

MEDIEVAL POTTERY FROM ROMSEY: AN OVERVIEW

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ABSTRACT

This paper summarises the medieval pottery recovered from excavations undertaken by Test Valley Archaeological Trust in Romsey, Hampshire from the 1970's–1990's. A brief synthesis of the archaeology of Romsey is presented followed by a dated catalogue of the pottery types identified, including discussions of fabric, form and wider affinities. The paper concludes with discussions of the supply of pottery to Romsey in the medieval period and also considers ceramic use in the town.

INTRODUCTION

The small town of Romsey has been the focus of much archaeological excavation over the last 30–40 years, but very little has been published (although see Green & Lockyear 1992; Scott 1996). These excavations have recovered a large quantity of medieval pottery, the details of which have not been widely disseminated. This paper synthesises the pottery from several excavations carried out by the Test Valley Archaeological Trust, and is a product of the authors PhD thesis. The paper begins with an overview of the sites considered, before moving on to discuss the pottery itself. This discussion consists of a catalogue of the types present, a discussion of its distribution in the town, and what this can tell us about the trade in pottery and its use in medieval Romsey.

THE HISTORY AND ARCHAEOLOGY OF ROMSEY

Romsey lies on the River Test, approximately 9.5 miles north west of Southampton. There

is evidence of both prehistoric and Roman occupation, but this paper will deal only with the medieval archaeology, from the mid-Saxon period to the 16th century.

Several excavations took place between the 1970's–90's in the precinct of Romsey Abbey (see Scott 1996). It has been suggested on the basis of historical evidence and a series of excavated, early, graves that the late Saxon abbey was built on the site of an existing ecclesiastical establishment, possibly a minster church (Collier 1990, 45; Scott 1996, 7). The foundation of the nunnery itself can be dated to the 10th century (Scott 1996, 158), but it was evacuated in AD 1001, due to the threat of Danish attack, being re-founded later in the 11th century. The abbey expanded during the Norman period, with the building of the choir and nave (Scott 1996, 7). The cloisters and western domestic range were constructed in the 13th century and additional aisles were added in the 15th century (Scott 1996, 9). From the fourteenth century onwards the Abbey went into decline, (Collier 1990, 50). Much of the Abbey was demolished in the 16th century, during the dissolution (Scott 1996, 9).

Away from the abbey, the earliest evidence of medieval activity is a series of mid-late Saxon iron working layers, which may be indicative of Romsey's role as estate centre in the mid-Saxon period (7th–9th centuries) (Scott unpubl, 8). Evidence of iron working was recovered from excavations at Narrow Lane and Creatures Pet Shop. Faunal evidence from the mid-Saxon layers at the Midland Bank site are suggestive of high status occupation, and may be associated with a minster church or estate centre (Scott 1996, 158). At Bell Street, several late Saxon buildings were excavated. They were associated with late Saxon pottery and are of typical

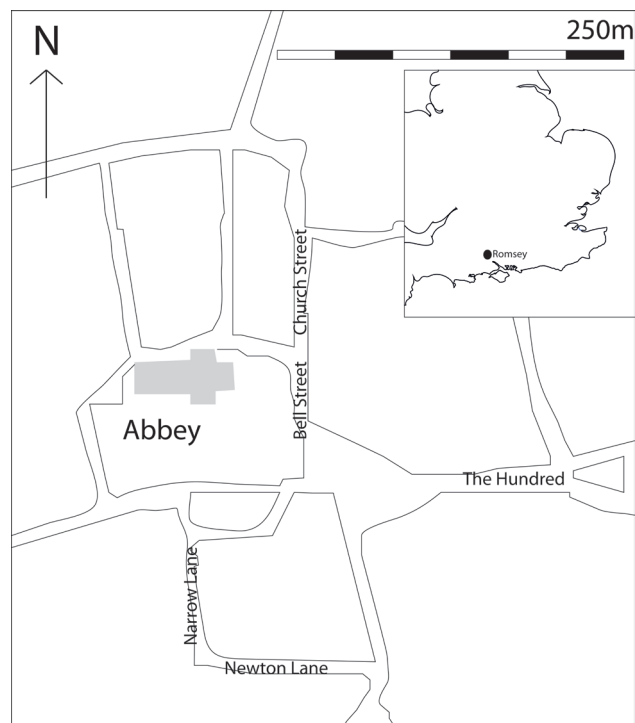


Fig. 1 Plan of archaeological excavations in Romsey

post-built construction (Scott unpubl, 13). Amongst the sites discussed in this paper, very few features of secure Anglo-Saxon date will be discussed and therefore only a very broad overview of these wares will be presented.

The bulk of the pottery discussed in this paper comes from deposits dated from the 12th–14th centuries. The pottery from seven sites is discussed. In addition to the sites mentioned above, these consist of medieval deposits excavated at 11 The Hundred, 15 The Hundred, Church Street and Newton Lane Link Road (Fig. 1). The comments on these sites are based on the excavators site archive reports, and archive pottery reports written by the author. These can all be found with the site archives, deposited with Hampshire County Museums Service. The dates for the pottery types mentioned in the overview of these sites are discussed in detail below.

Very little later activity was identified at the sites discussed above, with the exception of

the Abbey. At Narrow Lane, Bell Street and the Creatures Pet Shop site, several layers were identified dating to the 14th–15th centuries and probably relate to gardening activity. Historical documents attest to many properties in Romsey having gardens (Merrick 1989, 4). At Love Lane a series of features were excavated which contained small quantities of pottery, generally dating to the 11th–13th centuries.

