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POTTERY AND LATE SAXON SOUTHAMPTON

By DUNCAN H BROWN

INTRODUCTION

The pottery assemblage presented here was recovered from fourteen excavations conducted between 1956 and 1983 within or in the vicinity of the walled town of Southampton. The deposits which produced this material were all stratified in phases identified as pre-Conquest. This is a ceramic-specific report, containing a description, quantification, and discussion of the fabrics and forms which comprise the Late Saxon pottery series. Site-specific and feature-specific analyses are absent. These will appear with the publication of the stratigraphic information. Late Saxon pottery also occurs regularly as a residual presence in post-Conquest deposits, but has not been included in this analysis. Such finds are considered to be of less significance as their association with later ceramics would obscure the overall picture suggested by *in situ* material.

Finds of Late Saxon artefacts other than ceramics are rare. The coin evidence, from excavations prior to 1986, has been published (Metcalf 1988) and it is intended to publish the remaining finds elsewhere. The environmental evidence is discussed in another Southampton Archaeology Monograph (Bourdillon and Morton forthcoming).

Although this is a small assemblage, pottery is the most common artefact recovered from pre-Conquest deposits in Southampton. The aims of this analysis therefore extended beyond classification and description. One intention was to establish a chronology for the progress of ceramic production and consumption, and thus for the development of Late Saxon Southampton. It was also hoped to gain an insight into the cultural and economic character of the pre-Conquest population. Finally, the distribution of the pottery was plotted in order to examine the structure and extent of the settlement. These themes are explored below.

Analysis of the stratified assemblage, including the creation of a fabric and form reference system and the quantification of ceramic types, took place primarily in 1984. A first draft of this report was produced in the same year. It was originally intended for a chapter in a monograph examining all the evidence for Late Saxon Southampton. That work has been delayed, but the subsequent analysis of the Middle Saxon ceramics from Hamwic (Timby 1988), together with the imminent production of a monograph on the medieval pottery of Southampton (Brown forthcoming), have made more urgent the need to publish the results of work on the pottery of the Late Saxon town. Since 1984 more stratified pre-Conquest material has been recovered from several excavations, increasing the necessity of publishing this study in order to establish a basis for future work. Some of this material has been published before, notably in 1975 (Platt and Coleman Smith). However, this is the first time that the Late Saxon pottery of Southampton has been analysed as a single assemblage.

Methodology

This assemblage comprises 2,530 sherds. These were sorted into fabric and form types by the author. Fabrics were distinguished initially by examination through a ×10 binocular microscope. Subsequent petrological study strengthened this classification. Every fabric was given a unique Fabric Number and a Fabric Name. A type sherd for each fabric has been placed in the Southampton Museums reference system. Fabric Names are used throughout this report. These may relate to the production site (Michelmersh-type Ware), the source area (North French White Ware), or the fabric description (Flint-tempered Gritty Ware). Several different fabrics, each numbered differently, may share a common Fabric Name.

Each form component of a vessel was characterised and coded numerically. These codes have an alphabetical prefix which distinguishes one component from another; 'R' for rim, 'S' for spout, 'H' for handle, 'T' for body sherds, 'B' for base, 'D' for decorative technique, and 'M' for decorative motif. Therefore R100 denotes a certain type of rim, B100 a type of base. Complete vessel profiles are rare, but vessel types were identified and recorded through the classification of diagnostic sherds. The range of rims for a particular class of vessel may therefore be distinguished, and differences in form between fabric types examined (see below).

The presence of all fabrics and forms in every context has been quantified by sherd weight and number. Rim percentage (RP hereafter) was also recorded, although the calculation of Estimated Vessel Equivalents (after Orton 1980) was not undertaken. In preference, minimum vessel numbers were determined by examination of each sherd of a given fabric or vessel. This was possible only for fabric types present in small amounts, mainly the Continental wares. The comparative quantification of types presented here is therefore based on sherd weight and number.

EVIDENCE FOR LATE SAXON SOUTHAMPTON

Documentary references to the Anglo-Saxon town of *Hamtun* provide a slender framework within which may be fitted the similarly slight archaeological evidence (Rumble 1980). *Hamtun* appears in the early-10th-century Burghal Hidage, where it is allotted the relatively small amount of 150 hides (Hill 1969). In the Grateley Decrees of Athelstan, *c* 925, mention is made of two moneyers in *Hamtun* (Attenborough 1922, 134–5; Metcalf 1986, 140–2). The Anglo-Saxon Chronicle mentions a Viking attack on *Hamtun* in 980, and in 994 the Vikings wintered there (ASC).

It is possible that in the Late Saxon period several occupation sites in the district were known as Hamtun: it has been suggested that the Roman town, east of the Itchen, was the site of the burh (Hill, 1967, 59–61); Middle Saxon Hamwic, on the west shore of the Itchen, was probably never completely abandoned, and the *mynster* church may have retained its importance (Morton 1992, 74–5); further west, excavations in and around the walled town of Southampton, on the east side of the Test, have revealed traces of a settlement, including the assemblage presented here. It is possible therefore that *Hamtun* refers to an estate, within which there were several centres of activity, rather than a single occupied site (Rumble 1980, 12). In support of this, it is apparent that the name form *Hamwic* survived into the 11th century. A version of this name appears on a coin of 1016 (Metcalf 1988, 24) and the simplex *Wic* in a document of 1045 (Morton 1992, 50, 62–3).

The archaeological evidence from the Test-side settlement is not convincing enough to allow the identification of this site as the *Hamtun* of the Burghal Hidage. Although sections of ditch have been observed at five sites, as shown in Fig 1 and Table 1, it is not clear whether these relate to burh defences, or indeed are all part of the same circuit. If they are then the length of this boundary is far greater than the 188 metres calculated from the Burghal Hidage. The possibility that the burh was located elsewhere cannot therefore be ignored. There is consequently no reason to suggest that the Test-side settlement was the site of the mint associated with the Grateley Decree; and none of this helps in locating the *Hamtun* of the Anglo-Saxon Chronicle. However, there is no doubt that, at present, the best excavated traces of Late Saxon occupation comes from the Test-side sites. As with the documents, this evidence remains fragmentary for most of these excavations were within the area of the medieval town, and pre-Conquest deposits have been revealed only where they have survived often intense later activity. It is very difficult therefore to establish a chronology for the settlement of the area at this period, a problem which further excavation should help to solve. The material from York Buildings (SOU 175) for instance, comes from trial trenches in advance of a major excavation project for which the archive has recently been completed. It is presented here to add weight to interpretations argued below and the full publication of the York

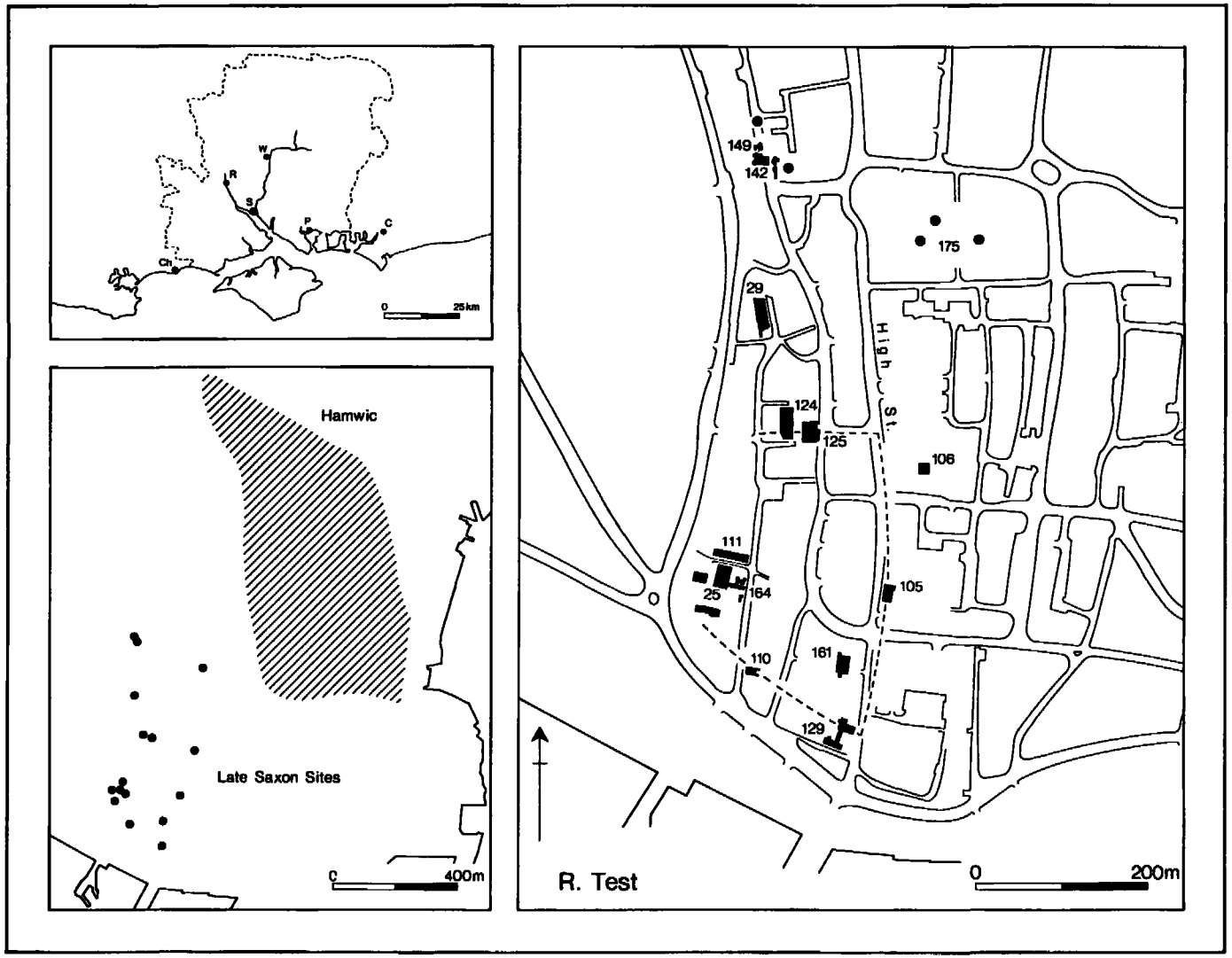


Fig 1. Location map showing sites mentioned in text (C=Chichester, Ch=Christchurch, P=Portchester, R=Romsey, S=Southampton, W=Winchester); relative locations of Hamwic and late Saxon Southampton; location of excavations mentioned in text; possible line of enclosure ditch (dashed line on town plan).

