhere into the twelfth century.

An abundance of early medieval pottery has been found at Chichester in recent years. Here the Late Saxon pottery shows less development than at Oxford, but by the twelfth century cooking-pots with sagging bases and finger-printed rims, and pitchers with incised or stamped decoration are well represented.⁵

The main interest of the Winchester pitcher is, then, twofold. First, it is outstanding as a product of the high level of skill attained by Norman potters. Secondly, it demonstrates that the pottery in use in Winchester in the early Norman period conforms in its traditions with pottery types and styles of decoration known over a wide area of southern England, extending at least from west Sussex to Oxfordshire.

3. *Oxoniensia*, XVII-XVIII, 77 ff.

4. *Ibid.* 86, fig. 34, nos. 36-39, and pl. VII, A.

5. *Sussex Arch. Coll.*, XCI, 140 ff.

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II. A GROUP OF POTTERY FROM A PIT

In 1956 the site of Kingdon's workshop, St George's Street, was excavated by the Winchester Archaeological Society under the direction of Miss Jean M. Cook. The pottery described here was found in the filling of a pit, and since it includes most of the types current in the early Norman period, the group is considered to merit publication now, in advance of the full report on the excavation.

The centre of the pit was 20 ft. west of the St Peter Street frontage, and 9½ ft. south of the St George's Street frontage. It was exceptional among the Norman pits found in Winchester in that on plan it was almost exactly circular, 5 ft. in diameter, and neatly dug with vertical sides and flat bottom. The pit was 5½ ft. in depth, and it had been cut through Roman deposits into the natural soil, a clayey gravel. The topmost filling had been partly cut away in making a large pit in the Georgian period. The filling was stratified horizontally, five layers being distinguished, and consisted of grey soil below and above a thick layer of more sandy filling. Pottery was found at all levels, though mostly in the lower deposits, together with a few lumps of iron slag, a varying amount of charcoal, animal bones, oyster shells, and large flints.

The contents show that the pit was a domestic refuse pit, probably from a household in which a limited amount of metal-working was carried on, and judging by its small size it had filled up in a short time. The pottery in it can therefore be regarded as a closely dated group, and is particularly valuable in view of the diversity of types represented.

Another similar pit, which also produced some evidence of metal-working, was found on the same site. Both pits were located between St George's Street and the Church of St Peter (known in the Middle Ages as St Peter in the Shambles), which is mentioned in 1012 in a charter giving the boundaries of Godbegot.⁶ It seems, therefore, that the pits were dug in waste ground on the north side of the church.

The pottery from the pit is consistent in character and, although not great in amount, it is noteworthy for the association of a vessel imported from the Continent with wares made locally, both coarse and finer in fabric. The assemblage comprises four classes:

- (1) A red-painted cooking-pot imported from Normandy.
- (2) Cooking-pots, divided into two sub-classes showing different stages in the evolution of this type.
- (3) Pitchers with spouts and handles, including sherds of large examples like that from the Royal Oak site, and another of finer quality with glaze.
- (4) Other types, a crucible, lid, and a socketed bowl.

These classes will now be considered in more detail.

IMPORTED POTTERY

COOKING-POT (Fig. 2, 1)

This is a fortunate find in the pit, and sufficient was recovered for a complete reconstruction on paper. The type, characterised by the fine quality white or yellow-toned ware, the collared rim and the well-defined sagging base, and the red-painted lines down the body, is common in north France, particularly at Rouen. In France these red-painted wares are dated to the eleventh and twelfth centuries.

Cross-channel trade in the Norman period resulted in the importation of pottery from Normandy to England, where it has been found in a broad arc from London along the south

6. Canon A. W. Goodman, *The Manor of Goodbegot in the City of Winchester* (1928), pp. 2-4.

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coast to Exeter and Totnes. The distribution in Normandy and England shows that the basis of this traffic in pottery was the wine trade of Rouen,⁷ already established with London early in the eleventh century and still prosperous during the twelfth century.

