

THREE GROUPS OF MEDIEVAL JUGS AND THEIR WIDER SIGNIFICANCE¹

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INTRODUCTION

THIS paper is part of a wider investigation into the development of post-Roman ceramic history in Hampshire, and it is hoped that it will encourage similar papers by other contributors, for this is a subject hitherto not dealt with by the Field Club.

Based on a study of the medieval ceramics of Sussex, it examines three groups of medieval jugs from Alton, Havant and Middleton-on-Sea (Sussex) and examines the relationship of forms and decorative techniques, as well as specimens from a known kiln site at Binstead (Sussex). The dating of these vessels is also dealt with in detail. Such groups are not confined within modern county boundaries and this particular regional variation has a wide distribution extending from the Sussex Adur through to Alton and Porchester (fig. 13).

MIDDLETON-ON-SEA, SUSSEX (fig. 14, nos. 1-7)

This group is reported² as having been found in the bottom of a well exposed on the foreshore to the south of Sea Lane, Middleton (a part of Middleton washed away by the sea in 1830), following a storm in 1923-4. The contents are reported to have been five whole jugs and the numerous fragments of others. Some of this material, the bulk of which is very fragmentary, recently came into the care of the Chichester museum. Much of it is similar to that illustrated here in Nos. 1-5, two other types described here, and the small fragment of a spouted and possibly globular vessel similar to a costrel, are not illustrated.

1. Part of a jug in a buff coloured sandy fabric, finely thrown. Decorated with horizontal grooving on the neck, and five and three pronged combing decoration on a globular form body. Solid rod handle with central slashing. All over apple green glaze.
2. Fragment from the body of a jug in a hard grey sandy fabric, with a vari-coloured orange-green glaze over two and three pronged comb decoration.
3. Fragment from the body of a jug, decorated with body colour raised strips, under a dark green glaze.
4. Fragment from the rim of a jug bearing the remnants of a face mask of applied pieces, the eye formed by a slashed lump. The fabric is partially oxidised a red-grey colour, the exterior is covered by a partially oxidised red-green glaze.
5. Base fragment of a jug in a hard fine sandy fabric of grey colour. Decorated with six groups of black slip stripes in sets of three. Under a dark green glaze. Fired upside down, rim mark on base. Three-quarters glazed.

¹ I am grateful to Miss C. Fisher, recently Curator of the City Museum, Chichester, to Mr. A. Corney, Curator of Antiquities, Portsmouth City Museums, and Miss M. Macfarlane, of the Curtis Museum,

Alton, for allowing me access to this material and providing relative information.

² *Sussex Arch. Coll.* cxvi (1925), 237-8.

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6. Part of the upper portion of a globular jug in a fine hard oxidised pink-buff fabric, slightly reduced on the outside. Decorated with grooving on the neck and very coarsely applied white slip arcading on the body under a 50 per cent glaze cover of an orange-green colour. Flattened handle centrally slashed.
7. Part of the lower portion of a globular jug in a hard oxidised pink fabric. Decorated initially with a black slip wash over 50 per cent, over which are two rows of roughly daubed white slip, under a dark green glaze which covers 50 per cent of the vessel. The lower 30 per cent has been heavily knife trimmed as has the base.

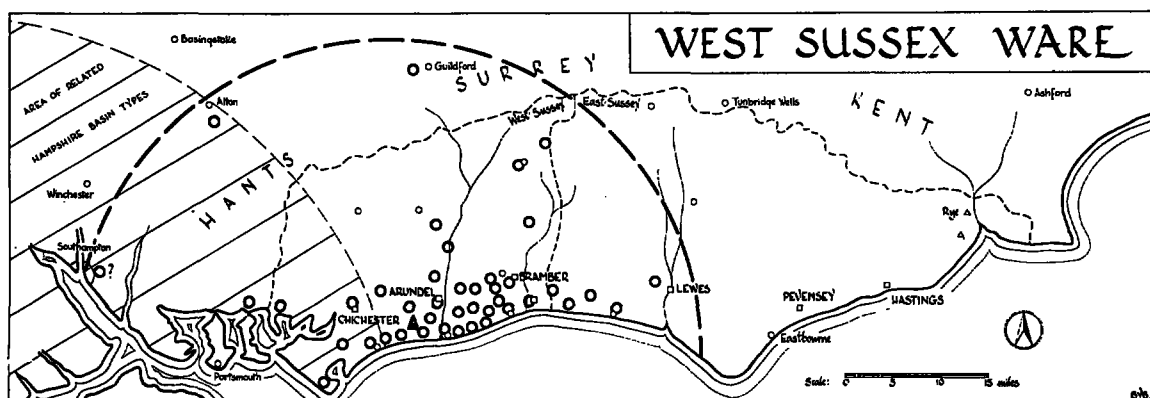


Fig. 13. Distribution of West Sussex Ware

HAVANT, HAMPSHIRE (figs. 15, 16, nos. 8-15)

This group of eight jugs was found during pipe laying work prior to the opening of the 'New Pumping Station', Havant,³ near the junction of Brockhampton Road, and Ranelagh Road, Havant (N.G.R. SU.709063). The pottery is deposited at the Portsmouth City Museums.