At 11 The Hundred a length of late Saxon ditch was excavated, along with 14 pits and 15 postholes dating to the medieval period. The ditch may have been a boundary feature and contained a very mixed pottery assemblage, mostly of 10th–12th century date. It was cut by two pits which can be dated to the post-conquest period, on the basis of large pottery sherds. At least two of the medieval pits were cess pits and these form an alignment, which may have marked a property boundary. The pottery from these pits is very fragmented and is likely to have been redeposited, with the pits

possibly having been emptied, based on the fact that some were recut. A line of postholes may relate to a building which fronted onto the Hundred. The bulk of these pits probably date to the 12th–13th centuries, with two having a later, 14th–15th century, date on stratigraphic grounds. Much of the pottery in these pits is residual, but a number of types are present which are indicative of this later date, including coarse border ware and transitional sandy wares (see below). The cess layers are likely to have been periodically sealed with layers of redeposited waste material, and the pits closed with dumps of similar material.

The medieval sequence at 15 The Hundred is less clearly defined and many of the pits had been cut by post-medieval features. A stretch of Anglo-Saxon ditch was excavated, which may be related to that from 11 The Hundred. This contained a sherd of fine, wheelthrown sandy ware, of possible late Saxon date. In the southern part of the site, two pits were excavated. The primary fill of one dates to the 12th–13th centuries, with the uppermost layers having a 14th–15th century date. The other was filled with redeposited material, perhaps in the 14th century. In the eastern part of the site two phases of pit digging can be identified on stratigraphic grounds. The earliest phase would seem to date from the 11th–12th centuries, based on the small quantities of pottery recovered, which include Wessex coarsewares and Flint and Sand Tempered wares. The later pits seem to date from the 13th–14th centuries, based on the presence of Laverstock-type wares, South Hampshire redware and Wessex redware (see below). A series of structural features were also excavated, which can tentatively be dated to the 12th–14th centuries, on the basis of very small quantities of pottery.

The Newton Lane Link Road excavations recovered evidence of Prehistoric and Roman occupation, as well as a series of Anglo-Saxon, medieval and post-medieval features. Only Roman pottery was excavated from the features deemed by the excavator to be of Anglo-Saxon date. It is likely that in this phase Romsey was of very different character, with the focus of occupation perhaps in an area which has not been excavated (Frank Green pers. comm.). From the 12th–14th centuries a series of pits

were dug, and a new channel was dug into the 'shitlake'. This is one of a number of streams running through Romsey and acted as a drain for the privies for houses in this area (Scott 1996, 5). The pits at the site were filled in different ways, some principally contain redeposited material, whilst others contain more intact deposits, seemingly dumped quickly, directly into the features. Others have mixed depositional histories. In the 14th–15th centuries a boundary ditch was dug along Newton Lane. Two clusters of pits date to this phase. These contain a large quantity of fragmented, residual pottery sherds and are likely to have been filled with redeposited material. Analysis of the fragmentation of certain wares suggests that this residual material was mixed with contemporary rubbish, with sherds of 14th–15th century types generally being the largest in these features.

The final large assemblage included in this study is that from Church Street. A series of channel and ditch sections were excavated here, the pottery in which generally dates to the 11th–12th centuries. A yard, consisting of several layers of oyster shell and earth, as well as a contemporary gravel surface, was identified. The earliest pits at this site were heavily disturbed, but the pottery is suggestive of an 11th–13th century date. A further series of layers, structural features and a well could be dated to the 14th–15th centuries. The ceramic evidence suggests that the well was closed with a series of dumps of redeposited material in the late 14th century. Two pits were filled in the 14th century, with a mixture of contemporary dumps and earlier, redeposited material. A single 15th century pit was excavated, which contained large sherds of transitional sandy ware, Wessex redware and other late medieval types, including sherds of Tudor green and Siegburg stoneware. A further well was also filled at around the same time, principally with dumps of redeposited material. The presence of cross fits between layers suggests that some of this material came from a common source.

Much of the pottery considered in this overview was recovered from negative features, however the dating must largely remain fairly vague, or be based on analogies with other

assemblages, as many pits were filled with a mixture of redeposited, residual, material and contemporary waste. Waste also found its way into the many streams running through Romsey. We do however, have excavated assemblages from several different areas of the medieval town, including the Abbey, which will permit us to carry out a study of pottery distribution and use in some detail.

METHODOLOGY AND THE HISTORY OF POTTERY STUDY

The pottery from Romsey has been studied by several specialists. The material from the early Abbey sites, Narrow Lane and Bell Street was studied by Dr. Andrew Russel, who produced a very detailed fabric type series and quantified the pottery by sherd count and sherd weight. This data has been used in this study, although many of the fabric divisions have been merged to create more general ware types. Later, the material was the subject of study by Helen Rees and Charlotte Matthews. Rees has produced unpublished overviews of the Anglo-Saxon and medieval pottery from several sites in Romsey. As Rees acknowledges, the value of these is hindered by the over generalisation of certain ware types, which came about for various reasons, not least the absence of published parallels from elsewhere in Hampshire. This situation has changed recently, with the publication of assemblages from Southampton (Brown 2002; Jervis 2009) and the forthcoming publication of some assemblages from Winchester (Holmes & Matthews *forthcoming*). Therefore, it is now possible to place Romsey's pottery into a better defined regional context, and to identify wares in more detail.

This re-assessment formed part of a wider study of pottery from across Hampshire, undertaken as part of the authors PhD research (Jervis *forthcoming a*). The pottery was divided into ware groups and recorded by form, using the guidelines defined by the Medieval Pottery Research Group (MPRG 1998; MPRG 2001). Elements of decoration were also noted. The pottery was quantified by sherd count, sherd weight and maximum vessel count. Rim diameter and percentage measurements were

taken. Several measures were used to overcome the problems of fragmentation, inherent in the study of pottery from urban assemblages (see Vince 1987, 202), and to assist in the answering of particular questions. The data was recorded into an MS access database. A series of archive reports on the pottery were written by the author and have been deposited with Hampshire County Museums Service, along with the data in MS Excel format.