The current excavations at Southampton, directed by Mr John Wachter for the Ministry of Works, have produced this red-painted pottery and other imported types in some quantity. It is already clear that Southampton was one of the main centres for the importation of these wares, and it is from this port that the pottery reached Winchester. At Winchester, however, these imports were, to judge by the known examples, far less frequent than at Southampton in deposits of the Norman period.

LOCAL POTTERY

COOKING-POTS (Figs. 2, 2-7, and Fig. 3, 8-9)

These form the bulk of the pottery, and are represented by five pots reasonably complete in section and a few rims of different vessels. The pots are readily divided into two sub-classes:

(1) Nos. 2-4. Pots globular or bag-like in shape with rounded bases. They are uniform in size, varying from 7 to 8½ in. rim diameter and about the same in height. The rims are flared on a neck rounded in profile, without demarcation where it passes into the body. The pots were made on a slow wheel and are remarkable for the considerable amount of hand-working of the inside surface, resulting in hollows and lumps left by the potter's fingers. These pots represent the Late Saxon tradition of the region, and in this respect are comparable in shape and technique with the 'scratch-marked' pottery of Old Sarum.⁸ They differ from that series in the complete absence of decoration or other treatment of the outside surface. A few examples of scratch-marked sherds have been found in Winchester; it is therefore worth noting that not a single sherd of this ware was found in the present pit. This suggests that at Winchester only a small proportion of the pottery of the end of the eleventh century was in fact scratch-marked, and that this tradition died out locally very early in the twelfth century.

(2) Nos. 5-9. Pots of typical 'medieval' aspect, well illustrated by Nos. 5 and 9, broad and squarish in shape. The neck meets the body at a well-defined angle, sometimes with a slight step at the junction, as on Nos. 5 and 6. The profile is more filled-out than on Nos. 2-4; the base is sagging, sometimes deeply, and the basal angle is sharp, as on Nos. 5 and 9. The rims are thickened to a variable extent, as on Nos. 6-8, and most of them have an outer slope, well shown on Nos. 5 and 7. One rim, No. 9, shows further development in having a groove along the top and a line of finger-tip decoration on the outside.

The pots vary considerably in size. No. 5, 7½ in. rim diameter and 7 in. high, and No. 9, which is 10½ in. rim diameter and about 9½ in. high, cover the usual range of medieval cooking-pots. But No. 8, which reaches 17 in. rim diameter and would be only an inch or two less in height, may be reckoned an outsize with few rivals in the twelfth century or later. One of the nearest in size is a complete twelfth-century cooking-pot at Yaverland, Isle of Wight, which is 15½ in. rim diameter and 14½ in. high.⁹

The rapid increase in the absolute size and in the range of sizes of cooking-pots is probably to be related to a change in the domestic unit, from individual or family use for the smaller

7. *Antiq. Journ.*, XXXI, 186. For distribution map and examples of the pottery in both countries see *Medieval Archaeology*, III, 62ff. and figs. 34-38.

8. *Antiq. Journ.*, XV, 186, especially fig. 4, 2. For a discussion of the late Saxon pottery of Southern England see *Medieval Archaeology*, III, 31ff.

9. *Proc. Isle of Wight Nat. Hist. and Arch. Soc.* II (1937), 678, fig. 2.