Table 1 Details of excavations with Late Saxon features.

SOU	Site Name	Year	No. of Features	Types of Features	References
25	Westgate	1979	26	Pits, Gullies. Road	Blackman 1979
29	Maddison St.	1980	15	Post-holes. Post-trenches Layers	Oxley 1986
105	61/64 High St.	1971	1	Ditch	Site Notes
106	Holy Rood	1971	5	Pits	Site Notes
110	West Hall	1970	2	Pit. Ditch	Site Notes
111	Westgate St.	1971	1	Well	Site Notes
124	Upper Bugle Street III	1976	1	Ditch	Shaw 1976
125	Upper Bugle Street IIIe	1977	1	Ditch	Site Notes
129	Quilter's Vault	1976	3	Pit, Well, Ditch	Walker 1979
142	Bargate St.	1956	1	Pit	Platt *et al* 1975
149	Spa Road	1959	1	Pit	Platt *et al* 1975
161	High St. A, B, C	1967	3	Pits	Platt *et al* 1975
164	Bugle Hall	1966	1	Pit	Platt *et al* 1975
175	York Buildings	1983	11	Pits, Gullies	Kavanagh 1993

Buildings project will doubtless supersede this preliminary work.

Table 1 lists the stratified pre-Conquest features revealed at each of the 14 sites which produced the pottery discussed here. Pits are the most common pottery-producing feature, but there are also wells, linear features, post-holes and a road, as well as sections of ditch. This may seem a comparatively rich archaeological resource for this period, but significant areas of uncertainty remain, particularly with regard to the original layout of the settlement and its relationship with the Norman town. Nevertheless, the ceramic assemblage rewards close analysis, for although it is difficult to interpret the Test-side settlement using historical sources, it is possible to examine its status and function through the evidence of the pottery.

FABRICS AND FORMS

Twenty-nine different fabric types have been identified and sub-divided into three separate groups; local wares, non-local English wares and Continental wares. The different fabrics and forms in each group are examined in turn.

Although there might appear to be a substantial range of fabrics, few are well represented. Sample sherds, accompanied by full fabric descriptions and thin-sections, remain part of the Southampton City Museums Ceramic Type Series. The range of forms is described below and illustrated in Figs 2–4.

Local Wares

The term 'local' is applied to pottery which was made in, or close to, the Late Saxon town. Furthermore, it is suggested that such wares were produced mainly, if not specifically, to supply settlements on the Southampton peninsula. These are fabrics and forms which quantitatively dominate this assemblage, and characterise any group of Late Saxon ceramics excavated there.

Four fabrics have been distinguished within this group, two of which are grouped together as Flint-tempered Wares.

Flint-tempered Wares – Fabrics 900 and 1000

Flint-tempered pottery is the most common local product. A sandy version and a gritty type have been identified. The distinction is based on the relative quantities of flint temper, as both are very similar in other respects.

Flint-tempered Sandy ware, Fabric 900,

contains a moderate amount of medium-coarse natural flint in a sandy clay matrix. Other inclusions are chalk, organics, red iron and shell.

Flint-tempered Gritty Ware, Fabric 1000, has an abundant quantity of ill sorted natural flint in a sandy clay matrix comparable to Fabric 900. Chalk, organics, shell and red iron are all common inclusions.

Both fabrics are red-firing, and colours vary from black, when reduced, through grey to brown and red. Sometimes the whole colour range occurs over the surface of a single pot. All vessels were handbuilt, although some rims appear to have been added while rotating the vessel on a turntable. Vessel walls are thick, and the quality of manufacture and firing seems rather crude.

The similarities between these two fabrics suggests a similar source area for both of them. Sandy potting clays and flint gravel are both readily available on the Southampton peninsula. Shell and chalk occur in the local fluvial gravels and clays (Timby 1988, 104). Evidence that these wares were produced in the town comes in the form of possible waster fragments, in Flint-tempered Gritty Ware, from SOU 175. The outer surfaces have spalled, and rim and body sherds are badly distorted. Some fragments have fired to a red colour throughout, while others have the typical black core, suggesting that the vessel broke during firing.

No distributive or chronological pattern for either the gritty or the sandy varieties of this ware can be discerned. They occur in more or less the same proportions in most groups. Therefore the term Flint-tempered Ware will be used throughout to mean both types, unless specific mention is made of either one. In Southampton these fabrics would be termed Early Medieval Flint-tempered Wares, but given the period-specific nature of this work it is both permissible and convenient to drop that prefix here.

Late Saxon Sandy Ware – Fabric 906

This is a relatively dense fabric, packed with fine quartz inclusions in a fairly clean clay matrix. Small fragments of flint and red iron may also be present. Colours range from dark grey to red.

All vessels were handbuilt. This product appears to be more competently made than the other local wares. It is hard-fired, body walls are noticeably thinner and vessels are usually more neatly constructed and finished. More precise potting may have been made possible by the use of a less heavily tempered clay.

Organic-tempered Sandy Ware – Fabric 907

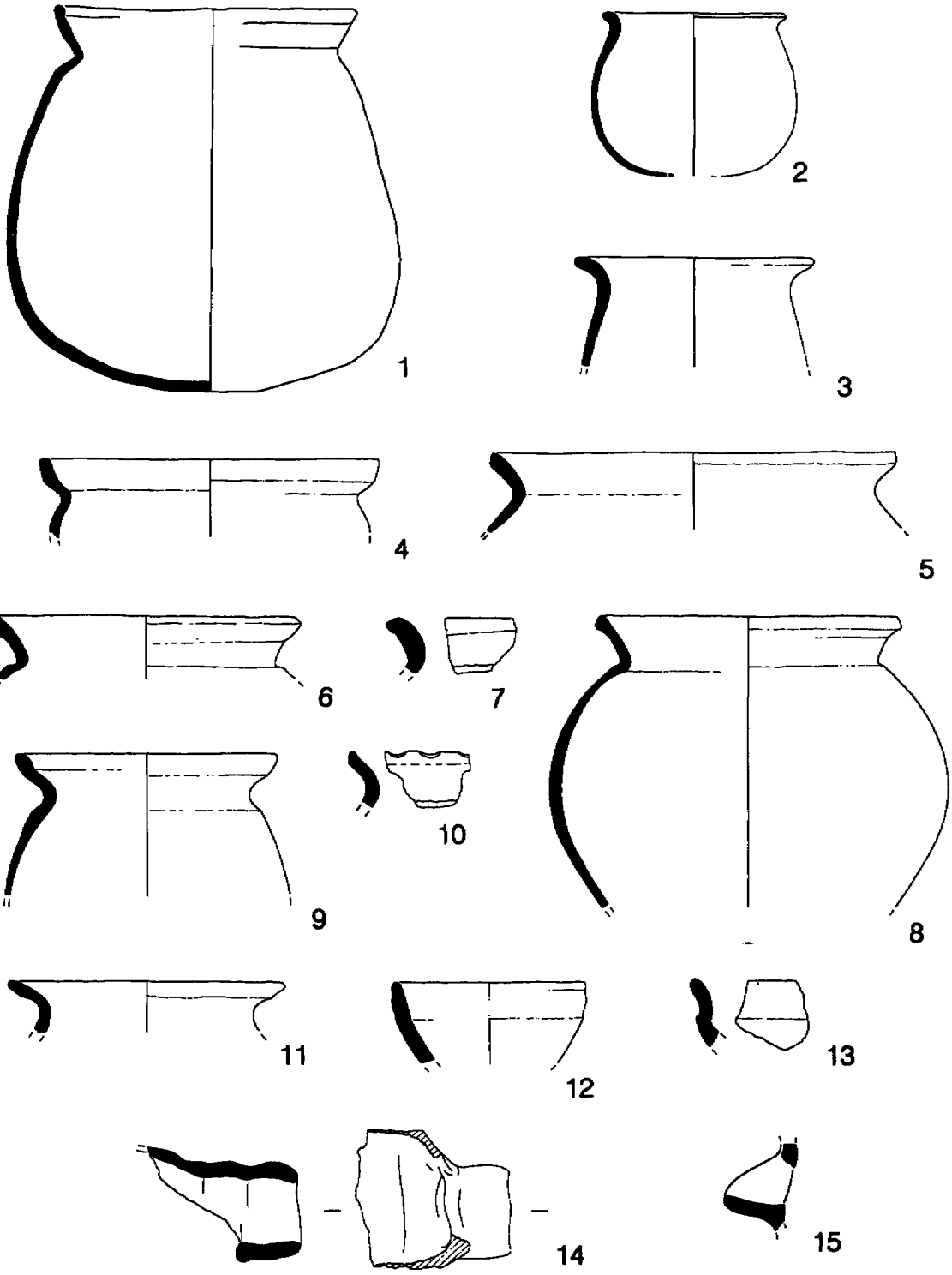
This fabric has a clay type similar to Flint-tempered Ware. Fine quartz sand is the principal inclusion, and is most likely a constituent of the clay, along with particles of red iron. Organic material, probably grass, has apparently been added deliberately, perhaps as a result of using animal dung in the clay mix (A Russel pers comm). Organics occur in abundance and has usually burned out in firing, leaving impressions in the core and on vessel surfaces. Colours range from black to red. This is not as hard-fired as Late Saxon Sandy Ware, Fabric 906, but it does seem to be competently made as vessel walls are quite thin. All vessels were handbuilt.

Local Forms

Cooking Pots

The cooking pot or jar is the most common form among the local wares and in the whole assemblage. This is typically a round-based vessel with an everted rim (Fig 2, 1 and 2), a type that is recognised throughout southern England for this period (Cunliffe, 1976, 186). The variety of size shown in these vessels may indicate an extensive range of functions, but most examples have sooting on the base, suggesting that they were used primarily in the heating of their contents. All vessels of this form are therefore referred to here as cooking pots.

All rim forms are everted. The most common rim is simple, form R3, but there are several variations such as bevelled, beaded, flat-topped, and concave types, which are all illustrated here (Fig 2, 3–11). Attempts to determine a chronology for the development of these form variations have not been successful, nor does there appear to be any distributive or sequential pattern. However, form analysis of this kind will allow some insight into potting technique, a discussion taken up below.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Bowls

Bowl forms occur exclusively in Flint-tempered Ware. These are distinguished only by diagnostic sherds, mainly rims (Fig 2, 12 and 13; Platt and Coleman Smith 1975, Fig 135, 16), which are scarce. There is also a large fragment of a socketed bowl (Fig 2, 14). A spout (Fig 2, 15) or suspension hole was possibly also from a type of bowl. Bowls comprise at present just 1% of the total assemblage by weight. However, some of the numerous plain body sherds, and some of the base sherds recorded as being from cooking pots, may well, or even must come from bowls. Perhaps it is more relevant to say that diagnostic bowl sherds total just 8, while there are 235 cooking pot rims. Bowls do seem rather rare.