Terminology

Ware names were selected which reflect general usage in other studies of pottery in Hampshire, Wiltshire and Dorset. Generally the names defined by Brown (2002) in relation to Southampton have been used where appropriate. The term Laverstock-type fineware was adopted following the terminology used by Wessex Archaeology, whilst the term Wessex redware has been retained, as this refers to a specific type of pottery identified in Christchurch (Thomson *et al.* 1983, 53). The term transitional sandy ware was preferred to Late Medieval well fired sandy ware, as this demonstrates the continuity of some of these wares into the post medieval period. Where new wares were encountered they have generally been defined by their colour, texture and inclusions.

THE POTTERY

Three broad ceramic phases have been identified; the Anglo-Saxon period (c.7th–11th century), the post-conquest period (c.1050–1350) and the later medieval phase (c.1350–1500). The Anglo-Saxon period can be divided into mid-Saxon and late-Saxon sub-phases. The post-conquest period has been defined in relation to the long lived nature of Wessex coarseware, the principle type in this phase. On the basis of material recovered from excavations elsewhere, more closely defined dating can be defined for some individual wares. On the basis of this, the period can be sub-divided into two sub-phases, approximately 1050–1250 and 1250–1350. Only pottery from medieval features have been considered.

Table 1 Quantification of the Anglo-Saxon Pottery

Vessel Form: Ware Name	Jar		Bowl		Jug/Pitcher		Unid.		Total	
	SC	SW	SC	SW	SC	SW	SC	SW	SC	SW
Mid-Saxon Organic Tempered	1	13					4	43	5	56
Organic Tempered Ware with Flint							1	9	1	9
Flint Tempered Ware	20	320					41	335	61	655
Chalk Tempered Ware	27	249	1	25			27	296	55	570
Flint and Chalk Tempered Ware	3	12					12	80	15	92
Calcite Tempered Ware							1	2	1	2
Crystalline Tempered Ware							3	28	3	28
Michelmersh	10	70					6	35	16	105
Winchester-type ware					12	71	12	85	24	156
Grand Total	61	664	1	25	12	71	107	913	181	1673

Phase 1: the Anglo-Saxon period

Very little Anglo-Saxon material present was recovered from the sites examined as part of this study (Table 1). Larger groups have been studied by other authors, for example material from the Waitrose site (Lorraine Mephram pers. comm.) and the Orchard Street Car Park (De Rue unpubl.). Only 35 of the 178 sherds recovered actually came from deposits of Anglo-Saxon date. There are seven wares present which date to this phase:

Phase 1a: Mid Saxon

The following types are paralleled in the mid-Saxon settlement of *Hamwic* (Timby 1988) and are likely to date to the mid-Saxon period (7th–9th centuries).

Organic-tempered ware

There are five fragments of organic-tempered ware, which, on the basis of parallels with nearby Anglo-Saxon settlements including those around Winchester (Fasham & Whinney 1991, 59) and *Hamwic* (Timby 1988), typically date from the 6th–8th centuries. The sherds are fairly soft and are characterised by the presence of voids, derived from burnt out organic temper. A further sherd of organic

tempered ware has additional flint inclusions, and may be a transitional type.

Calcite tempered ware

A single small sherd is in a reduced ware with soft calcareous inclusions, which are probably calcite. A similar fabric has been identified at *Hamwic* (Timby 1988, 89), so this sherd may be of mid-Saxon date.

Phase 1b Mid-Late Saxon

These wares are typical of late Saxon (9th–11th century) deposits in Winchester (Holmes & Matthews *forthcoming*) and Southampton (Brown 1994).

Flint-tempered ware

This is the most common Anglo-Saxon type in the assemblage and three fabrics have been identified. Two (fabrics F1 and F2) are unevenly fired and are characterised by the presence of large flint fragments, giving a pimply texture. These fabrics can be paralleled in *Hamwic* (Timby 1988, 88–9) and may date to the earlier part of this sub-phase.

The third fabric (MQargf1) is sandier in nature and may be related to the later flint and sand-tempered wares. It is a closer match for the flint tempered wares recovered from Late

Saxon Southampton (Brown 1994), so could be slightly later in date, perhaps the 10th, rather than 8th–9th centuries. Twenty sherds came from jars, three of which were rims, all of simple, everted form (Fig. 2).

Chalk-tempered ware

Chalk-tempered ware is a common component of later Saxon assemblages from Romsey (Lorraine Mephram pers. comm; de Rue unpubl.). A total of 55 sherds are present in the assemblages discussed here. Two fabrics are present. Both are coarse sandy wares, differentiated by the quantity of chalk present.

Although chalk-tempered wares are known from *Hamwic* (Timby 1988, 80–2), the coarse, sandy nature of the fabrics present here is more similar to the late Saxon types known from Winchester (Holmes & Matthews *forthcoming*) and Southampton (Brown 1994). Most sherds in these fabrics were from jars/cooking pots, however a single bowl fragment sherd has been identified. All are undecorated. Jar rims are not abundant, but two forms are present, a simple everted type (common in the flint tempered ware) and an everted, flanged type, with a straight edged profile. A single flat jar base was present in the assemblage. The abundance of chalk tempered ware in Romsey would imply that these wares were locally produced.

Flint and chalk-tempered ware

Eleven sherds, in a single fabric, belong to this group, which is likely to be related to chalk-tempered wares (above). The fabric is an unevenly fired, coarse sandy ware, containing abundant chalk inclusions with occasional flint fragments. Three of the sherds were identified as coming from jars.