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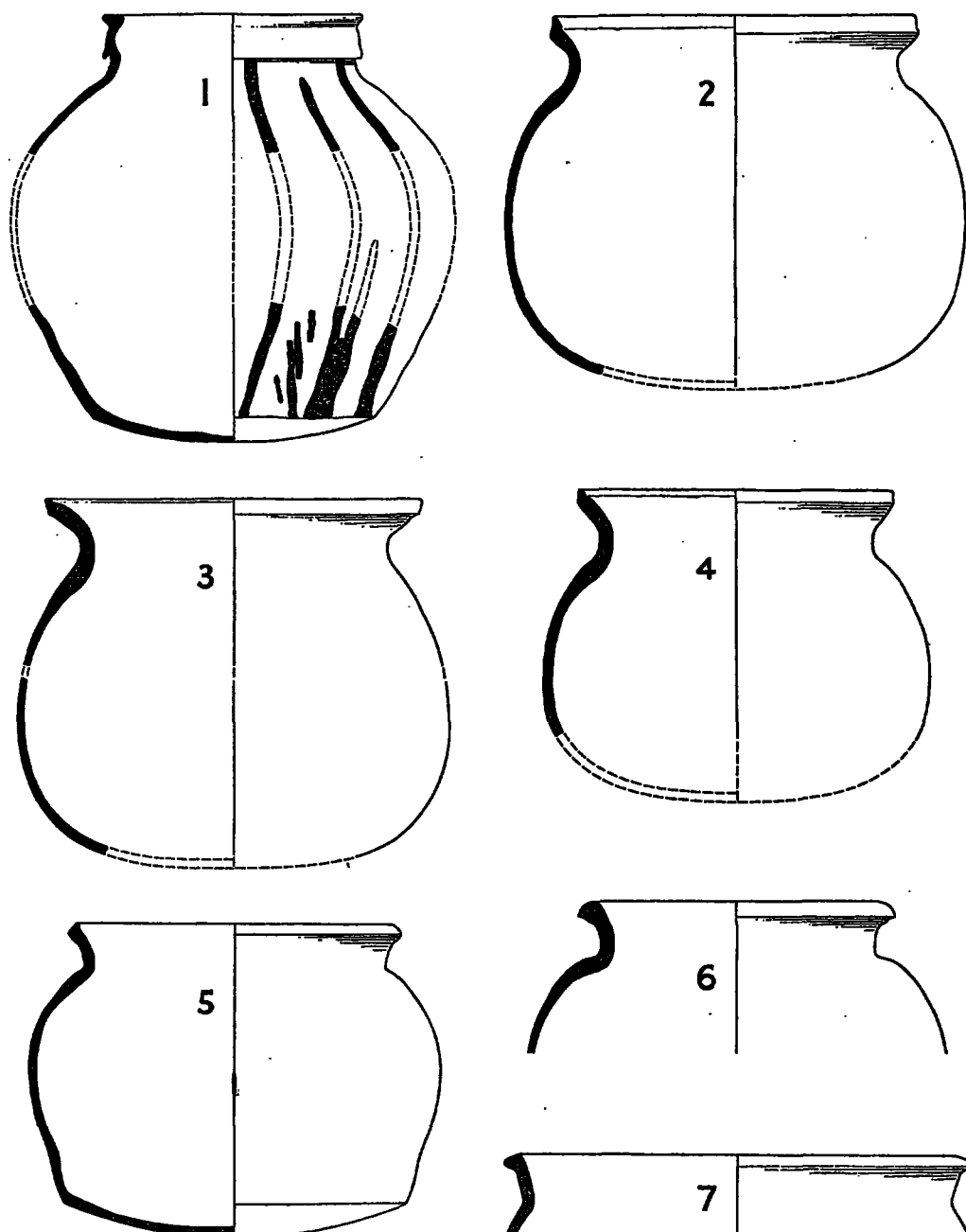


Fig. 2. Pottery from pit-group, St. George's Street, Winchester. Scale $\frac{1}{4}$.

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cooking-pots to something like communal cooking for the very large ones. These changes are as yet little understood, but they are reflected in the size of cooking-pots of the Late Saxon period as compared with those of Norman and later times in other parts of England.

In fabric the cooking-pots also vary widely. The ware of the majority, though coarse, is fired very thoroughly and hard. The backing is crushed flint and soft white particles, apparently chalk, which speckle the surface and give it a harsh feel. One pot, No. 5, is much coarser and the ware is laminated with a tendency to flake. Considering the large size of these pots the sides are thin and uniform in thickness, showing that they were made on a fast wheel.