Non-local English Wares and Forms

Non-local pottery is defined as that which was made outside the town, principally to supply a different centre. These wares occur here in small quantities. The two main types are Chalk-tempered Ware, and Michelmersh-type Ware, with Portchester-type Ware present as a single sherd. Two miscellaneous fabrics, not identified as local products, are likely to be non-local English products rather than Continental wares. One may be related to Michelmersh-type Ware, the other is a shell-tempered type. Although Winchester-type Ware does not occur in this assemblage, it is briefly discussed.

Chalk-tempered Ware – Fabrics 901, 903

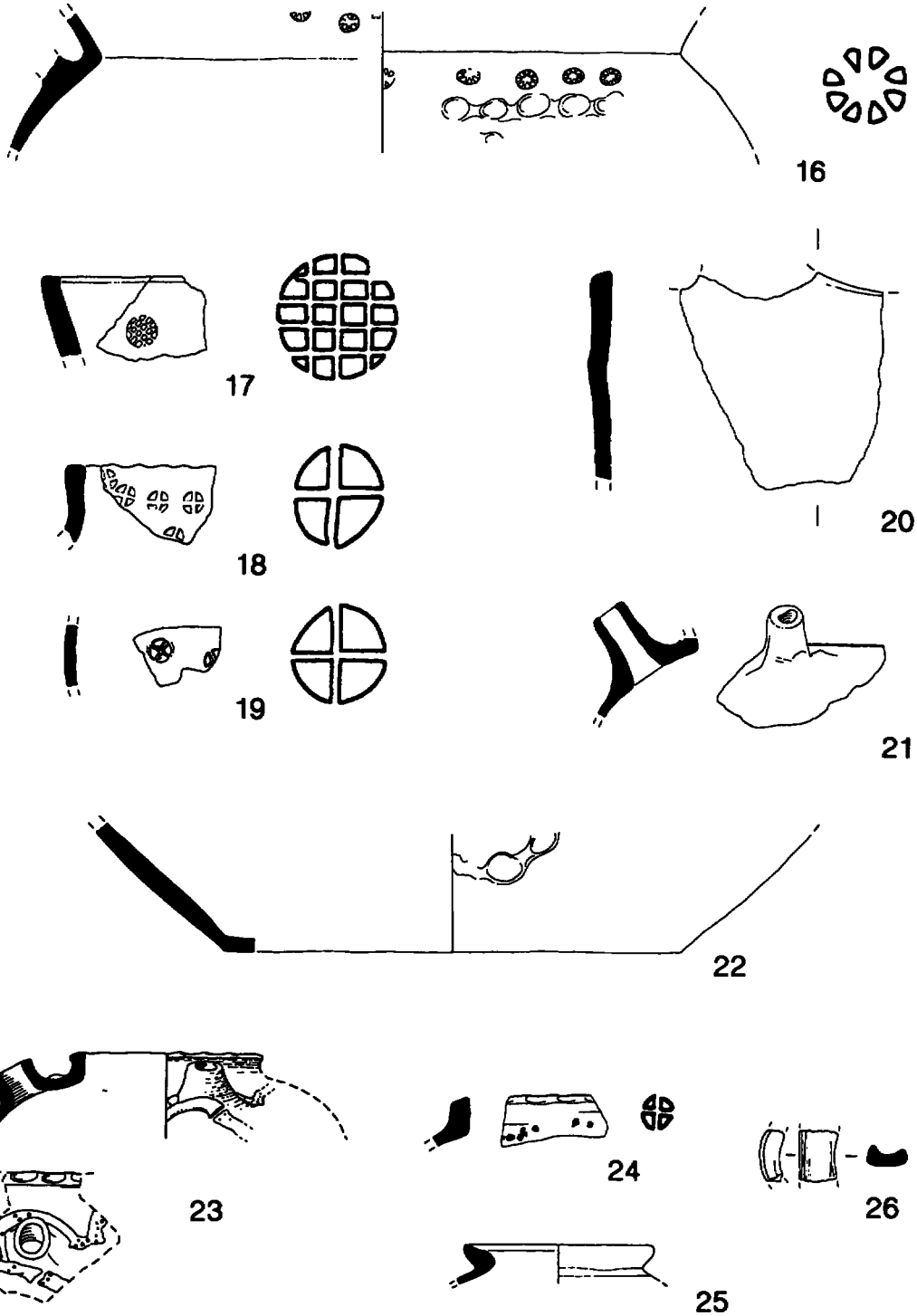
Fabric 901 is a thick, heavy, coarse fabric tempered with chalk, flint, sand and shell. Fabric 903 is a vesiculated version of the same fabric. This is a handbuilt product, often quite well fired, and ranging in colour from dark grey to brown and red.

The typical form seems to have been a large pitcher with a wide, everted rim (Fig 3, 16). Vessels were often decorated with thumbed applied strips and stamps (Fig 3, 16–19); the latter also occur on the inside of the rim. This form commonly had three tubular spouts at the shoulder (Down 1981 Figs 8.39, 8.40). Examples of stamped spouts have been residual finds in post-Conquest deposits (Platt and Coleman Smith 1975, Fig 137, 42–44), but have not yet been recovered from contexts of the Late Saxon period. A smaller, plain spout, perhaps from a single-spouted vessel, is present (Fig 3, 21). A sherd from an unusual vessel, apparently with circular holes cut in the body also occurs in this fabric (Fig 3, 20).

These vessels are comparable in form to those, of a similar fabric, recognised at Chichester (Down 1974), Portchester (Cunliffe 1976, Fig 125, 457, 458), Winchester (Collis 1978, Fig 81, 24) and Christchurch (Jarvis 1983, Fig 23, 109). At Chichester and Portchester this type is described as 'Saxo-Norman', while at Winchester vessels in the same tradition occur at the earliest in mid-10th-century deposits (K. Barclay pers comm). No doubt the Southampton types have a similar date range.

Fig 2.

1. Cooking pot. Flint-tempered ware, Fabric 900. SOU 142 Pit V.3
2. Cooking pot. Flint-tempered ware, Fabric 1000. SOU 25.1334
3. Cooking pot rim, form R3. Flint-tempered ware, Fabric 900. SOU 25.1334
4. Cooking pot rim, form R4. Flint-tempered ware, Fabric 1000. SOU 110.133
5. Cooking pot rim, form R5. Organic-tempered sandy ware, Fabric 907. SOU 29.180
6. Cooking pot rim, form R6. Flint-tempered ware, Fabric 1000. SOU 111.54
7. Cooking pot rim, form R8. Flint-tempered ware, Fabric 1000. SOU 25.3290
8. Cooking pot, rim form R9. Flint-tempered ware, Fabric 1000. SOU 105.145C
9. Cooking pot rim, form R10. Flint-tempered ware, Fabric 900. SOU 25.3537
10. Cooking pot rim, form R11. Flint-tempered ware, Fabric 1000. SOU 29.170
11. Cooking pot rim, form R13. Flint-tempered ware, Fabric 900. SOU 25.3516
12. Bowl rim. Flint-tempered ware, Fabric 900. SOU 25.3206
13. Bowl rim. Flint-tempered ware, Fabric 1000. SOU 142 Pit V.1
14. Socketed bowl, shown in section and plan view. Flint-tempered ware, Fabric 1000. SOU 142 Pit V.16
15. Section of possible bowl spout or suspension hole. Flint-tempered ware, Fabric 900. SOU 25.1334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Michelmersh-type Ware – Fabrics 909, 910, 911

Pottery was recovered from a kiln-site at Michelmersh, just north of Romsey, in the early 1970s (Addyman *et al* 1972). Since then some work has been done on the material, including basic quantification of forms (A Russel pers comm). The ware is typically recognised by its spouted pitchers with their fine, sandy fabric and applied strip and stamped decoration, but the majority of the wasters from the kiln site are from cooking pots (*ibid*). This is a high-quality, wheelthrown product, identified also at Winchester (Collis 1978, Fig 81, 23, Fig 97, 53) and Portchester (Cunliffe 1976, Fig 118, 335).

In Southampton, coarse, Fabric 909, and fine, Fabric 910, varieties of Michelmersh-type Ware have been identified, both characterised by well-sorted quartz inclusions and a clean matrix. A third type, Fabric 911, similar to Fabric 910, has been identified as comparable to the kiln materials after petrological comparison of all these types with a single sherd from Michelmersh itself.

Sherds of Fabric 909 are usually fairly thick and have large inclusions. Fabric 910 is finer in all respects, and it is this in which all the decorated pieces were made. Both fabrics are commonly red to pink in colour, although reduced sherds have been found. Fabric 911 appears as a reduced ware, almost black, with medium quartz and iron inclusions. No rims or decorated sherds have been found in this fabric in Southampton.

Four sherds of Fabric 910 are illustrated here; three rims (Fig 3, 23–25) and one handle (Fig 3, 26). All these probably came from spouted pitchers, a common form. Forms of decoration include stabbed applied strips (Fig 3, 23), stamps (Fig 3, 24) and thumbing at the rim (Fig 3, 23, 24).

These types differ visually from the products of the Michelmersh kiln itself (A Russel pers comm) and from a similar fabric type found at Winchester (K Barclay and C Matthews pers comm). However, the forms are similar and applied strips, stamps and finger impressions are common on the Winchester and Michelmersh types, as they are here. Although these particular fabrics are apparently peculiar to Southampton, there is no evidence that they were made here. It seems more likely that they were produced in the Michelmersh area, where there may have been several kilns. Comparison with samples taken by Timby (1988, 120) shows that the clay type is much more akin to the deposits of that area than to the brickearths of Southampton, and the fabrics are petrologically quite different from contemporary local wares.

Portchester-type Ware – Fabric 908

The type of pottery identified at Portchester Castle (Cunliffe 1976, 187) and characterised by its heavily ribbed body, is very rare in Southampton. It is currently represented by just one fragment, from Quilter's Vault, SOU 129 (Walker 1979).

Fabric 908 has a hard, dense, red-firing clay with inclusions of medium and small-sized pieces of flint and fine chalk. It occurs as a wheelthrown body sherd with a ribbed exterior surface.

Fig 3.