Michelmersh-type ware (see Mephram & Brown 2007)

Sixteen sherds of wheelthrown Michelmersh-type ware are present in the assemblage. Kilns associated with the production of this ware and dating to the 10th–11th centuries have been excavated to the north of Romsey. Michelmersh-type ware is a common type in larger Anglo-Saxon assemblages in the town (Mephram *forthcoming*; De Rue unpubl.). The ware is also common in Winchester (Holmes

& Matthews *forthcoming*) and is known from Southampton (Brown 1994).

Sandy ware with rhomboid impressions

Three sherds have been identified in a sandy ware with rhomboid impressions. The same ware has been identified in Winchester and Southampton (John Cotter, pers. comm.) in contexts of late Saxon date. The fabric is a reduced sandy ware, characterised by the presence of rhomboid voids of regular size and shape, likely to be imprints from leached selanite crystals. The source of the ware is unknown, although thin section analysis of sherds from Winchester demonstrated the presence of glauconite inclusions, suggesting a Greensand (i.e. east Hampshire) source.

Winchester-type ware

There are twenty-four sherds of Winchester-type ware, a wheelthrown glazed sandy ware, sometimes with slipped decoration under the glaze (Biddle & Barclay 1974). It has been recovered from excavations in Winchester (Holmes & Matthews *forthcoming*) and is present in small quantities in Southampton (Brown 1994). It is most abundant at the Abbey and it is tempting to relate its presence there to ecclesiastical consumption. Fourteen sherds have been assigned to jugs/pitchers., which are the most common Winchester-type ware form in Winchester (Biddle & Barclay 1974, 164).

Summary

The majority of the Anglo-Saxon pottery was locally produced and the fabrics and forms can be paralleled in assemblages from Winchester (Holmes & Matthews *forthcoming*) and Southampton (Brown 1994). Jars are the most common form in the locally produced coars-ewares and are typically present with simple, everted rims, typical of the forms present in late Saxon assemblages across Hampshire. Vessels are typically undecorated, but one sherd of flint tempered ware has scratch marked decoration and another exhibits thumb impressed decoration. Fourteen sherds of Winchester-type ware are likely to be from jugs/pitchers. In addition to the sherds discussed above, a single sherd of Portchester-type ware (see Cunliffe 1976) was recovered from an unstratified deposit

at Romsey Abbey. The majority of sherds are small and undiagnostic, largely due to the fact that the few Anglo-Saxon deposits examined had been disturbed by later occupation.

Phase 2: the Post-Conquest period (c1050–1350)

This phase covers a fairly large timespan as the phasing some sites did not lend itself to finer definition and because some elements of the ceramic traditions appear particularly long lived. Ceramic sub-phases have been defined, on the basis of parallels with other assemblages and the co-occurrence of wares within deposits. A single coarseware type can be assigned to the Saxo-Norman period (say 11th–12th centuries), on the basis that sherds do not commonly occur with later glazed sandy wares and similar wares have been identified from features of this date elsewhere in Hampshire. The remaining coarsewares likely date from the 12th–14th centuries on the basis of their co-occurrence with glazed sandy wares of known date and their occurrence elsewhere. A group of glazed sandy wares probably date to the 13th–14th centuries (see Table 2).

Phase 2a: The Saxo-Norman Period

Flint and sand-tempered ware

These wares are a transitional type, rarely occurring in quantity in deposits with 13th–14th century glazed wares, but often being found with Wessex coarseware and later Saxon wares. Similar wares are present in the late Saxon and Anglo-Norman assemblage from Southampton (Brown 1994; 2002). The fabrics are generally reduced and have been differentiated by the size and shape of the quartz and flint inclusions. Most are likely to be local fabrics, but one fabric (FMQ1) has affinities with Kennet Valley wares of the 12th–13th centuries (Vince *et al.* 1997). It is characterised by abundant, angular flint fragments. One fabric (FMQ5) is oxidised and sherds are typically glazed. All are likely to have been locally produced.

Most diagnostic sherds are from jars/cooking pots, however there a small number of fragments from bowls/dishes, and six sherds are from jugs/pitchers. The jars exhibit a range of rim forms. Simple everted rims (Figs 2c; 2f) are the most common. Examples are present

with rounded (17 sherds) and straight edged (25 examples;) profiles, as well as handled forms (Fig. 2i) Similarly, thickened and everted rims (Fig. 2a; 2b; 2h) are present with both rounded (17 examples) and straight edged (one example) profiles. These are likely to be a developed version of the simple form. Two examples of a clubbed rim are present (Fig. 2d). Single examples of a lid seated form (also known in Southampton, see Brown 1994) (Fig. 2j), a straight edged, flanged rim (Fig. 2g) and a slightly inturned, bevelled rim are also present. There is no relationship between fabric and rim form. Jars typically have a flat base, often with a sharply obtuse basal angle. The only decoration on these vessels is scratch marking (present on 16 sherds), a typical Saxo-Norman decorative form in this region (Spoerry 1990). Four jars exhibit combed horizontal line decoration. None of the jars are glazed.

A range of bowl forms are present, the only rim type to be represented by more than one example is a thickened, inturned form (Fig. 2e). Other types present include hammerhead and simple, everted forms. Four sherds in fabric FMQ5 are likely to be from tripod pitchers. These are all glazed, with horizontal combed decoration. Such decoration is common on similar Wessex coarseware vessels (see below). A single jug/pitcher base is present, it is flat, with an obtuse angle and is thumbled. A further six sherds of FMQ2 and FMQ5 are glazed, but could be assigned to a specific vessel form.