PITCHERS (Fig. 3, 10-12)

The pitcher is poorly represented by parts of three vessels, but these are informative. Nos. 10 and 11 are from large pots comparable in size and style with the great pitcher from the Royal Oak site (Fig. 1). No. 10 has the place of attachment of a loop handle secured by a dowel fixed in a hole in the side in the same way as on that vessel, and No. 11 has a roughly incised trellis pattern comparable with the emphatically incised wavy lines on the same pot. The third pitcher, No. 12, is much smaller and made of fine quality buff ware. The tubular spout on this pot, which just touches the rim, is intermediate in stage between the free-standing tubular spout on the Royal Oak pitcher (Fig. 1) and the bridge-spout coalescent with the rim, as on the upper part of a glazed pitcher from the site of the Carfax Hotel in City Road, Winchester, in Winchester City Museum. The last may be regarded as the stage of development reached by the spout fairly early in the twelfth century. The pitcher from the St George's Street pit is partially glazed, and decorated with zones of rouletted notches made by a roller-stamp. It is of value to have this fine quality pitcher in a group datable c. 1100, thus showing the stage of development reached at Winchester early in the Norman period.

OTHER TYPES (Fig. 3, 13-15)

The crucible, No. 13, would have a small pinched-out lip for pouring on one side. The type is now recognised as Late Saxon in origin, as at Thetford and Oxford,¹⁰ which continued in use well into the medieval period.

The lid, No. 14, is another type known in both the Late Saxon and medieval periods, though examples are not common. The Winchester lid has the same dome shape as one dated twelfth century from Exeter.¹¹

The bowl with a tubular socket, No. 15, presumably to take a wooden handle, is also well known in the Late Saxon period in East Anglia,¹² and remained in use in the medieval period. That the type reached the West Country in Late Saxon times is proved by the handle socket of the bowl found at Wedmore, Somerset, which contained Saxon coins deposited about 1050.¹³

DISCUSSION

The date of the pit-group may now be considered, and then its position in the wider context of the early medieval pottery of the region.

10. *Oxoniensia* XVII-XVIII, 96, fig. 37.

11. *Antiq. Journ.*, XXXI, 182, fig. 1, 15.

12. *Proc. Cambridge Antiq. Soc.*, L (1957), 50, figs. 4, 7-8 and fig. 7, 20.

13. J. D. A. Thompson, *Inventory of British Coin Hoards, A.D. 600-1500* (1956), 145, pl. IV, e.

HAMPSHIRE FIELD CLUB

ORNITHOLOGICAL SECTION.

PROGRAMME - SPRING & SUMMER, 1961.

"BIRDS OF SOUTHERN SPAIN"

By Squadron Leader Orr. R.A.F.

Illustrated by Slides and Tape Recordings.

4th March	The Lecture Theatre, New Science School, Winchester College	7 p.m.
7th October	ANNUAL GENERAL MEETING The Friends Meeting House, Ordnance Road, Southampton.	7 p.m.

FIELD MEETINGS.

	<u>Place</u>	<u>Leader</u>	<u>Rendez-vous</u>	<u>Time</u>
11th March	HURST/KEYHAVEN	J. H. Taverner	Keyhaven Car Park	11.00 a.m.
15th April	STANPIT	E. A. Grove	"Ivy Cottage", 100yds. South of "Ship in Distress" Stanpit Rd.	11.00 a.m.
13th May	SELBORNE	J. A. Miller	Selborne Church	11.00 a.m.
27th May	SWAY & DISTRICT	E. Cohen	Hazelhurst, Sway. O.S. Map Reference 280966	11.00 a.m.
23rd June	FARLEY MOUNT (nightjars)	E. A. Grove	Road opp. Track to Monument.	9.30 p.m.
8th July	TITCHFIELD HAVEN	Dr. C. Suffern	Harbour Bridge	11.00 a.m.
26th August	FARLINGTON MARSH	F. L. Reynolds	Sports Ground, Eastern Rd, Farlington	11.00 a.m.
9th September	DIBDEN BAY	F. L. Reynolds	Westcliffe Hall Hotel Car Park.	11.00 a.m.

Visitors Welcome fee 2/6d.

Further information of Summer Field Meetings from the Organiser:-

F. L. Reynolds,
2, Colleton House,
Twyford,
Nr. Winchester, Hants. Tel. Twyford 2377.

E. A. Grove,
Honorary Secretary,
"Pyotts Cottage",
Airlie Road,
Winchester.

February, 1961.