8. Globular jug with cylindrical neck, pulled spout, solid rod handle decorated with slashing, in a hard buff sandy fabric. Decorated with horizontal grooving on the neck and five pronged combing on the body under an olive green glaze. White slip wash inside neck.
9. Part of a jug with a bell-shaped body, cylindrical neck and solid rod handle pierced with a square sectioned tool, and in a hard buff fabric. Decorated with horizontal grooving on the neck and three groups of coarse textured black slip stripes on the lower body in sets of four, plus two additional stripes at the base of the handle. Lightly knife trimmed around the base, 50 per cent covered with a thin pale green glaze.
10. A jug with a long neck running into a bell-shaped body, with a rod-shaped handle heavily pierced with small round sectioned holes, in a hard smooth pink fabric. Decorated with vertical black slip stripes around the vessel from rim to base, with two shorter stripes at the base of the handle. Orange to olive green coloured glaze over 80 per cent.

³ 'An Archaeological Discovery', *The New Pumping Station, Havant*. A booklet issued by the Borough of Portsmouth Waterworks Co. (1927).

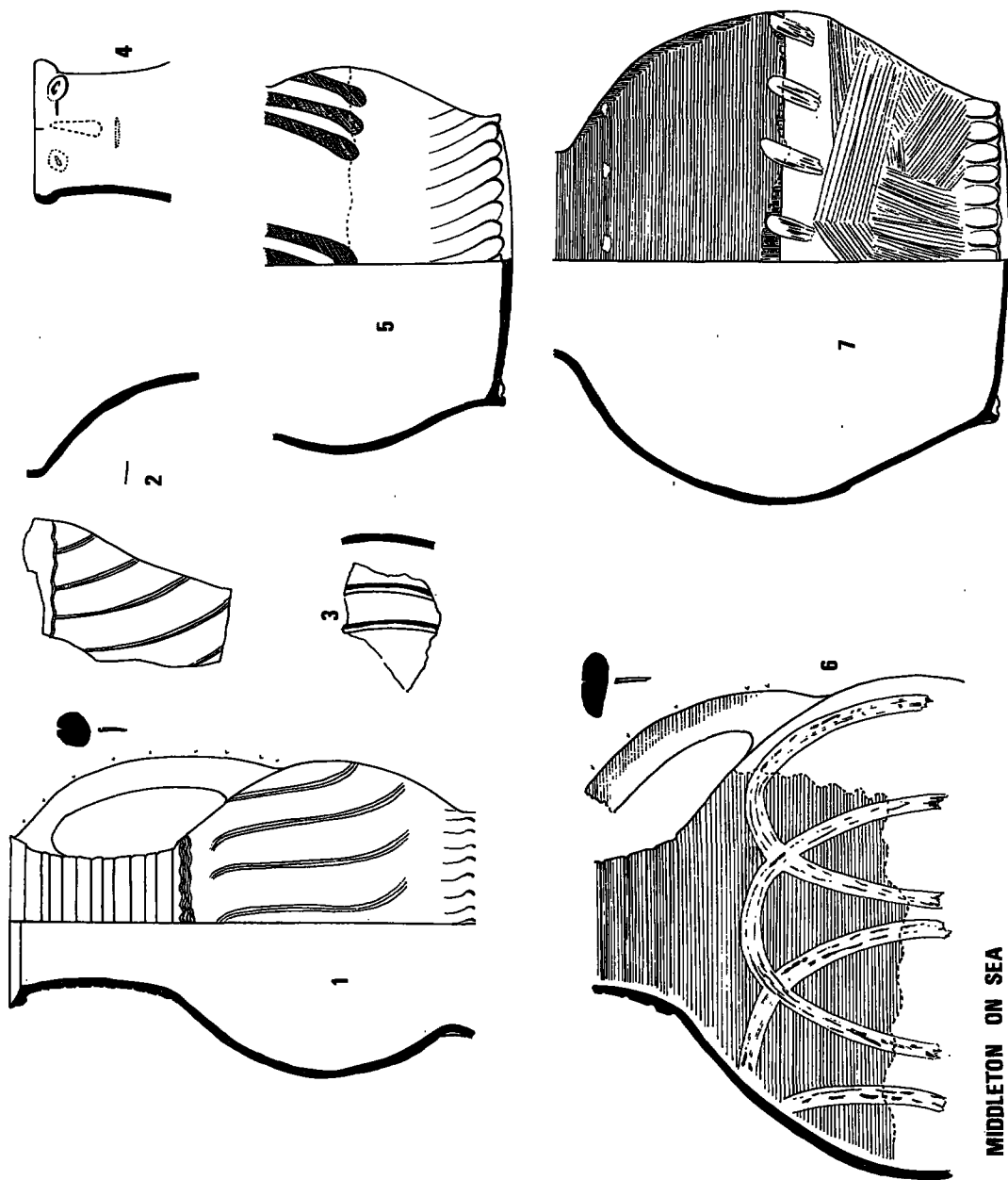


Fig. 14. Pottery, 4

MIDDLETON ON SEA

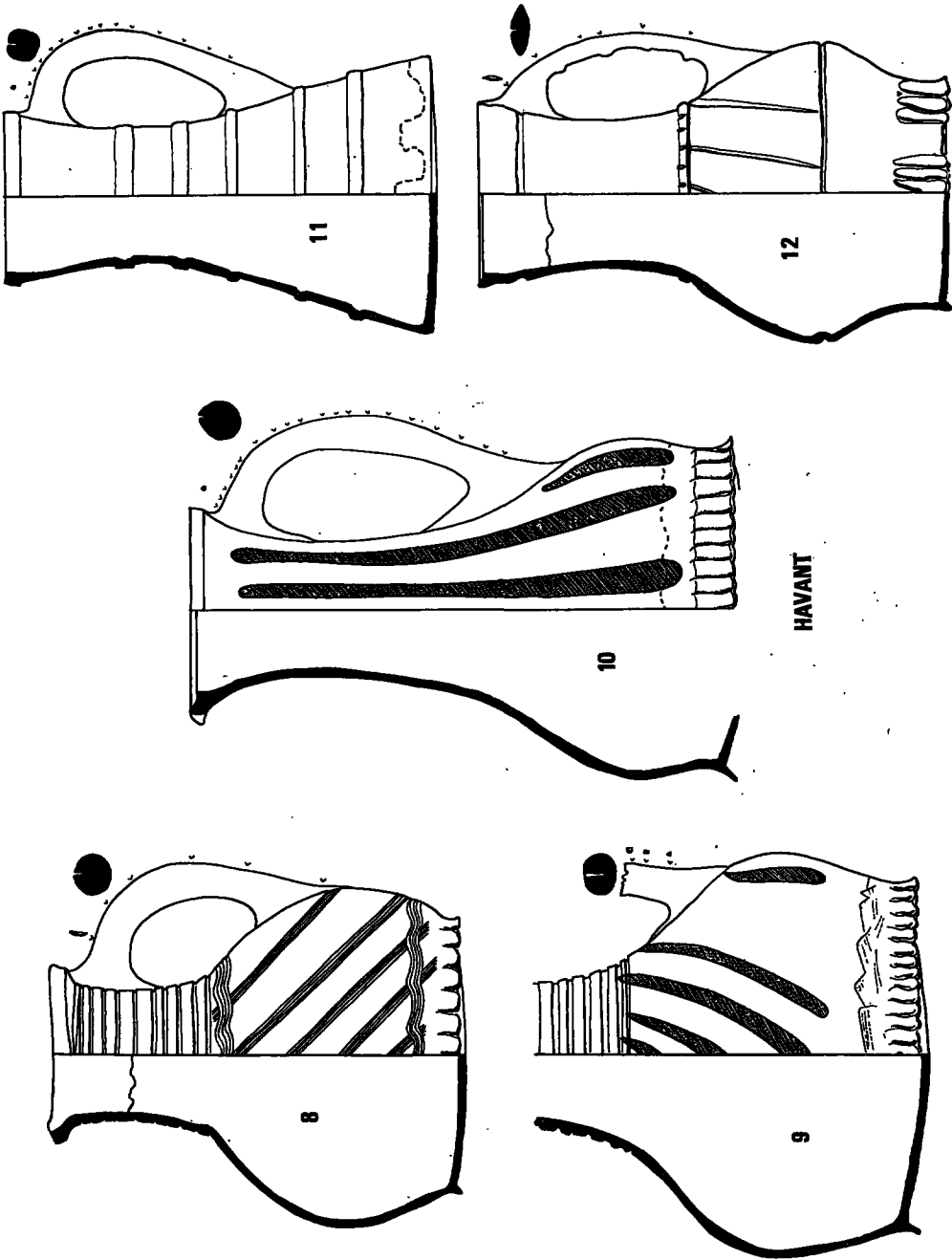


Fig. 15. Pottery, 4

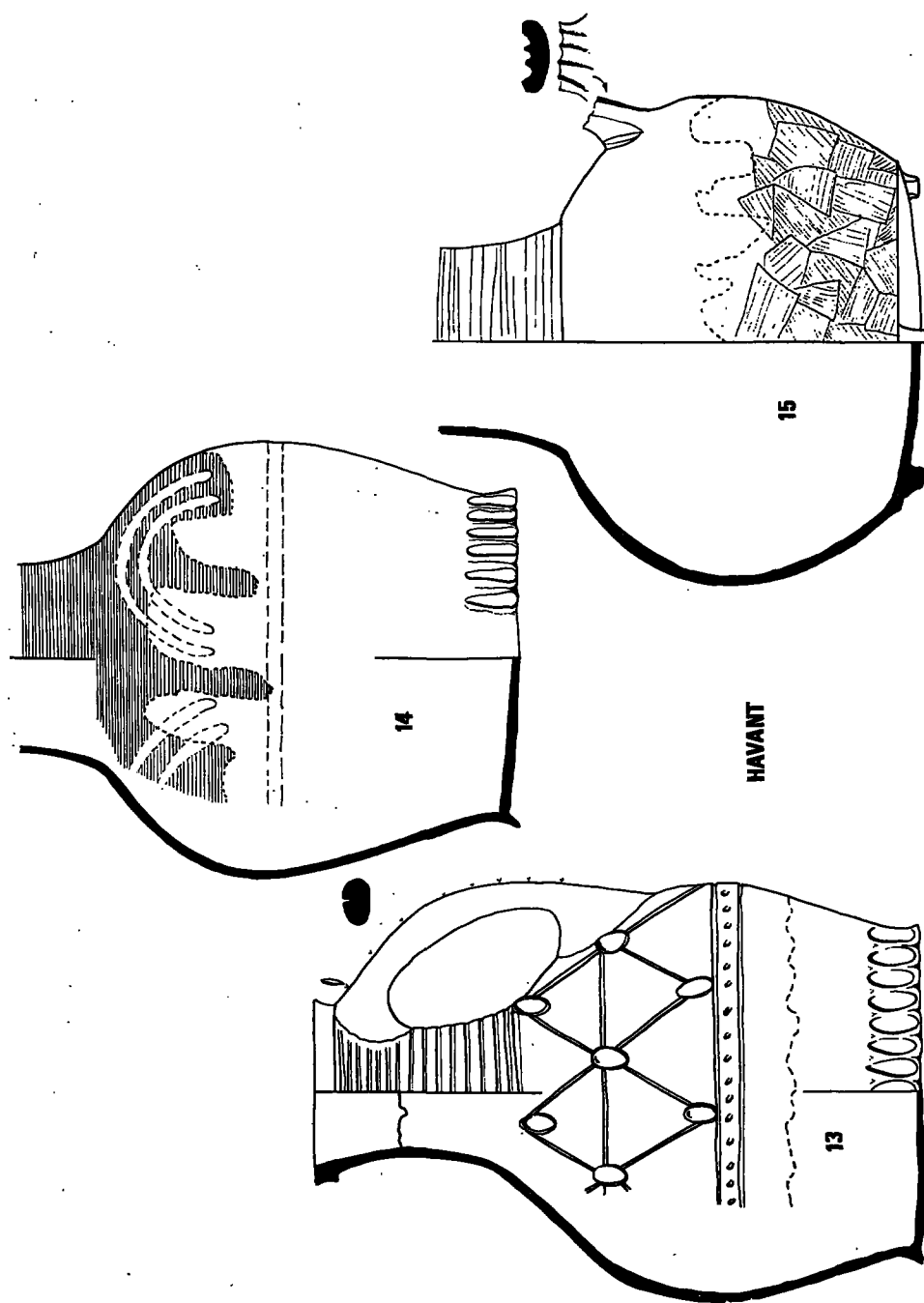


Fig. 16. Pottery, 1

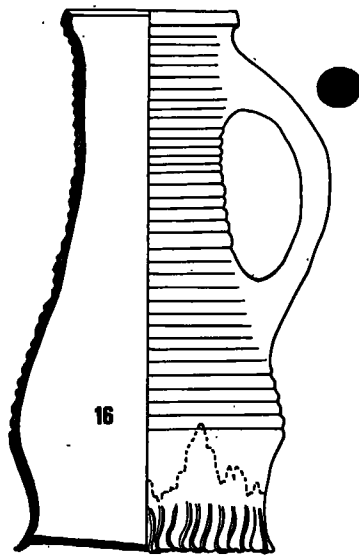
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11. Jug with near flat base and solid rod handle heavily pierced with a round sectioned tool. Decorated with thrown raised cordons. In a very hard pink fabric, covered with a brown-green glaze.
12. Jug with cylindrical neck on a bi-conical body, oval sectioned handle slashed along the middle. Decorated with an applied slashed cordon at the neck, two horizontal grooves at rim and belly, and a central vertical row of slashes on the body. All under a dark green glaze with white slip wash inside the neck. This vessel has base thumbing of five groups, of three sets each group.
13. Jug with flat base and hoop-shaped body under a cylindrical neck with a flattened rod sectioned handle slashed down the centre. In a very hard smooth practically untempered buff coloured fabric. Decorated with horizontal grooving on the neck, lattice grooving on the body, the junctions of the lattice being covered with