Phase 2b: 12th–14th centuries

The wares present in this phase can be divided into two categories, coarsewares and glazed sandy wares. The coarsewares consist of three ware groups; Wessex coarsewares, Early Medieval fine sandy ware and fine flint and sand-tempered ware. A range of local and non-local glazed sandy wares are present including Laverstock-type wares, South Hampshire redwares, Dorset and Surrey products and a small quantity of French imports.

Wessex coarseware

Wessex coarsewares are the most common ware in Romsey as a whole. This is a broad group of coarse sandy wares with moderately abundant-abundant quartz temper and occasional rock

Table 2 Quantification of the Post-Conquest Pottery

<i>Vessel Form:</i>	<i>Jar</i>		<i>Jug/ Pitcher</i>		<i>Bowl/ Dish</i>		<i>Bunghole Pitcher</i>		<i>Curfew</i>		<i>Dripping Pan</i>		<i>Spouted Pitcher</i>		<i>Unid.</i>		<i>Total</i>	
	SC	SW	SC	SW	SC	SW	SC	SW	SC	SW	SC	SW	SC	SW	SC	SW	SC	SW
<i>Ware Name</i>																		
Flint and Sand Tempered Ware	217	5190	8	65	6	304							463	3909	694	9468		
Wessex Coarseware	779	14197	55	874	43	1967			20	343	3	264	1	151	2777	18464	3678	36260
Fine Flint and Sand Tempered Ware	17	185	2	47									6	97	25	329		
Fine Sandy Ware	109	1585	24	421	4	59			37	306			207	1254	381	3625		
Laverstock-type Ware	2	9	134	1326	1	14							82	564	219	1913		
South Hampshire Redware	1	14	151	2005	1	6							62	375	215	2400		
Southampton Sandy Ware	19	250	50	775	1	96							44	346	114	1467		
Local Pink Sandy Ware			3	28											3	28		
Local Whiteware			17	241									10	50	27	291		
Medieval sandy ware with argillaceous inclusions	4	104											9	99	13	203		
Whiteware with argillaceous inclusions			6	76			1	45					8	95	15	216		
Iron Rich Sandy Ware	6	159	53	798									8	68	67	1025		
Iron Rich Whiteware	2	36	9	92									12	68	23	196		
Medieval Fine Sandy Ware													8	79	8	79		
Silty Sandy Ware			1	9									6	55	7	64		
Surrey Whiteware			3	23											3	23		
Dorset whiteware			9	63									2	24	11	87		
Dorset Red Painted Ware													6	48	6	48		
Rouen-type Ware			4	9											4	9		
Saintonge Whiteware			24	236									5	10	29	246		
Saintonge Polychrome			1	2											1	2		
North French Whiteware			1	5											1	5		
Grand Total	1156	21729	555	7095	56	2446	1	45	57	649	3	264	1	151	3715	25605	5544	57984

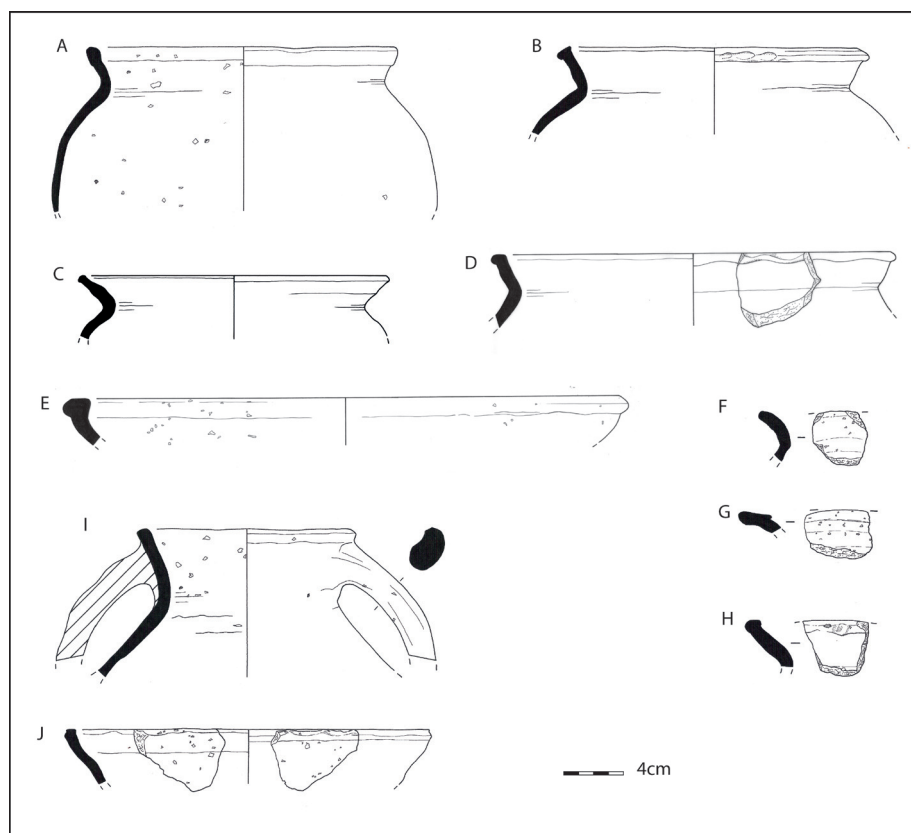


Fig. 2 Flint and sand-tempered wares

A: jar with thickened, everted rim; B: jar with thickened, everted rim; C: jar with simple, everted rim; D: jar with clubbed rim; E: bowl with clubbed rim; F: jar with simple, everted rim; G: simple flanged rim; H: jar with thickened, everted rim; I: two handled jar with simple, everted rim; J: jar with lid-seated rim

inclusions, likely to be derived from the sand or clay. The group is paralleled in Southampton (Brown 2002, 10–11), eastern Dorset and Wiltshire (Brown 2002, 11; Mephram 2000a; Mephram 2000b; Mephram 2003; Hurst & Hurst 1967; Musty *et al.* 1969) and the Test Valley (Timby 2005; Matthews 1985). They are less common north of Andover, their place being taken Kennet Valley wares. Several fabrics were identified within this ware group, principally based on the size and abundance of the quartz inclusions. The coarser fabrics (CQ1 and CQ2) match well with material excavated at Laverstock (Musty *et al.* 1969), but these are relatively uncommon in Romsey.