EARLY NORMAN POTTERY

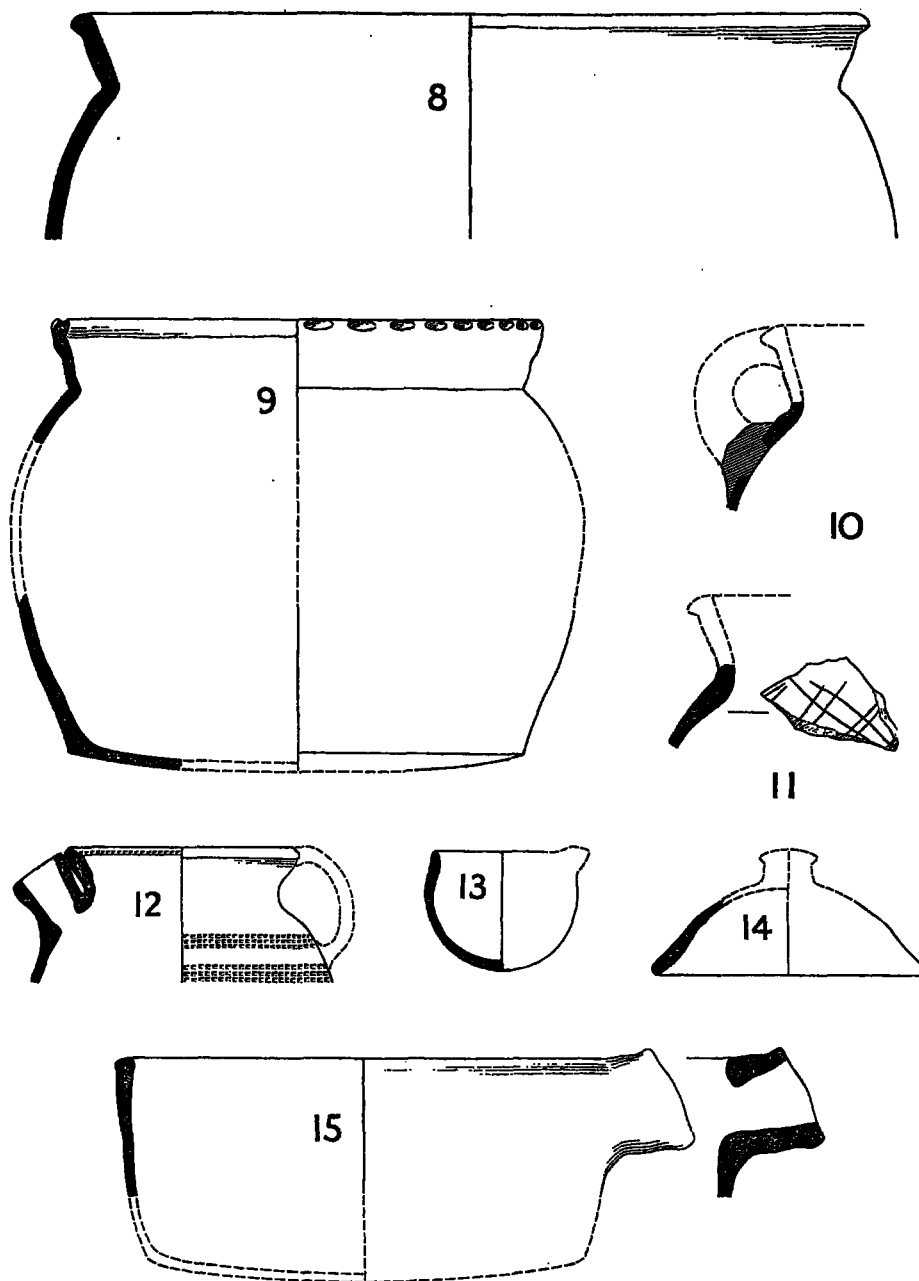


Fig. 3. Pottery from pit-group, St. George's Street, Winchester. Scale $\frac{1}{4}$.

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A feature of great interest is the strength of the Saxon tradition embodied in the shapes of the globular cooking-pots, and their high proportion, about 25 per cent. of all the cooking-pots (including a few rims not drawn) in the group. Associated with these are cooking-pots showing more development in the rims, shapes, and defining of the sagging base, and a raising of the technical standards generally due to the change from a slow wheel to a fast one.