16. Shoulder of a pitcher with thumbed applied strip and wheel-stamp decoration also shown at 1:1. Chalk-tempered ware, Fabric 903. SOU 161 Pit 50
17. Pitcher rim with grid-stamp decoration also shown at 1:1. Chalk-tempered ware, Fabric 901. SOU 129 Unstratified
18. Pitcher rim with cross-stamp decoration also shown at 1:1. Chalk-tempered ware, Fabric 903. SOU 106.94.
19. Body sherd with cross-stamp decoration also shown at 1:1. Chalk-tempered ware, Fabric 901. SOU 175.36
20. Body sherd with curved cut-out or rim. Chalk-tempered ware, Fabric 901. SOU 175.196
21. Pitcher spout. Chalk-tempered ware, Fabric 901. SOU 129 Unstratified.
22. Pitcher base with thumbed applied strip decoration. Chalk-tempered ware, Fabric 901. SOU 161 Pit 69
23. Pitcher rim and spout with stabbed applied strip decoration. Michelmersh-type ware, Fabric 910. SOU 175.85
24. Thumbed pitcher rim with stamped decoration. Michelmersh-type ware, Fabric 910. SOU 161 Pit 90
25. Pitcher rim. Michelmersh-type ware, Fabric 910. SOU 175.138
26. Handle sherd. Michelmersh-type ware, Fabric 910. SOU 175.138

Shell-tempered Ware – Fabric 902

Shelly wares have been recognised in Middle Saxon groups from Hamwic (Timby 1988, 88) but are rare in the Late Saxon period. The few sherds that are present are comparable to Fabric 90 in Southampton's Middle Saxon Type Series (*ibid*).

Fabric 902 is a red-firing sandy ware, characterised by moderately abundant large shell inclusions. Diagnostic sherds are confined to a single plain base sherd, vessel forms are therefore unknown. It is difficult to ascertain, but vessels may be wheelthrown.

Timby suggests that Fabric 90 may be an import, as a similar fabric has been identified at the supposed site of Quentovic (*ibid*). Its occurrence here may support such a theory, as there are Continental wares common to both Middle and Late Saxon Southampton.

Quartz-tempered Gritty Ware – Fabric 905

Fabric 905 is characterised by abundant coarse quartz inclusions in a well fired, clean matrix. This is a red-firing clay, but vessels were often reduced and are black in colour. Small fragments of natural flint are also present, but are very rare. There are no diagnostic sherds to indicate vessel form. This product was possibly wheelthrown.

This type bears some resemblance to Michelmersh-type Wares, in having abundant, well sorted quartz inclusions. It cannot yet be certainly placed within that type however.

Winchester Ware

First defined in 1974 (Biddle and Barclay), Winchester Ware is the only pre-Conquest glazed ware known in southern England. Subsequent analysis has demonstrated the existence of several fabrics in this type (K Barclay pers comm). None of them is present in this assemblage. Pre-Conquest glazed pottery has been found at subsequent excavations in Southampton (SOU 266, Brown *et al*, forthcoming) but they remain a rarity here.

Continental Wares and Forms

Apart from a single sherd of Low Countries Grey Ware, all the Continental pottery in this assemblage has been attributed to northern France. Four main types of north French pottery have been identified; white ware, black ware, Beauvais ware and gritty ware. Other fabrics, sandy ware and pink ware, occur in small quantities.

North French White Ware – Fabrics 914, 915, 916, 919

These types are related by form as much as fabric. They occur exclusively as a wheelthrown, high-shouldered jar with out-turned rim, often with a slight concavity or lid-seating. A complete example and the range of rim forms are illustrated in Fig 4 (27–31). Hodges names this fabric Seine Valley Ware (Hodges 1981, 19) and

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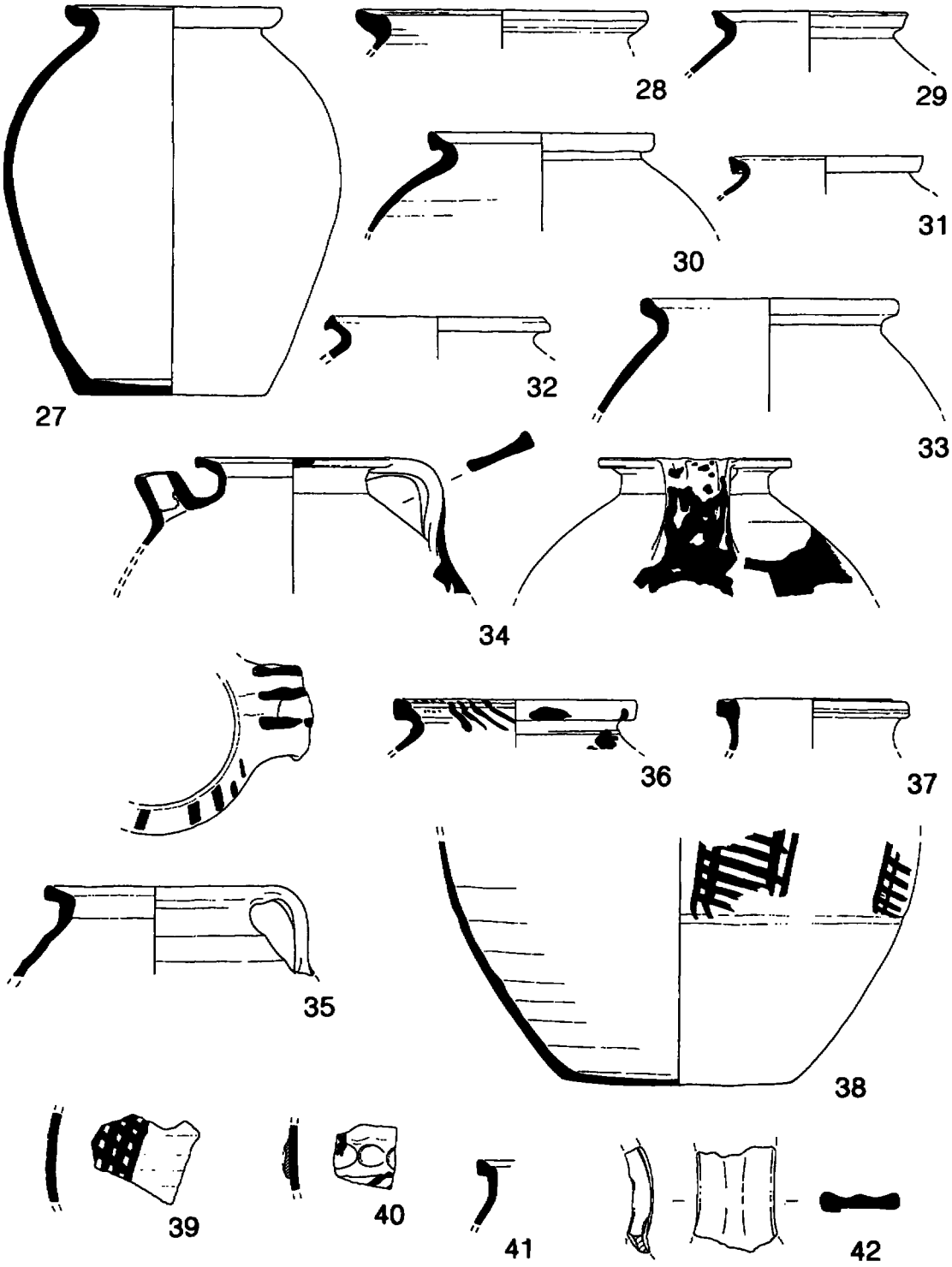
Fig 4.

27. Jar. North French white ware, Fabric 915. SOU 142 Pit V
28. Jar rim. North French white ware, Fabric 915. SOU 142 Pit V.1
29. Jar rim. North French white ware, Fabric 916. SOU 142 Pit V.5
30. Jar rim. North French white ware, Fabric 916. SOU 111.54
31. Jar rim. North French white ware, Fabric 919. SOU 25.3088
32. Jar rim. North French sandy ware, Fabric 913. SOU 25.3271
33. Jar rim. North French black ware, Fabric 917. SOU 142 Pit V.1
34. Pitcher rim, spout and handle decorated with red paint. Beauvais ware, Fabric 918. SOU 142 Pit V.3/16
35. Pitcher rim and handle decorated with red painted linear motif. Beauvais ware, Fabric 918. SOU 111.46
36. Pitcher rim decorated with red paint. Beauvais ware, Fabric 918. SOU 25.3030
37. Rim. Beauvais ware, Fabric 918. SOU 25.3395
38. Pitcher base decorated with red painted ladder motif. Beauvais ware, Fabric 918. SOU 142 Pit V.16
39. Body sherd decorated with red painted lattice motif. Beauvais ware, Fabric 918. SOU 125.228
40. Body sherd decorated with red paint over thumbed applied strip. Beauvais ware, Fabric 918. SOU 125.228
41. Jar or pitcher rim. North French gritty ware, Fabric 925. SOU 25.3068
42. Pitcher handle. North French gritty ware, Fabric 927. SOU 25.3245.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there is no reason to argue against this attribution.

Fabric 914 and Fabric 915, are the most common fabrics in this group. They are both fine white wares, Fabric 915 being slightly micaceous. They are soft-fired and slightly powdery to the touch. Each is free of large inclusions, although small quartz grains are occasionally present. A comparable fabric occurs in Hamwic assemblages, and is published as Fabric 127 (Timby 1988, 91).

Fabric 916 is coarser, with moderate, well sorted fine quartz grains in a smooth matrix. Fabric 919 is similar, but has coarser quartz inclusions.

North French Black Ware – Fabrics 917, 921

These are white wares which have reduced surfaces, giving a black or dark grey overall colour with a buff core. Similar fabrics occur in Middle Saxon assemblages but none compares directly with those identified here.

Fabric 917 is a hard-fired, coarse sandy type, with well sorted medium-fine quartz inclusions. Fabric 921 is also hard-fired. It has a smooth matrix with occasional medium-coarse fragments of quartz.

The typical vessel seems to be a jar form, similar to that seen in the white wares. No handles or spouts have been found in these fabrics. The rim form (Fig 4, 33) is comparable to that seen in North French White Ware.

Beauvais Ware – Fabric 918

The red-painted wares of the Beauvaisis occur here as the second most common type of Late Saxon import. This is a wheelthrown white ware, characterised by moderate, medium-sized, angular quartz inclusions. Thin-sections, compared with samples from the Beauvais region itself, confirm the provenance of the Southampton sherds (much gratitude to Dr A Mainman for providing the comparative material).

The forms represented by this fabric in Southampton seem to be jars or pitchers (Fig 4, 34–40), although diagnostic sherds are scarce. Apart from those illustrated this fabric is represented by body sherds.