oval shaped flat thumb pressed pellets; under this zone is a double horizontal groove with intermittent slashing in between. Glazed for 75 per cent in a dark green glaze, white slip within the neck.
14. Lower portion of a jug with a hoop-shaped body, with basal thumbing in four groups of ten sets each group. Very hard fine sand temper, buff coloured. Decorated with a thinly brush applied white slip band, over which are double 'eyebrow' patterns of three groups of two sets, under a 30 per cent treacly brown glaze with streaky iron runs in. Fired upside down.
15. Tripod pitcher minus rim with a globular body on three roughly square sectioned feet, with the remnants of a wide strap handle of boat-shaped section with three pronounced vertical grooves. In a fine hard fabric with slight sand tempering, pink in colour. Glazed over 50 per cent in a brown colour. Knife trimmed on lower third of body.

ALTON, HAMPSHIRE (fig. 17)

This group which is in the Curtis Museum, Alton, is described as being found together during the construction of the Alton-Winchester Railway line in 1864. No other information is available.

16. Jug of bell-shaped form with solid rod handle unpierced, in a hard dark grey lightly sand tempered fabric. Decorated with horizontal rolling, with a 90 per cent dull green glaze. Fired upside down with two pots over.
17. Jug, minus rim and most of handle, which is of short sectioned rod type without evidence of piercing. The front of the jug bears evidence of a long furrowed pulled spout. In a very hard dull red-buff fabric with a little sand temper. Decorated with vertical three-pronged combing over a horizontal straight, and horizontal zig-zag groove, glazed all over to a dull green colour.
18. Jug in a reduced bell-shaped form. With solid rod handle, unpierced, fastened at each side top, each side bottom and front bottom with deep-thumb pressings: in a very hard dirty fabric, buff coloured, with little sand tempering. Basal thumbing in four groups of six sets each. Decorated with wheel thrown deeply incised horizontal grooves over which are laid five rows of coarsely placed iron rich pellets giving a black finish, under a 90 per cent brown glaze with streaks of iron black in. Lower one-fifth knife trimmed.



ALTON

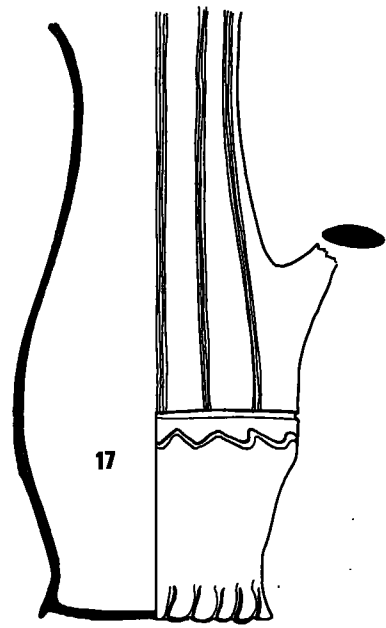
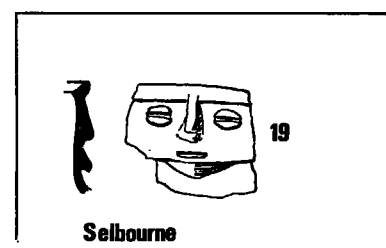
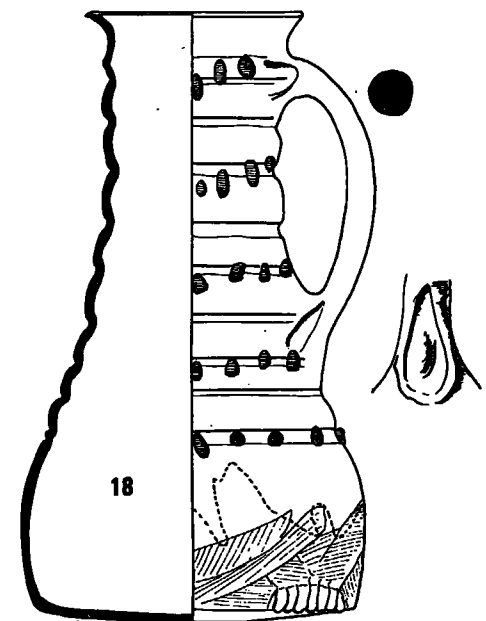