Spouted pitchers, relatively infrequent in any case, form 10 per cent. or less of the whole group. Glaze is restricted to the finer examples of this type, and amounts to only about 3 per cent. of the deposit. The presence in the pit-group of sherds of large pitchers like that from the Royal Oak site, which was also found in association with a very small proportion of glazed sherds, demonstrates that the two deposits are contemporary.

Considered as a whole, the group illustrates a transitional phase in the pottery sequence, at a time when the Saxon tradition was being replaced by new ideas and fashions of continental origin. The cause and source of this impetus are not in doubt, and clearly result from the Norman Conquest and the attendant increase in cross-Channel trade with Normandy. The conclusion is, therefore, that the pit-group of pottery belongs to the early part of the Norman period, and that it is to be dated not later than c. 1100.

An interesting problem raised by the occurrence of imported wares at Southampton and Winchester in the Norman period is their influence on the locally-made pottery. The crude hand-made pots of the Late Saxon period at Hamwih developed, with slight improvement, into the scratch-marked pottery of the Norman period, found mainly in Hampshire, Wiltshire and east Dorset.¹⁴ These interrelated groups represent a backward culture outside the range of influence of the wheel-turned pottery of East Anglia, which certainly extended as far south-west as the Oxford region. Improvement in the pottery at Southampton and its hinterland was therefore due to the superior importations from Normandy.

The change is seen most clearly in the cooking-pots, of which the bag-like shape and rounded bottoms of the earlier series develop suddenly into the fuller-bodied profile with well-defined sagging base that henceforth was to be standard for this type in medieval times. A comparison of drawings in Figs. 2-3, of the imported pot (No. 1), the baggy shape (No. 2), and the developed form (Nos. 5 and 9), will make the basic nature of these changes readily appreciated.

In this connexion it may be suggested that the vertical definition of the outside of the rims on the baggy cooking-pots (Nos. 2-4) also shows the influence of cooking-pots imported from Normandy, which have sharply angular or collared rims as on No. 1. Rims of this character occur on some of the scratch-marked pots at Southampton, but otherwise appear to be rare¹⁵ if not unknown at sites further inland, such as Old Sarum,¹⁶ where simple everted rims are customary.

To a lesser extent the comparatively rapid development of the spout on pitchers at Winchester, and the presence of fine-quality wares alongside the coarser fabrics, already commented on above (p. 140), also reflect foreign influence. The lead glaze on a few of these vessels is apparently an innovation of the Norman period, which may well prove to be another instance of external influence in this region.

14. Discussion and distribution map in *Arch. Journ.*, CVII, 34 and fig. 10.

15. A similar rim is on a scratch-marked pot from the motte at Abinger in Surrey (*Arch. Journ.*, CVII, 35, fig. 9, 1). The early Norman pottery at Abinger may well have been brought there from Southampton.

16. *Antiq. Journ.*, XV, 187, fig. 4, 1-4 and 7-11.

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In general, the pottery from the St George's Street pit illustrates a particularly formative phase in the development of medieval pottery in south Hampshire. The proximity of Winchester to Southampton enables the extent of foreign influence on the indigenous pottery to be gauged. It remains to be seen how far study of the mass of early medieval pottery from current excavations in Winchester will confirm or modify the deductions based on material from one small pit.

DESCRIPTION OF POTTERY (Figs. 2-3)

1. Imported red-painted cooking-pot of fine white ware, with light yellow-toned surface. Large pieces of the rim and side, and of the lower part and base were found, enabling the shape to be reconstructed accurately. The pot was thrown on a fast wheel; the sides are thin and uniform in thickness, and the details of the rim and the edge of the base are sharply defined. The shape is wide-mouthed and globular, with a deep sagging base. The rim is flat on top, moulded on the outside, and has a vertical collar 1 in. deep with a sharp lower edge, undercut and set off from the neck. The red painting extends from the neck to the edge of the base. The lines are in light cherry red, spaced round the pot, with a few shorter strokes towards the base.