The outer surface is commonly decorated with red paint, either describing specific motifs, commonly stripes (Fig 4, 35), lattice (Fig 4, 39) or ladder designs (Fig 4, 38), or as a random wash (Fig 4, 34).

Gritty Wares – Fabrics 925, 927

Gritty white ware fabrics represent another major north French tradition. Classic Normandy Gritty Ware of the 12th century is a common presence in post-Conquest deposits in Southampton (eg Platt and Coleman Smith 1975, Fig 175, 875) and these fabrics may be precursors to that tradition.

Fabrics 925 and 927 are visually and petrologically comparable to Normandy Gritty Ware. Fabric 925 is a hard, well fired white ware with coarse quartz inclusions in a smooth matrix. Fabric 927 is softer, and the matrix perhaps more sandy although the inclusions are similar.

Diagnostic sherds are rare in this group. A rim in Fabric 925 (Fig 4, 41) has a pronounced collar, a feature common on later, true Normandy Gritty Ware examples. A handle in Fabric 927 (Fig 4, 42), also compares well with later types, having a concave profile with a central ridge.

This fabric may be regarded as a pre-Conquest version of Normandy Gritty Ware, but the evidence is by no means conclusive. The tentative dating and provenancing needs to be confirmed either by seeking Continental parallels, or by making further discoveries in this country, indeed in this town.

North French Sandy Ware – Fabric 913

This is a hard-fired fabric, with well sorted fine quartz inclusions in a smooth matrix. The outer surface appears black or dark grey/brown while the core is often dark red.

Rims and bases are the only diagnostic sherds present here, and these are in the familiar jar form recognised amongst most of the other north French wares (Fig 4, 32). This fabric is similar to Timby's Middle Saxon fabric 131 (Timby 1988, 95) although she suggests the possibility of a Low Countries source.

North French Pink Ware – Fabric 920

Fabric 920 is a well fired fine ware, with a smooth matrix containing fine quartz and flint. It is a pale pink in colour. A wheelthrown rim is similar in form to the jars described above. This, together with the fabric, is the basis for suggesting a French origin.

Low Countries Grey Ware – Fabric 922
This is present as a single wheelthrown base-sherd. The fabric is hard-fired and contains well-sorted medium quartz. It is the only sherd of this type found in Southampton and has been identified as Low Countries Grey Ware by F Verhage (pers comm).

QUANTIFICATION

Table 2 presents the quantities of each fabric for the whole assemblage. The dominance of the flint-tempered wares is shown by the fact that they comprise 72% of the total sherd weight. Other local and non-local English types together

Table 2 Quantities of Late Saxon Wares and Forms. The two figures given for each vessel type are sherd weight and sherd number. A minimum vessel number is given for Non-local and Continental wares (NC=Not Counted).

Fabric No.	Fabric Name	CPot	Bowl	Pchr	Jar	Misc.	Total	% Total	Minimum Vessels
900	Flint-Temp. Sandy	6269	132			6486	12887	32	
		175	4			667	846	33	NC
1000	Flint-Temp. Gritty	6362	307			9214	15883	40	
		157	4			950	1111	44	NC
906	Sandy	37				112	149	–	
		4				18	22	1	NC
907	Organic-temp. Sandy	453				196	649	2	
		6				25	31	1	NC
901/903	Chalk-Tempered		22	756		775	1553	4	
			2	7		61	70	3	51
902	Shell-Tempered					48	48	–	
						4	4	–	2
905	Quartz-Tempered					465	465	1	
						31	31	1	3
908	Portchester-Type					10	10	–	
						1	1	–	1
909/910/911	Michelmersh-Type			122		604	726	2	
				3		42	45	1	30
913	North French Sandy				74	69	143	–	
					3	10	13	1	5
914/915/	North French White				2147	276	2423	6	
916/919					120	43	163	6	21
917/921	North French Black				191	167	358	1	
					4	14	18	1	15
918	Beauvais-Type			2834		516	3350	8	
				52		38	90	3	10
920	North French Pink					5	5	–	
						1	1	–	1
925/927/929	North French Gritty			64		217	281	1	
				4		11	15	1	3
922	Low Countries Grey					30	30	–	
						1	1	–	1
TOTALS		13121	461	3776	2412	19190	38960		
		342	10	66	127	1917	2462		
% OVERALL TOTAL		32	1	10	6	50			
		13	–	3	5	78			

represent just 9% of the total sherd weight. Imports, almost all of which are French in origin, account for 16%.

Table 2 also shows the range of vessels made in each fabric. It is clear that cooking pots and bowls were the only identifiable forms made in the local flint-tempered and sandy wares, with cooking pots by far the most common. Bowls, identifiable only by diagnostic sherds, represent a very small proportion of the total output.

Non-local English wares, the chalk-tempered fabrics and the Michelmersh types, were both brought into Southampton principally as pitchers and both incorporate variations on the same decorative techniques of applied strips and stamps. However, similarities end there, the Chalk-tempered forms being large and heavy, while the Michelmersh types are much more finely made. It would be wrong to assume that pitchers were the only forms made in either of these fabrics, but diagnostic sherds are rare in this assemblage. A minimum of 51 vessels may be estimated from the Chalk-tempered Ware sherds, and of these only six can definitely be described as pitcher types. There is a minimum of 30 Michelmersh-type vessels, just five of which are obviously pitchers.

Continental imports as a whole comprise 16% of the total assemblage weight and 12% of the total sherd number. According to this method of quantification, North French White Ware and Beauvais Ware are the most common of the Continental wares. A minimum vessel count for the imported pottery is also given in Table 2. This shows that although Beauvais ware is well represented in terms of weight, such vessels are not as common as North French White or Black ware types. Assuming that the North French White, Black, Sandy and Pink Wares all occur in jar forms, there is a total of 37 of these. If all ten Beauvais vessels were pitchers, with the addition of the Gritty Wares there is a maximum of thirteen imported pitchers. This shows that the jar form was the most common type of imported vessel. No other form types are apparent among the Continental pottery.

This appears to be a small assemblage, especially in comparison with those from the Middle Saxon and post-Conquest towns. One explanation for this is the fact that, due to the intensity of later activity, relatively few Late Saxon pottery-producing deposits have remained undisturbed. The relative size of this assemblage may be illustrated by comparing it with the frequency of pottery finds on sites in the Middle Saxon town.

Table 3 shows the average amount of pottery recovered from each feature on four Hamwic excavations. Three, SOUs 1, 14 and 31, are included in the assemblage published by Timby (Timby 1988). SOU 254 has been published more recently (Garner 1994). These sites were selected because

Table 3 Average sherd weight and number from pottery-producing features, excluding layers, from four Hamwic sites, and a comparison with the Late Saxon assemblage.

Site Number and Name	Total Weight (g)	Total Sherds	No. Features	Av. Weight per Feature	Av. Sherds per Feature
SOU 1 Melbourne St.	13,349	864	28	476	31
SOU 14 Chapel Rd.	23,919	1934	19	1259	102
SOU 31 Six Dials	71,455	5710	87	821	66
SOU 254 Cook St.	9,700	966	110	88	9
Total	118,423	9474	244	485	39
Total for Late Saxon	39,901	2530	74	539	34

they represent not only different areas of the Middle Saxon town, but also different types of site in terms of feature survival. The pottery-per-feature average from these four sites is therefore considered to be representative of Hamwic as a whole.

Also shown in Table 3 is the pottery-per-feature average for the Late Saxon assemblage. The similarity between the average figures for the two groups of sites is apparent. It may thus be argued that the Late Saxon assemblage, although actually small, represents, in relative terms, settlement activity of similar intensity to Hamwic.

CHRONOLOGY

It is difficult to use this assemblage to establish a ceramic sequence, and thus a chronology for the development of Late Saxon Southampton. The range of types, and the overall amount, is small in comparison with that from Hamwic and the post-Conquest town. Table 4 shows how much stratified Late Saxon pottery was recovered from each site. Unfortunately these deposits provide little evidence for the construction of a well dated stratigraphic sequence for, as Tables 1 and 4 also show, relatively few Late Saxon features were revealed by these excavations. The greatest number of features was excavated at Westgate, SOU 25, and it is perhaps this site which provides the best opportunity for establishing chronological relationships. However, the incidence of pottery types, shown in Table 4, is not revealing; flint-tempered wares comprise 86% of the total pottery weight from SOU 25, sandy wares less than 1%, non-local types 1% and Continental wares 9%. This material is distributed among 26 Late Saxon features, mainly pits, where no chronological ceramic relationships can be discerned. Evidence from vessels which cross-fit between features emphasises this problem. These are shown in Table 5, where the contemporaneity of certain pottery types (North French White, North French Sandy and North French Gritty Wares) and features, is demonstrated. Cross-fits have been identified only for the most distinctive vessels and it is certain that there are many more among the flint-tempered wares.

As Table 4 shows, at other sites the number of features and the quantity of pottery preclude attempts to build site chronologies, but the contemporaneity of different ceramic types can be shown by their association. The most spectacular example is Bargate Street, SOU 142, where a single pit produced over 12 kg of pottery, 32% of the total assemblage weight. Flint-tempered wares comprise most of this group, with other local and non-local types poorly represented. There are however substantial fragments from at least eight Continental imports. There are four jars, three of which are in North French White Ware, including a complete profile (Fig 4, 27–29); the other is of North French Black Ware (Fig 4, 33). Four Beauvais vessels have also been identified, two of which have been previously published and are also illustrated here (Fig 4, 34, 38; Platt and Coleman Smith 1975, Fig 175, 864, 865).

At York buildings, SOU 175, a wide range of pottery types was recovered, including the largest concentrations of Chalk-tempered and Michelmersh-type ware sherds. These occur in association with local flint-tempered and sandy wares and North French White, Black, Sandy and Gritty Wares, in no discernible pattern.

Large sherds of Organic-tempered Sandy Ware, Fabric 907, occurred at Maddison Street, SOU 29, in the post-trenches of a building that is conceivably 11th-century in date (Oxley 1986, 47). It is possible therefore that this fabric may originate later than flint-tempered wares. However, its association with all other types, and its presence in the ditch section at Upper Bugle Street III, SOU 124, counters this suggestion and this fabric may simply be long-lived.

Absolute dates from two sites at least confirm a pre-Conquest origin for the pottery, even if they cannot clarify a ceramic sequence. A C-14 date (HAR 568) from the wicker lining of a well at SOU 111, Westgate Street has been given a recalibrated date of 960–1040 cal AD at 1sd (Stuiver and Pearson 1986, Fig 1). A wide range of ceramic types is associated with this deposit; including flint-tempered wares, Late Saxon Sandy Ware, North French White Ware, red-painted Beauvais Ware, and North French Gritty Ware. A C-14 date (HAR 2185) of 900 or 920–1030 cal

Table 4 Quantities by weight/sherd number of pottery from stratified Late Saxon contexts on each site; Late Saxon pottery is shown by ware type. Residual wares include Prehistoric and Roman types. Intrusive Wares are post-Conquest medieval types.