Fig. 17. Pottery, 1



Selbourne

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SELBOURNE PRIORY, HANTS (fig. 17)

In the Curtis Museum, Alton.

19. A damaged face mask built of applied pieces with the eyes slashed horizontally, mouth indicated by a horizontal slash, with a beard springing from a collared rim. In a fine buff to pink fabric with a little sand tempering covered with an apple green glaze.

DISCUSSION (fig. 13)

The three groups (excluding no. 19) must all be considered as deposits made accidentally during the drawing of water from a well, by virtue of their completeness and the absence of even one piece of cooking pot or other ceramic vessels.

Of prime importance in this collection are the types defined as West Sussex wares⁴ (nos. 1, 2, 3, 4, 5, 8, 9, 10 and 19) and the regional influence that these wares reflect. West Sussex wares have a distribution that extends, at our present state of knowledge (fig. 13), from Lewes in a westerly direction encompassing Horsham, Guildford, Alton and (?) Southampton. At the periphery of this arc the numbers are few while the greatest concentration is to be seen on the coastal plain, where the most excavation has taken place, and where most of the museums are situated.

West Sussex ware falls into two sub types (a) Binstead type and (b) Horsham type. The Binstead type⁵ (fig. 14) has no standard rim form, the rim may be square or tear-drop shaped in section, but it normally has a cylindrical neck which is decorated with incised horizontal grooving. The body ranges from ovoid (no. 1) through globular (no. 8) to expanded bell-shaped section (no. 9). The basal thumbing is mainly continuous, and is generally very close, although one or two variations can be seen. Body decoration is mainly in the form of combing with a three to five pronged comb (nos. 1, 2 and 8). In addition body-coloured, thin, triangular sectioned applied strips are used (no. 3). Infrequently an iron rich slip is used to provide vertical curving brown to black stripes in groups around the vessel (nos. 8 and 9). The handles are always rod-shaped in section and in the majority of cases these are slashed down the centre (nos. 1 and 8), and are also, but rarely, pierced with a square or round sectioned tool (no. 9). Many, but not all, have a wash of white slip around the inside of the neck.

Some vessels are also decorated with 'face on front of collar' type decoration (nos. 4 and 19) in which the face is moulded onto a collar or front of a vessel without being part of the spout, and without other anthropomorphic additions. No. 19 is a definite Binstead product and is included here to show the wide distribution of this kiln's products and its probable influence.

Parallels to these vessels are as follows:

Nos. 1, 2 and 8, Littlehampton (Littlehampton Museum no. 100/12); Chichester (Chichester Museum, no number); Bramber, Sussex (Brighton Museum A.E.344).

No. 3, two vessels from Lower Beeding, Sussex (Lewes Museum no. 35).

Nos. 5 and 9, Baffus Hall, Chichester (Chichester Museum no. 504); Bramber, Sussex (Brighton Museum A.E.343).

⁴ K. J. Barton. 'Excavations at the village of Tarring, Sussex.' *Sussex Arch. Coll.*, 102 (1964), 21-2.

⁵ Binstead is the site of medieval kilns excavated by Mr. C. Ainsworth who has kindly given me this information.

Nos. 4 and 9, St. Annes Church, Lewes (Lewes Museum, no number) and Durrington, Sussex (Worthing Museum 1963). There are many other similar parallels including much from the Binsted kilns.

The Horsham parallels come from a large group found in June 1867 in West Street, Horsham.⁶ These vessels are generally simpler than the southern group and fall into two types, (a) cylindrical necked vessels, decorated with horizontal grooves, on a body ranging from wide biconical to expanded bell-shape in section, (b) tall cylindrical vessels with expanded lower portions which bulge or are markedly biconical. The latter predominates. In both cases the rim forms are mainly of square, or derived square, section. The body decoration is bold and coarse comprising mainly horizontal, vertical, and zig-zag grooving; deeply impressed sharp cornered horizontal grooving; applied horizontal bands, which can be slashed or plain; and vertical, horizontal or wavy combing with a three to five pronged comb. The bases are thumbled all round, often very closely, though not always. The handles are always rod sectioned and slashed vertically. Many are slipped white inside the neck. The glaze is mainly a dark green, with flecks of iron showing in some examples. There is no evidence of colour slip decoration or the use of anthropomorphic decorations of these vessels. The collection is divided variously between Horsham, Brighton and Lewes Museums. References to parallels will quote the museum concerned.