2. Cooking-pot of hard grey sandy ware with sparse fine flint grit. The outside is smooth, grey with buff tones. The inside surface is uneven and worked all over by the fingers. Coating the inside of the base and sides is a thin whitish deposit, presumably made by boiling chalky water. The shape is wide-mouthed and globular, with the bulge low down, and the base is rounded. The rim is strongly everted on a hollow rounded neck. The rim is upright and thin-edged, with a short vertical moulding below.

3. Globular cooking-pot similar to No. 2. Hard grey sandy ware with grey surface, finger-worked inside below the neck. The rim is flared, with a short vertical outer edge.

4. Globular cooking-pot similar to No. 3. Hard grey sandy ware with black surface, smooth outside and finger-worked on the inside. Rim as on No. 3, pinched thin on top, making a hollow angle on the inside.

5. Cooking-pot of coarse laminated grey ware with much flint and soft white grit. Light red surfaces, on the outside from shoulder to underside of base blackened by fire and sooty. On the inside of the base is a whitish deposit, as on No. 2, and the middle part is caked by carbonised remains of food. Squat globular shape with deep sagging base, restored from large fragments giving a complete section. The rim is thin-edged, with a slope on the outer side. The straight neck meets the side at a sharp angle.

6. Upper part of cooking-pot. Coarse grey ware with flint and soft grit, harsh grey surface. The rim is thickened, with a rounded outer slope meeting the neck at a sharp angle.

7. Rim of cooking-pot. Coarse grey ware with flint grit, harsh dark grey surface. The rim has an outward slope on top, and is moulded above the straight neck.

8. Upper part of exceptionally large cooking-pot. Coarse grey ware with flint and soft white grit, harsh grey surface, darker on neck. The rim has a rounded outer slope, as on No. 6, set on a short neck.

9. Large cooking-pot. The drawing is restored from many fragments of rim, side and base. Hard, close-textured light grey sandy ware with sparse white grit, smooth yellow-buff surface. The rim is thickened, grooved on top, and has shallow finger-tip marks along the outside. The neck meets the side at a sharp angle. The base is sagging and the basal angle is sharp.

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10. Sherd from side of a large pitcher. Coarse grey ware with flint and soft white grit, light red surface. The place of attachment of a loop handle is on the side, below the slight step at the base of the neck. The handle was secured by a dowel passing through a hole in the side, and pressed flat on the inside surface. The handle would bridge the neck and be attached at the upper end against the rim, as restored in the drawing. The technique is the same as on the large handled pitcher from the Royal Oak site (Fig. 1).

11. Sherd from side of a large pitcher. Coarse grey ware with grits and sharp sand, light red surface. Band of lightly incised trellis pattern below the neck, in same position as the decoration on the large pitcher, Fig. 1.

12. Upper part of a spouted pitcher. Fine buff sandy ware, fired very hard and thoroughly. Light green glaze covers the side and is in patches on the rim and spout. The rim is everted, with a hollow bevel on the inner slope. The spout is tubular, made by fixing a tube of clay over a hole in the side of the pot, and smoothing down the join on the surface. The spout touches the rim but is not joined to it. Decorated on the body with bands of square notches made by a roller-stamp, which were probably continued to or below the shoulder of the pot. A single line of notches is inside the rim. The type has a strap handle opposite the rim, as restored in the drawing, and sometimes other handles placed laterally.

Not illustrated. A small sherd of another pitcher with similar glaze but of grey ware, decorated with lines of notched triangles. Also sherd of a sagging base with light green glaze on both surfaces.

13. Half of a crucible. Hard grey sandy ware, blackened outside, light red inside with black patch over base. The pinched-out lip is restored after a complete example in Winchester City Museum.

14. Part of a dome-shaped lid. Coarse grey ware with soft white grit, smooth dark grey surface. The knob is restored after a twelfth-century lid found in Exeter.

15. Part of a socketed bowl. Coarse grey ware with soft white grit, light brownish-red surface stained black. The socket is tubular, roughly circular at the mouth, and is attached over a hole in the side of the bowl. The rim is slightly thickened and the bowl is straight sided; it would have a sagging base, as on examples from London in the Guildhall Museum.