SOU Number	*25*	*29*	*105*	*106*	*110*	*111*	*124*	*125*	*129*	*142*	*149*	*161*	*164*	*175*	
Ware Types															
Flint-tempered	7468	312	1051	1041	1484	2115	76	443	758	8009	1012	339	193	4469	
	481	23	20	170	110	204	7	55	78	389	61	25	14	320	
Sandy	23	14			195	7	49		3						
	2	3			16	1	3		1						
Organic Sandy	3	390					25		10	12				14	
	1	6					1		1	3				3	
Chalk-tempered	59	7		97			68		66	81		460		715	
	9	2		5			3		5	6		2		38	
Michelmersh	29				20						34	85		558	
	2				1						1	2		39	
Portchester									10						
									1						
Shell-tempered	37								11						
	3								1						
Quartz-tempered	–	1			428		47								
		1			28		3								
N French White	229	25				709	5			1194	65		169	27	
	34	2				30	1			77	6		7	6	
N French Black	34		64		23			4		191	19	10		13	
	3		2		1			1		4	3	1		3	
Beauvais	75					334		254		2662	25				
	3					9		29		47	2				
N French Gritty	262					7	9							12	
	11					1	1							3	
N French Sandy	132													11	
	12													1	
N French Pink							5								
							1								
Low Coun. Grev	30														
	1														
Residual	2		39						23	39				156	
	1		1						1	4				14	
Intrusive	58	228			40		55	71	22	100	8	30		50	
	6	12			3		3	5	3	6	1	2		4	
TOTAL	8441	977	1154	1138	2237	3172	339	772	900	12291	1163	924	362	6031	39901
	569	49	23	175	168	245	23	90	90	537	74	32	21	434	2530
% TOTAL	21	2	3	3	6	8	1	2	2	31	3	2	1	15	
	22	2	1	7	7	10	1	4	4	21	3	1	1	17	
No. of Features	26	15	3	5	2	1	1	1	3	1	1	3	1	11	

Table 5 Distribution of cross-fitting vessels among features on Trench C at Westgate, SOU 25. Vessel descriptions: 1 Flint-tempered Sandy Ware bowl rim; 2 North French Sandy Ware jar rim; 3 North French White Ware jar body sherds; 4 North French Gritty Ware handle and body sherds; 5 North French White Ware jar body sherds.

	Cross-fit vessel number: weight, sherd number									
Feature	1		2		3		4		5	
Pit 3171	76	3	7	1	24	4				
Pit 3205	20	1	27	1			207	7		
Pit 3242									5	2
Pit 3474					65	9	14	1		
Road 3731									7	1

AD at 1sd came from the section of ditch excavated at Quilter's Vault, SOU 129, (*ibid*; Walker 1979, 194) but this did not produce any pottery. Other features excavated on this site contained Flint-tempered Ware, Late Saxon Sandy Ware, Chalk-tempered Ware, Portchester-type Ware and Shell-tempered Ware.

There is some numismatic evidence, but this is equally wide-ranging. A hoard of 22 silver *deniers*, dated to *c* 1030, was recovered from Pit 90 on the 1967 High Street excavations, SOU 161. The pottery from this feature comprises three flint-tempered-ware sherds and a Michelmersh-type rim (Fig 3, 24). An imitation coin of Athelstan (Metcalf 1988, No. 189), came from an upper layer in the section of ditch excavated at SOU 125, Upper Bugle Street IIIe and can be dated to about the 930s and certainly no later than 975 (Metcalf pers comm). Pottery associated with this find comprises Flint-tempered, North French Black and Beauvais Wares.

Table 4 shows how all pottery types are distributed among the excavations and that they occur regularly with each other, hindering the construction of a precise chronology. At present a 10th- to 11th-century date range for the use and deposition of this material is therefore the best that can be managed from stratigraphic analysis.

Examination of the pottery itself does not further refine this dating. The comparison of certain wares with those from Middle Saxon assemblages perhaps provides evidence for some continuity between the 9th and 10th centuries. Flint-tempered wares, similar to those described above, are identified by Timby as a late type in Hamwic (Timby 1988, 114). Their significant domination of the Late Saxon assemblage indicates perhaps the continuous development of this tradition into the 10th and 11th centuries.

At the end of the Late Saxon period, local flint-tempered wares continue to be made. These developed into scratch-marked wares, a tradition which characterises post-Conquest Southampton assemblages (Brown 1986, 86) into the last half of the 13th century. The origins of scratch-marked pottery may lie in the pre-Conquest period, but there is no doubt that it occurs most frequently in later deposits and it is seen here as a useful indicator of post-conquest activity.

Between the 9th and late-10th centuries there was produced locally a range of wares which do not seem to have developed at all over two centuries of settlement in the area. It has therefore proved impossible to establish a sequence for the development of fabrics or forms in the local wares.

Imports have not proved very useful as a specific chronological indicator. The similarities between certain imported products in the Middle and Late Saxon periods demonstrate the continuity of those traditions on the Continent and cannot, alas, be used to suggest an early date for any of the deposits in the Late Saxon town. The French wares in particular represent long-established industries, probably with origins in the Roman period.

In the post-Conquest period a new range of north French products were being brought into the town. Normandy Gritty Ware pitchers and glazed white ware jugs became common at the expense of the jar forms which characterise the Late Saxon period. On this basis it might be suggested that the North French Gritty Ware identified in the Late Saxon assemblage, a precursor of true Normandy Gritty ware, is therefore an indicator of a later date, perhaps in the 11th century. However, sherds of these fabrics occur in deposits that contain the full range of Late Saxon fabrics, including, inevitably, flint-tempered wares, and also sandy wares, chalk-tempered and Michelmersh types, north French White and Black wares and Low Countries Grey ware. Fabric 177 in the Middle Saxon series (Timby 1988, 100) is similar to North French Gritty Ware and this may have the same source area (Hodges 1981, 29). A later date for North French Gritty Ware therefore seems unlikely. If this fabric does have 11th-century origins, then this serves to confirm the longevity of the other fabrics in this assemblage.

PRODUCTION, TECHNIQUE, TRADITION

All the pottery classed as local was handbuilt. The evidence suggests use of the coil-building technique and some vessels appear to have been finished while being turned. No evidence for kiln structures has been found and it is likely that local pottery was fired in clamps or bonfires. The cooking pot form seen here has parallels in Hamwic and post-Conquest Southampton and fits into a tradition current all over southern England from the 7th to the 13th century. The complete lack of any decoration on these vessels contrasts with some of the Middle Saxon stamped types (Timby 1988) and apart from a few bowls the plain cooking pot seems almost to be the limit of both local ceramic achievement and local pottery-makers' ambitions.

The only variation in form that can be discerned among these vessels is in the rim. All cooking pot rims are of the everted type, but show a variety of finishing techniques that are illustrated in Fig 2 (Nos 3–11) and quantified in Table 6. Ten different rim forms have been identified. The most common rim form is the most simple, R3 (No 3), which has a rounded edge and no other diagnostic features. Rims R5 (No 5) and R6 (No 6) show different, perhaps more careful, methods of finishing the edge of the rim, which produce a bevelled (R5), or squared profile (R6). Beaded and thumbed rims, R8 (No 7) and R11 (No 10), are likewise most probably the products of finishing technique rather than having any purpose related to use. Concave rims, R4 (No 4), have a distinct 'swag' which may simply be accidental. If it is deliberate it may perhaps be a form of lid-seating. Hollowed rims, R9 (No 8), have a pronounced indentation at the shoulder and neck, where the clay for the rim was added. This may be the result of finishing the neck and rim on a turntable, a method which may also have produced forms R5 and R6. A simple form with an external cordon, R13 (No 11), may also result from the use of a turntable.

Table 6 shows that among the flint-tempered wares the simple rim form is the most common. A greater variety of techniques is represented in Flint-tempered Gritty Ware than in Flint-tempered Sandy Ware. The sandy wares are poorly represented, but still show a different emphasis from the flint-tempered wares, with a high frequency of more carefully finished rims. The reasons for any such variation in a form which is otherwise consistent are more likely to be related to technique than function. Each type of rim should be viewed as an example of a different finishing method, the origins of which remain unclear. It is possible that different potters produced different forms, but this certainly cannot be proven, given that the simple form, R3, is so dominant. It is likely that pottery was produced domestically, at a number of households within the town, and that those who made it conformed to an established tradition.

Non-local Chalk-tempered Ware vessels were all handbuilt also. The presence of chalk in such quantities suggests a low firing temperature, and these also may have been made in clamp kilns. They are decorated with applied strips and stamps in a variety of forms.

Due to the high quantities and angularity of the chalk inclusions, it seems unlikely that chalk-tempered-ware pitchers were produced in Southampton, although a source for such material

Table 6 Incidence of different forms of everted cooking pot rims among the local wares quantified by sherd count. Fabric numbers are shown in bold.

Form	Description	**900**	**1000**	**906**	**907**	Total Sherds	% Overall Total
R3	Simple	85	77	1	1	164	70
R4	Concave	13	10			23	10
R5	Bevelled		7		4	11	5
R6	Squared	1	6	2		9	4
R8	Beaded	1	3			4	2
R9	Hollowed		16	1		17	7
R10	Concave hollowed	2				2	1
R11	Thumbed	1	3			4	2
R13	Cordon	1				1	<1
TOTAL	RIM SHERDS	104	122	4	5	235	

need not have been very distant. Finds of similar fabrics and forms extend over an area from Christchurch in the west, to Chichester in the east. Chalk-tempered ware apparently dominates contemporary assemblages in Winchester, suggesting that they were probably produced there (C. Matthews, H. Rees pers comm). Winchester is a possible source for the Southampton examples. However, it does not seem likely that Chalk-tempered Ware was distributed over such a large area as Wessex from a single source and it is clear that these vessels belong in an established regional ceramic tradition within which several sites of production may have been operating.