Those vessels described above that parallel the Horsham types most closely are nos. 11, 12, 13, 16 and 17. Of these no. 11 is the most difficult to parallel exactly as no similar form exists: it is a non-standard form for this region but it bears expressed rectangular grooving similar to a vessel in the Horsham Museum, although in this case the vessel has a biconical form. The biconical form of no. 12 is paralleled by several of the Horsham vessels, as are its horizontal grooves, and applied strip with slashing (Horsham Museum, no number). No. 13 is also paralleled in form by two vessels (Horsham Museum, 1735/2:3 and Brighton Museum, A.E. 333) both also have grooved decoration, the first a row of five (?) grooves inverted to make a criss-cross design, the second a row of 45 degree grooves across the body terminating in a row of dots at top and bottom. They do not have applied pieces but both have white slip in the necks. No vessels are rilled like no. 16, but this vessel is paralleled exactly in form, size, rim form, handle size, and thumbled base, by two vessels in the Horsham Museum, and two more in Brighton Museum. All these four vessels are closely grooved from the belly of the vessel up to the rim, as is the Alton type. No. 19 has combing and grooving of similar form to three vessels from Horsham (two in Horsham Museum, one in Brighton Museum). This is not to say that all the vessels discussed are from Horsham or that area, for, in the case of the three vessels from Havant, the handles are in one case pierced and two have flattened rod section. The Alton examples are not pierced and have both rod and oval sectioned handles. The fabrics also differ in many respects. However, the similarity in form, method of decoration, single colour glazing etc. are all distinctly paralleled and divorced from other neighbouring groups, which would suggest a regional grouping.

The final group for consideration is nos. 6, 7, 14 and 15. In the case of the first

⁶ Thomas Honeywood, 'Discovery of Medieval Pottery at Horsham, Sussex', *Sussex Arch. Coll.*, xx (1874), 194-7.

three, these are decorated with a brushed white slip wholly or partially under the glaze. This form of decoration occurs in Rye,⁷ where a large number of complete vessels were found in a kiln. The painted decoration takes the form of either a St. Andrew's Cross or semi-circles divided from one another by a vertical painted line. Rye jugs of this type have a slip wash inside the rim and are heavily knife trimmed, but in no other respect do they copy those vessels under discussion. Further west a vessel from Lewes (Lewes Museum 53) has brushed white slip stripes under a coarse green glaze in five groups of two sets each. At Horsham (Horsham Museum) are two fragments of a similar type, the white slip being applied as double or single barred St. Andrew's Cross. At Hangleton⁸ a large vessel was excavated which has a horizontal painted line, with a semi-circular pattern over it, these semi-circles have split ends, under a 30 per cent glaze cover (Lewes Museum). In my archaeological work in Worthing I found several fragments bearing a single stripe of white slip under a coarse green glaze⁹, these were only ephemeral to the main collections. Similar examples have been found at the Binsted kiln where they are also very much in the minority.¹⁰ A fragment from Tower Street, Chichester¹¹ has vertical semi-circles separated by a single stripe, on what appears to be a globular body under a grooved cylindrical neck. A group of vessels similar to the ones under discussion was found recently (Easter 1967) by Mr. J. Budden at Manor Farm, Chalton, Hants.¹²

Such 'slip under glaze' vessels do not appear in the stored collections at Southampton nor are they recorded from Winchester,¹³ where groups of other vessels of this period are published. One piece of a painted vessel is published from St. George at Winchester,¹⁴ but is of a different character and does not fit into this category.

Leaving aside Rye where the vessels are oxidised and the glaze colours different, most of these other developments throughout Sussex are in a very fine sandy fabric reminiscent of West Sussex ware.

Three of the vessels discussed here with slip decoration are larger than all the others. Nos. 6 and 7 are both oxidised and in a smooth practically untempered pink to buff coloured fabric, the vessels 14 and 15 also comply with this description. The heavy knife trimming, the basal thumbing and partial glazing is also of a similar form. The lack of standardisation in the decorative motifs is puzzling although the arcading on no. 6 and no. 14 would suggest similar ideas.