Jars/cooking pots are the most common

vessels in this ware (Table 2). There is a great deal of variability in the rim forms present, which may relate to both the date and source of these wares. At Laverstock a basic chronology of rim forms was proposed, whereby simple everted rims date to the 11th century, whereas thickened and clubbed forms are more common in the 13th century (Musty *et al.* 1969, 100). Unfortunately it has not been possible to test this observation here. Simple, everted rims with a rounded profile (Fig. 3d) are the most common form (102 sherds), being over twice as common as simple, everted straight edged rims (Fig. 3b) (43 sherds), occasionally decorated with thumb impressions (11 examples). Flanged rims are also common, with

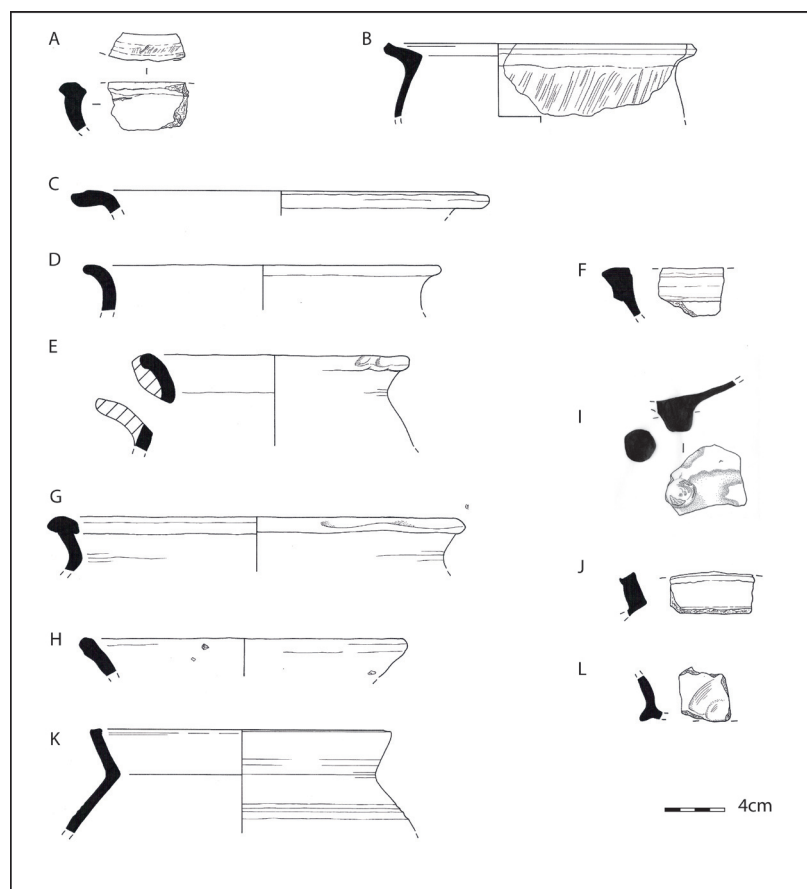


Fig 3 Wessex coarsewares and Medieval fine sandy wares

A: Wessex coarseware bowl with hammerhead rim; B: Wessex coarseware jar with simple, everted rim and scratch marked decoration; C: Wessex coarseware bowl with rolled rim; D: Wessex coarseware bowl with simple, everted rim; E: Wessex coarseware spouted pitcher; F: Wessex coarseware clubbed rim; G: Wessex coarseware jar with hammerhead rim; H: Wessex coarseware jar with thickened, everted rim; I: Wessex coarseware tripod pitcher foot; J: Wessex coarseware flanged rim; K: Fine Sandy Ware jar with simple, everted rim; L: Fine Sandy Ware jug base

flanges having both straight edged (Fig. 3j) (46 sherds) and rounded (18 sherds) profiles. Other rims occur less frequently. There are several developed versions of the simple rim; a beaded everted rim, with a rounded profile (11 sherds), everted clubbed rims (ten sherds) (Fig. 3f) and thickened (29 sherds) types. Lid-seated rims occur infrequently (six sherds). There are eight examples of everted, rounded hammerhead rims (Fig. 3g). Jar bases are typically flat, with an obtuse basal angle, although a small number of sagging bases are also present. Jars

are rarely decorated. Examples are present with scratch marking (three sherds) (Fig. 3b), rouletting (two sherds), thumb impressions (one sherd) and applied strips (one sherd). Twenty-two jar sherds are glazed, typically with a patchy clear internal glaze.

Other forms present include bowls, jugs/pitchers, dripping pans and curfews. Twenty sherds come from curfews, generally with thickened, straight edged rims. Bowls most commonly have a hammerhead rim (Fig. 3a), either of everted (12 sherds) or inturned (six

sherds) type. Thickened rims are the next most common (Fig. 3h), typically with an upright profile (eight sherds) although everted (three sherds) and inturned (three sherds) forms also occur. Examples with simple everted (one sherd), inverted (two sherds) and upright (four sherds), as well as rolled rims (two sherds) are also present (Fig. 3c). Five bowl fragments have a partial, interior, clear glaze. Other types of decoration are rare; five sherds exhibit thumb impressed applied strip decoration. Two of the bowls have sockets, where a wooden handle may have been inserted (see Jervis 2007). In addition to these bowls, three sherds are from dripping pans, based on the presence of a pouring lip or spout.