Michelmersh-type Ware is a wheelthrown product made of a relatively fine, sandy fabric. The vessels encountered in this assemblage were well formed and often neatly decorated with applied clay and stabbing or stamps. The consistent firing indicates a greater degree of kiln control than is show in the other Late Saxon English wares seen here. In nearly every respect, Michelmersh-type products are very different. They were probably made at a single production centre founded to supply a fairly small area. Southampton was not the primary market for Michelmersh-type products and their presence here did not in any way influence local potters. Indeed Michelmersh-type wares have a greater degree of similarity to continental products. This seems to have been a self-contained industry, perhaps short-lived, which was certainly not part of a widely-based southern ceramic tradition, for no effect on the overall development of local potting techniques can be seen at this period. Equivalent products of the post-Conquest period, primarily glazed wares in the form of tripod pitchers, were somewhat less sophisticated than Michelmersh-type wares, being coarse and handbuilt (see Brown 1986, 86; 1992).

Given the longevity of the pottery industries on the Continent, it is not surprising to find that imported wares are technically far superior to the local products. However, considering that similar products had been regularly brought into the locality since the 8th century, it is perhaps surprising to find that they had no apparent effect on methods of local pottery production.

The presence at Michelmersh of a 'fine-ware' industry perhaps indicates a Continental influence rarely observed in Wessex. The significance of this should also be seen in relation to the regions of Mercia and the Danelaw. There, wheel-made pottery was typical, as shown by wares such as Chester, Stamford, Thetford, Torksey and York types (Mainman 1990, 442–4). Michelmersh-type products, Portchester Ware, and the even more scarce Winchester-type Ware may therefore be related to traditions rooted outside Wessex, perhaps the Continent or elsewhere in England. Compared with these types, local products are of very low quality, and remained so well into the post-Conquest period.

CERAMIC USE

The development of traditions of ceramic production may be related to traditions of ceramic use. This assemblage may therefore illuminate some aspects of the role pottery played in late Saxon Southampton.

As has been shown, the locally produced wares appear to be basic and functional. This was no doubt partly due to the unsophisticated nature of their production, but also perhaps because pottery vessels were not required for a very great variety of purposes. Table 2 shows the relative quantities of each vessel type in this assemblage. Cooking pots are the most common form. Some of these may have been used for storage, but nearly all sherds show signs of sooting, indicating their probable use in food preparation. Sooting is also common on the north French white and black ware jars, which form the second largest group of vessel forms, and it is clear that these were also used for cooking. Bowls do not show signs of being used over a fire and may have been used for carrying or preparing food or in eating and drinking. Pitchers are associated with liquids, and were perhaps employed in their storage or carriage.

On this evidence it seems unlikely that pottery was the primary material for use in the storage of foodstuffs and other goods. Furthermore, no vessels show traces of industrial residues or appear to have had functions not associated with food. This may partially explain the apparent uniformity of local ceramic products. If pottery was used mainly for cooking, it is likely that either perishable or recyclable materials were employed for storage and other purposes. The small size of this assemblage may indicate that earthenware was not the principal material for use even in cooking. Evidence perhaps that food was cooked in ways which did not require the use of a container. The variety of cooking techniques was probably limited, and ceramic cooking pots would have been used mainly for boiling and stewing. This assemblage should therefore be seen as the survivor of an array of household goods which is otherwise lost to us. This argument may also be applied to the Middle Saxon town of Hamwic, where it has been shown that pottery occurs in similar quantities (see Table 3).

This assemblage may also serve to illuminate aspects of the organisation of domestic activities, for it indicates the limited uses to which pottery may have been put in those households represented by these excavations, and thus by inference southern English Late Saxon society in general. Food was probably eaten at the hearth rather than at table, thus diminishing the need for serving vessels. That is one clear difference between the ceramics of this period and those of the post-Conquest centuries. Jugs of the later period are often associated with the serving of liquids at table, a function which was probably not required of Late Saxon pitchers. This is evident from the fact that from the 13th century jugs occur as frequently as cooking pots, in direct contrast to the composition of this assemblage (Brown forthcoming).

The useful life of ceramic vessels is hard to ascertain from a small assemblage recovered from poorly surviving deposits. Earthenware vessels regularly subjected to heat probably did not last very long, and one might expect evidence of a high consumption rate for cooking pots. The fact that these vessels comprise such a large proportion of this assemblage does support this notion, however varied the deposits from which it was retrieved. The disposal of rubbish in pits can also be established, but beyond that, the identification of house-plots and the organisation of yard areas remains elusive at present. It is in this area that it may be possible to achieve a more certain understanding of the way of life of the inhabitants of Late Saxon Southampton, and the part that pottery played in their society.

EVIDENCE FOR TRADE

All the pottery in this assemblage may be related to activities of exchange, but it is the Continental wares which are perhaps most significant here.

Although regional products were brought into the area, it is unlikely that locally made pottery was distributed far beyond the Late Saxon town. Although coarsewares in the same tradition occur at nearby centres such as Romsey and Winchester, they are different in fabric from local Southampton types. This suggests local production centres with a limited range of distribution.

The presence of non-local English wares indicates contact with areas inland and along the coast, but they do not occur with a frequency that demonstrates large-scale importation. In 13th-century assemblages pottery from other parts of England is similarly rare, despite the variety of good evidence for the extent of Southampton's commercial importance (Brown forthcoming). On this evidence perhaps Southampton's native influence should be seen as redistributive, rather than acting as a significant regional market in its own right.

There is a total of 53 vessels from the Continent in this assemblage. This must reflect some continuation of the cross-Channel links which were maintained at the Middle Saxon town of Hamwic. Although much smaller in size, it is worth comparing this assemblage with those of earlier and later periods in order to attempt to establish the significance of the imported material.

There seems little doubt that Hamwic existed as a centre for the traffic of goods to and from the Continent. Whether or not this served ceremonial, political, or commercial purposes remains unclear. What is certain is that a variety of commodities, including stone, glass and foodstuffs, as well as pottery, was being imported in significant quantities through a system that involved a developed coinage. Those imported goods found in Hamwic that can be provenanced suggest a Seine Valley and Low countries emphasis to points of supply (Morton 1992, 65).

Several points of comparison may be made between the evidence from Hamwic and the Late Saxon town. Despite the paucity of the excavated evidence it is unlikely that pottery was the only product imported from the Continent. The proportion of Continental pottery in stratified assemblages of both Hamwic and the Late Saxon town is, perhaps surprisingly, almost identical. In Hamwic imported ceramics represent 18% of the total sherd weight (Timby 1988, 90), here they amount to 17%. The pottery also suggests, for both towns, that northern France was the principal area of contact. This point is emphasised by the suggestion that all but one of the *deniers* from the High Street excavation, SOU 161, were products of the mint at Saint-Ouen de Rouen (Metcalf 1988, 25).

Imported pottery from the Norman town of Southampton shows a similar source pattern, with north French wares comprising over 90%, by sherd weight and count, of all imports (Brown forthcoming). At that time, of course, there were obvious political reasons for maintaining contact with Normandy. However, in contrast to both the Middle and Late Saxon periods, imported ceramics altogether comprise less than 10% of the total weight of 11th- and 12th-century pottery (*ibid*), even at a period when trade with northern France was intense (Platt and Coleman Smith 1975, 35).

In comparison with other Late Saxon ceramic assemblages in the south of England, the occurence of the Continental wares presented here is very significant indeed. Even the minster town of Winchester, capital of Wessex, does not have a comparable collection, although imports occur occasionally and high-quality ceramics are in evidence in the form of Michelmersh and Winchester-type Wares. Indeed, the same pattern, of imported pottery remaining in the port rather than being redistributed to other centres, seems to be true for Middle Saxon Hamwic (Morton 1992, 67) and the later medieval town (Brown forthcoming). Although it can rarely be demon-strated through ceramic evidence, Southampton's role as an entrepot for towns such as Winchester is well attested. Therefore, even if at present Late Saxon ceramic links between the two towns seem minimal, there is no reason to suppose that this relationship was not maintained at this period.

The clear implication of the ceramic evidence is that, in common with preceding and subsequent foundations, Late Saxon South-ampton was a port. The focus of settlement on the Southampton peninsula may have shifted in the late 9th or early 10th century, but the possibility of a continuity of settlement function cannot be ignored.

CERAMIC DISTRIBUTION

Fig 5 shows the distribution of each site assemblage, indicating also size and composition. Like all distribution maps it is subject to the influences of research patterns and site

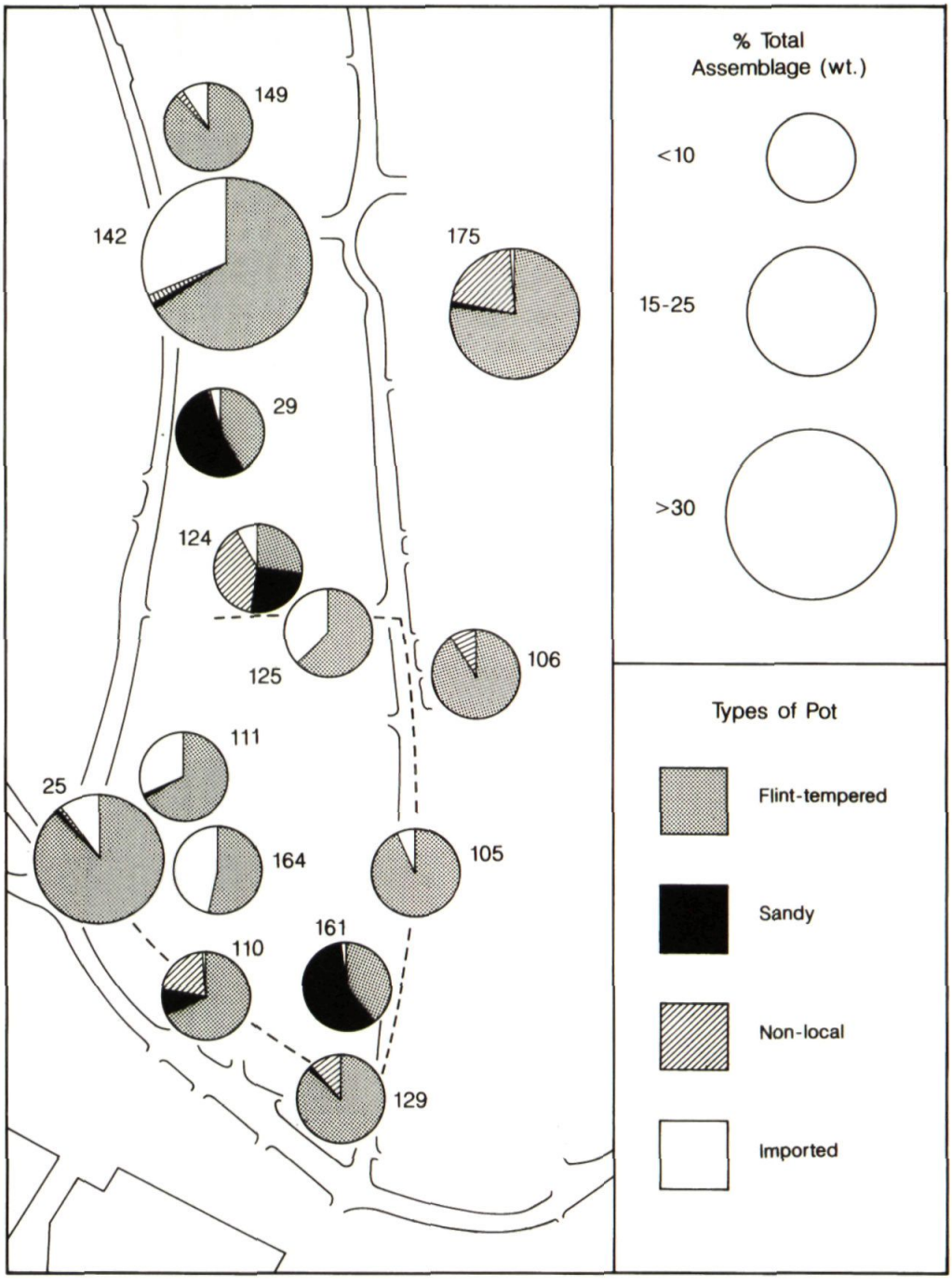

Fig 5. Relative quantities of Late Saxon pottery types from excavations in Southampton. Numbers are SOU numbers. The dashed line is the possible line of the ditch.