The last vessel yet to be discussed is no. 18 for which there are no parallels whatever in Sussex or in any material from the Portsmouth area. Two parallels do exist: one in the Southampton Museum (Southampton 56 A.II PRT), fragmentary but of similar proportions, is rilled in exactly the same way and has body-coloured pellets set in five vertical rows: the fabric is similar to no. 18. A vessel of similar form and with similar foot thumbings but with a red fabric is reported from Winchester.¹⁵ It remains in

⁷ Leopold A. Vidler, 'Medieval Pottery and Kilns found at Rye,' *Sussex Arch. Coll.*, lxxiv (1934), 45-64.

⁸ E. W. Holden, 'Excavations at the Deserted Medieval Village of Hangleton, Part 1', *Sussex Arch. Coll.*, 101 (1963), fig. 24, no. 189.

⁹ K. J. Barton, Tarring, *op. cit.* 24.

¹⁰ Mr. C. Ainsworth is convinced that these were made at the site.

¹¹ K. J. Barton, *Post Roman Pottery from Tower Street, Chichester*, forthcoming.

¹² To be published by Prof. Barry Cunliffe.

¹³ Barry Cunliffe, *Winchester Excavations*, 1949-60.

¹⁴ Cunliffe, *op. cit.*, fig. 46, no. 1.

¹⁵ Cunliffe, *op. cit.*, fig. 28, no. 13.

effect divorced from the rest of this material, although bearing similar characteristics in its bell-shaped form, grooving and rod handle.

The material discussed has been shown to fall into three inter-related groups. The first of recognisable Binsted type appears limited to the south of the Downs with a range into East Hampshire. The second, vessels of Horsham type but not of that source, spread as far west as Alton but not to Basingstoke, Winchester or Southampton. This type of vessel is also met with at Havant, south of the Downs. The final group is one of either limited distribution or a type which was not manufactured for more than a relatively short period, possibly a combination of both. Its distribution appears to be mainly at the west end of Sussex and the east end of Hampshire, limited to the south of the Downs. I propose that these groups should be named as follows.

West Sussex Ware: Binsted type. (Nos. 1, 2, 3, 4, 5, 8, 9, 10 and 19)

West Sussex Ware: Horsham type. (Nos. 11, 12, 13, 16 and 17)

West Sussex Ware: Middleton type. (Nos. 6, 7, 8 and 15)

The source of the two last named types requires to be found. Of significance in this matter are the two seams of clay which run each side of the Downs, east-west over the area under discussion. The site at Binsted is known, and, as I write, at least one source of medieval wasters has been found at Wickham just on the clays. Records of potters working the northern bed of clays is known, and there are mentions of potters at Harting, Midhurst and at Graffham, where late medieval kilns have already been found.¹⁶

The dating of this material is a vexed one. I showed in my excavations at Tarring¹⁷ that both the Binsted and Middleton types were deposited just prior to and in conjunction with, Flemish salt glazed and Tudor Green wares, and also with another form of pottery called Painted ware,¹⁸ all of which were dated by coins to 1450-1475. Similar associations were found at Steyning and Durrington.¹⁹

Examination of material from recent excavations²⁰ has failed to provide suitable material to fill the gap between these and the standard medieval jugs of Binsted and Horsham type which have long been called 13th century and 14th century (painted vessels are usually considered to be post-1325 in date). There do not appear to be sufficient Middleton type vessels to fill this gap of 150 years. It would seem likely therefore that the groups here under discussion must fall into the 14th century at the least, and that Middleton types, if not the others, should be considered as continuing into the 15th century. This is feasible when one considers the form and type of the 'Painted Ware' that follows it, which although unglazed, is washed in a thin black slip (*c.f.* no. 7) and is decorated with a thin white slip applied in a variety of patterns dependent upon the district in which it is found. In West Sussex and East Hampshire (Portchester and Portsmouth) these take the form of wavy oscillating bands over a waistband (*c.f.* no. 14). The jugs are globular, finely thrown, and heavily knife trimmed at the base.

As the groups under discussion are obviously accidental deposits they could have been made over a number of years. The span of time, however, cannot be safely judged, but it could be in the region of 25 to 50 years.

¹⁶ *Medieval Archaeology* (1960), 164.

¹⁷ Tarring, *op. cit.*, 27.

¹⁸ *Sussex Arch. Coll.*, 101 (1963).

¹⁹ Not published, material in Worthing Museum.

²⁰ Since this paper was written excavations at Bramber Castle have revealed considerable stratified deposits of pottery which now confirm that West Sussex ware is a late form of medieval pottery and that it is followed by Middleton type and Painted ware.