Fifty-five jug/pitcher sherds are present. Most are likely to be tripod pitchers, typical of 12th–13th contexts in Wessex (Brown 1992). Only five rims are present, as simple, everted forms with a rounded (two sherds) or straight-edged profile (one sherd), and as clubbed forms (two sherds). Most of the sherds are glazed, usually on the exterior, with some examples having additional rouletted (five sherds), combed (two examples), stamped (two examples) or applied strip (one example) decoration. Single examples of unglazed sherds with combed and painted decoration are also present. These vessels typically have strap handles, only one example of a rod handle is present. The bases are typically flat, with an obtuse angle. Tripod pitchers have applied, rather than pulled, feet (Fig. 3i). There is a single spout and simple, everted rim from a spouted pitcher (Fig. 3e).

A further 49 decorated, but unglazed sherds are present. The most common decorative types are scratch marking and combing (both 19 sherds); followed by applied strips (two sherds), thumb impressed applied strips (six sherds), thumb impressions (two sherds) and painting (one sherd). There are 26 glazed sherds from unidentified forms, which exhibit further decoration. Combing is most common (11 examples), followed by applied strip decoration (ten sherds) and rouletting (five sherds). A further 151 sherds are glazed, but have no further decoration. The glaze is usually clear and applied patchily to the interior (53 sherds), exterior (96 sherds) or

interior and exterior (two examples) of the vessels.

A range of vessel forms were produced in this ware. It is likely that the coarse jugs/pitchers were the forerunner to the medieval glazed sandy ware jug traditions described below (see Brown 1992). Wessex coarsewares are the main jar type throughout this ceramic phase. Unfortunately the dating of individual deposits is not defined enough to consider how long lived the other forms were, but it is likely, based on parallels with Southampton (Brown 2002, 10–11), Winchester (Holmes & Matthews *forthcoming*), and Laverstock (Musty *et al.* 1962, 100), that these chiefly belong to the late 11th–early 13th centuries.

Fine sandy ware

There are 381 sherds of fine sandy ware; fabrics characterised by the presence of abundant–moderately abundant fine sized quartz grains, with few other inclusions. They can perhaps be seen as the finer end of the Wessex coarseware tradition. The most common vessel form in this ware is the jar. A similar range of rim forms are present to the coarsewares. Amongst the 12 rims present in the assemblage, the most common are simple, everted rims (Fig. 3k) (four sherds) and flanged forms (four sherds), similar to those present amongst the Wessex coarsewares. Bowls are present with simple upright (three sherds) and everted (one sherd) rims. No rims are present from jugs/pitchers, although 24 sherds were attributed to this vessel form, including thumb bases (Fig. 3l), generally based on the presence of an exterior clear glaze. Thirteen of these glazed sherds exhibit combed decoration and there are single examples with applied scales and slipped lines, painted under the glaze. Only one of the jars is decorated, with thumb impressions. Fine sandy wares of this date are not common in Southampton (Brown 2002, 12) but are known from Winchester (Holmes & Matthews *forthcoming*).

Fine flint and sand-tempered ware

The final group of early medieval coarsewares are the fine flint and sand-tempered wares. These are quite distinct from the Saxo-Norman flint and sand-tempered wares, being wheelthrown

and better fired. They can be distinguished by their sandy texture and the presence of fine fragments of (generally patinated) flint. Only 19 sherds could be assigned to specific vessel forms. Although 17 were from jars, these only represent two vessels. One has a simple, everted rim form and is scratch marked. The other vessel has a flanged rim and is undecorated. Two jug sherds were identified, both have a clear, exterior glaze. Similar wares are present amongst the assemblages from Foxcotte (Matthews 1985, 168) and Kings Somborne (Timby 2004, 152), so they may be a northern Test Valley or Kennet Valley type.

Medieval sandy wares

There are a wide variety of glazed sandy wares present in the assemblage. The most common are Laverstock-type fineware and South Hampshire redware, but a wide range of sources are represented in varying quantities; including the Southampton area and the Surrey/Hampshire border. All probably date to the 13th–14th centuries.

Laverstock-type fine ware

These wares, produced at Laverstock near Salisbury (Musty *et al.* 1962), between the 12th–14th centuries are abundant in Romsey. They are also the most common glazed sandy ware recovered from excavations in Salisbury (Mephams 2000b) and are found further south in Fordingbridge (Mephams 2003) and Christchurch (Barton *et al.* 1983) and further north around Andover (Matthews unpubl; 1985). They are present in small quantities at Southampton (Brown 2002), Winchester (Holmes & Matthews *forthcoming*) and Newbury (Vince *et al.* 1997). The fabric is a fine whiteware. Five fabrics have been identified, based on the sandiness of the matrix and the size and abundance of the quartz inclusions.

The majority of vessels present in these fabrics are jugs, a small number of sherds may be from jars/cooking pots or bowls/dishes. Jug rims are surprisingly scarce. Both thickened (e.g. Musty *et al.* 1962, no. 64) and clubbed (e.g. Musty *et al.* 1962, no. 67) forms are represented. No collared rims, typical of the most highly decorated Laverstock types were identified. The jugs generally have a flat base with a

sharply obtuse or right angle basal angle, with thumb decoration. Two strap handles are present. Vessels typically have a partial clear or bright green glaze. There are some more elaborately decorated examples present; three sherds are combed and three have slip painted lines under the glaze. These are amongst the most common forms of decoration on material from the Laverstock kilns (Musty *et al.* 1962). Noticeably the elaborately decorated and anthropomorphic forms were absent from the material analysed.