availability. It should be noted therefore that most of the excavations were carried out within the walled town, and were also mainly located west of the High Street.

No pattern of distribution for pottery types may usefully be discerned from Fig 5. Flint-tempered ware is ubiquitous, serving at least to put each site assemblage into a broadly contemporary setting. Chalk-tempered and Michelmersh-type wares also seem to be a small but persistent presence over a wide area. Imported Continental pottery is also widely distributed.

It is interesting to observe, however, that the most productive site was located outside the city wall, at Bargate Street, SOU 142. The pottery from the single Late Saxon pit on this site is the finest group in this assemblage, containing some superb imported vessels as well as significant amounts of local material. The more modest finds from Spa Road, SOU 149, could be associated with this group. Unusual also, in terms of the distribution shown in Fig 5, is the site at York Buildings, SOU 175, where Chalk-tempered and Michelmersh-type Wares occur in unusual quantities, with a few Continental types. It should be remembered that these finds came from two trial trenches and subsequent excavations have produced a still greater amount of material.

These excavations are important when considering the extent and nature of the Test-side settlement. Excavation within the walled town has, until recently, been concentrated in the south-western corner. It is important also to remember that this evidence survives in spite of centuries of later activity. Very few excavations have taken place immediately outside the walled town, either to the north, or eastwards between the walls and Hamwic. Although those walls usefully define a concentration of later medieval settlement they have also served to confine archaeological activity, so that the extent of pre-Conquest occupation has not been ascertained. The evidence from Bargate Street, SOU 142, and Spa Road, SOU 149, indicates that the area of search must be broadened if we are to place the current assemblage into meaningful perspective. Indeed, the finds from these sites prompted Platt to identify this higher ground as the area where the 10th-century town originated, before growing and consolidating to the south (Platt and Coleman Smith 1975, 18).

In adopting a similar approach for the Hamwic pottery as that shown in Fig 5, Timby showed that imported wares were concentrated around the area of the waterfront, where they would have been unloaded (Timby 1988, 119). No such pattern can be discerned in Fig 5 and it is uncertain where ship-borne goods were unloaded in the Late Saxon period. Morton has used documentary evidence to show that the waterfront area at Hamwic, the wic-hithe, continued to be significant into the 11th century (Morton 1992, 62–3, 72). He has also suggested that Late Saxon buildings in this area may be related to the maintenance of the wic-hithe as a landing-shore for ships (*ibid*, 72). If this was so, then the eastern approaches to the Late Saxon town would have been utilised. Morton (1992, 72) has proposed that East Street, which runs towards the church of St. Mary's, in Hamwic, formed a link with the wic-hithe at this period before developing into the eastern approach to the walled town suggested by Crawford (1949, 48). In support of this argument, the productive excavations at York Buildings, SOU 175, were situated just north of East Street. Imported pottery occurs spectacularly at Bargate Street, SOU 142, west of York Buildings, an area perhaps served by an east–west route. In the southern part of the settlement, imports are significant at Westgate, SOU 25, Westgate Street, SOU 111, and Bugle Hall, SOU 164. This might indicate that this area was also used as a landing-shore, a view supported, perhaps, by the fact that this area was developed into quays after the Conquest. It is possible, even likely, that the foreshores of both the Test and the Itchen were utilised in the Late Saxon period. If the evidence of the pottery alone will not finally locate any pre-Conquest landing sites, it does at least add substance to the debate.

The distribution of material shown in Fig 5 may also be related to the suggested enclosure ditch, and the position of the burh. Five sites produced evidence of a Late Saxon ditch. Arguments for and against the interpretation of this feature as a burghal defensive construction

cannot be made entirely from the pottery evidence, but there are certain ceramic aspects which may be brought into the discussion. If one interprets the ditch as representing at least a boundary, enclosing the south-west corner of what was to become the later medieval town, then one may divide the fourteen sites under consideration here into three groups. The first is comprised of those sites which lie within the boundary circuit, these are: SOUs 25, 111, 161, and 164. The second group consists of those which actually produced pottery from a section of ditch, namely SOUs 105, 110, 124, and 125. The final category is those excavations situated outside the supposed circuit; SOUs 29, 106, 110, 129, 142, 149, and 175. The suggested line of the ditch is shown in Fig 5, Table 4 gives the ceramic quantities from each site, and Table 7 shows the relative amounts of material from each of the three site groups.

The major site within the 'ditched' area is SOU 25. There, 26 features were excavated, providing good evidence that this part of the peninsula was one of concentrated pre-Conquest settlement. The well at Westgate Street, SOU 111, produced a group equivalent to that from SOU 25 in terms of quality and, when one remembers that this comes from a single feature, quantity. The other sites in this group, SOUs 161 and 164, produced less significant quantities of pottery, with a wide range of ceramic types.

There may be an argument for grouping together the material from the ditch and that from within its circuit. However, this presupposes that the pottery from those sections was all deposited from the inside, and in view of the quantity of pottery found outside such an assumption cannot be made. One would not necessarily expect much material from the ditch sections, especially if they were filled in fairly rapidly after excavation. The pottery gives little indication that the different sections are all the same feature. The best that can be said is that they are all ceramically comparable, and for what it is worth with such broadly datable material, all ceramically contemporary.

Table 7 shows that most of the pottery comes from outside the ditched area, and a glance at the distribution plan shows that the sites at Bargate Street, SOU 142, and York Buildings, SOU 175, are the most important. Both these sites are ceramically unusual even disregarding their position, but it is exactly this which lends them further interest. They are both some way north of the Late Saxon core suggested by the ditch 'circuit', indeed the sites at Bargate Street and

Table 7 Percentage of total amount of each ware group by site group in relation to the ditch. In all rows the upper figure represents sherd weight, the lower figure sherd number. Figures in the Actual Total Column include residual and intrusive wares.

	Flint Temp	Sandy	Non-Local	Imports	Actual Total	% Overall Total
Total	28770	798	2813	6599g		
	1957	53	152	302 sherds		
Inside	35	4	24	30	12899 g	32
Ditch	37	7	12	37	867 sherds	34
From	11	31	4	5	4006 g	10
Ditch	10	30	4	12	263 sherds	10
Outside	54	65	72	64	22996 g	58
Ditch	53	62	84	51	1400 sherds	55
				Overall Total	39901 g 2530 sherds	

Spa Road (SOU 149) are outside the later medieval walls also. At Maddison Street, SOU 29, although little pottery was recovered, there was evidence for a pre-Conquest building. The small trench at Holyrood, SOU 106, brought five features to light.

The pottery from areas to the north and east of the enclosed area is of at least equal significance to that from within the purported boundary. This would seem to suggest that if this was an enclosure ditch it did not serve to concentrate settlement within its compass, at least not for a very long period. It is possible that ditches were dug around a later, shrunken settlement, but the overall uniform nature of the ceramics cannot prove this.

Here too, comparisons with Hamwic can be made. Fig 1 shows the known extent of the Middle Saxon town, demonstrating that it covered a comparatively large area. There is evidence that Hamwic may once have been defined by a ditch on its western boundary, but the overall impression is of a fairly open settlement (Morton 1992). Late Saxon Southampton may fit the same pattern. Ceramic evidence and the C-14 date from SOU 129, both suggest that any ditches, whatever role they played, were filled in the 10th century, while Hamtun was still flourishing, and any idea of an enclosed, controlled settlement on this part of the peninsula must therefore be questioned. The location of the area of the burh thus remains uncertain, and the possibility that it may have been on the site of the Roman town of Clausentum must still be considered (Hill 1967; Morton 1992, 74).

CONCLUSION

The material presented here represents a single stage in the development of pottery production and consumption in Southampton, establishing a link between the ceramic traditions of the Middle Saxon and post-Conquest periods. That there is such a link demonstrates a cultural continuity that has not perhaps always been recognised. Further work will, one hopes, develop this theme.

The analysis of this assemblage has given Saxon Southampton a regional identity. Comparison with other centres such as Winchester and Portchester shows the extent of the traditions of pottery manufacture and use evident in this assemblage. There are differences also, represented especially by the quantities of imported Continental material, which indicate the role of the settlement in the region.

The discussion of the development and extent of the settlement is offered as a step forward in the progress of studies into late Saxon Southampton as a whole. A full treatment of the evidence awaits publication, but in seeking to bring together information that heretofore has remained hidden amidst the weight of medieval evidence from the same excavations, it is hoped that a base has been provided from which further work can proceed. The recent excavations at York Buildings are already adding to this body of evidence. This site, and that at Bargate Street (SOU 142) hint at intensive activity around what was to become the northern end of the walled town. At the same time, work principally at St. Michael's Square (SOU 256), Lower High Street (SOU 266) and Winkle Street (SOU 300) have revealed further Late Saxon deposits in the southern half of the walled town. The survival of the town wall has perhaps tended to divert observers from the possibility that the Southampton of the 10th and 11th centuries cannot be so easily defined. Further work outside the area of the medieval town walls should therefore be carried out at every opportunity. In this way comparisons with the preceding town of Hamwic may be more easily made, and it is vital that the links between these settlements be more clearly understood.

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Author: Duncan H Brown