South Hampshire redware

The next most common glazed sandy wares are South Hampshire redwares. These date to the 13th–14th centuries and are common in Southampton (Brown 2002) and Winchester (Holmes & Matthews *forthcoming*). They have also been recovered from excavations at Carisbrooke Castle (Mephams 2000a), Fareham (Brown unpubl.) and Portsmouth (Fox & Barton 1986). They are only present in very small quantities west of the New Forest and their presence in Romsey would suggest supply from the south and east, as well as from the west (as represented by the Laverstock type wares). The fabric is iron rich, pinkish in colour with common quartz inclusions.

As with the Laverstock-type wares, the vast majority of vessels present are jugs, with a small quantity of sherds being from bowls/dishes and jars/cooking pots. Amongst the jugs, there are two rim forms present; an inverted, thickened rim with a rounded profile (two examples) (Fig. 4b) and a simple everted form (two examples). The inturned form is likely to be a slender, baluster form. The jugs typically have flat or slightly sagging thumb bases, with a sharply obtuse or right angle basal angle. A single example is slightly sagging with applied feet. As with the Laverstock-type wares, most of the sherds exhibit only exterior glaze, which is typically clear or dark green in colour. Seventeen sherds (probably from a single vessel) exhibit rouletted decoration (Fig. 3a). Other types of decoration present consist of combing (four examples) applied pellets (three sherds) or scales (one sherd), stamping (two examples) (Fig. 3b) and slipped lines under the glaze (11 sherds).

Southampton sandy ware

Southampton sandy ware is a coarser sandy ware, present in 13th–14th century contexts in Southampton (Brown 2002, 14). It is characterised by orange surfaces and a grey core, and abundant quartz inclusions, with occasional pieces of red iron ore or iron rich clay pellets. It has also been identified in Nursling.

In Southampton, jugs in this fabric appear to have had a relatively short life, often demonstrating different attrition patterns to the more highly decorated South Hampshire redwares and imported wares (Jervis *forthcoming a*). They perhaps had a function in food/drink preparation and transport, rather than serving. In Romsey the most common form is the jug (50 sherds), followed by jars (19 sherds, representing three vessels), with a single bowl. Sherds are rarely decorated (one sherd exhibits thumb impressions) and are sparsely glazed.

Local pink sandy ware

This ware is related to South Hampshire redware and is known from Southampton (Brown 2002, 15) and Winchester (Holmes & Matthews *forthcoming*). Only three sherds could be positively assigned to this group in Romsey, two of which are from jugs.

Local whiteware

This ware is known from Southampton (Brown 2002, 16) and Winchester (Holmes & Matthews *forthcoming*). It is a wheelthrown whiteware with common black iron ore inclusions. Jugs are the only vessel form present, often with a partial, bright-dark green, exterior glaze. All of the rims present are simple or thickened, everted forms, with a rounded profile. Bases are flat, with an obtuse basal angle and are thumbbed (see Brown 2002, Fig. 15). A single rod handle is present. Two sherds exhibit combed decoration and two have applied pellets.

Medieval fine sandy ware

There are eight undiagnostic sherds, typically with a clear, external glaze, in a wheelthrown, fine, oxidised sandy ware, with occasional fine quartz inclusions. Sherds were principally recovered from features of 13th–14th century date.

Medieval sandy ware with argillaceous inclusions

There are 13 sherds in two sandy ware fabrics, which have common argillaceous inclusions. Only four sherds could be assigned to a specific vessel form, being from undecorated jars/cooking pots with simple, everted rims. A single sherd from an unidentified form is glazed.

Medieval whiteware with argillaceous inclusions

A single whiteware fabric is present, which contains iron rich clay pellets. There are 15 sherds present, mostly from jugs, with a single sherd being from a bung-hole pitcher. Four of the jug sherds have an exterior clear glaze, one of which has slipped lines under the glaze.

Silty sandy ware

Seven sherds are present in an exceptionally fine, pinkish sandy ware, with abundant, fine quartz inclusions. A single sherd has been identified as coming from a jug, the remaining sherds are undiagnostic. They have a clear exterior glaze, but no further decoration.

Iron rich sandy ware

Three iron rich sandy ware fabrics are present (67 sherds). The fabrics are all oxidised, with common inclusions of black iron ore. Most of the sherds have been identified as coming from jugs. The jug bases are typically flat, with a sharply obtuse angle and are not thumbbed. Iron rich sandy wares are a common feature of medieval assemblages in west Hampshire (e.g. Brown 2002; Matthews 1985; Timby 2004). These jugs generally exhibit a bright green, external glaze, but exhibit no other decoration.

Iron rich whiteware

There are 23 sherds of an unprovenanced iron rich whiteware. The fabric fits into a Hampshire tradition of iron rich whitewares, including Local whiteware (see above) and Southampton whiteware (Brown 2002). Of the 23 sherds, nine are from jugs and two are from undecorated jars/cooking pots. Four sherds (one definitely from a jug) exhibit a clear (three sherds) or dark green (one sherd) exterior glaze.

Surrey whitewares

Three sherds of Surrey whitewares, including coarse border ware (see Pearce & Vince 1988, 9) are present. Other sherds are present in finer whitewares of Kingston/Cheam type. There are no diagnostic sherds present.

Dorset wares

Six sherds of Dorset red painted ware and 11 of Dorset whiteware are present. Dorset whiteware is a fine whiteware with common iron stained quartz inclusions. It has been identified in Southampton (Brown 2002, 16), Poole (Barton *et al.* 1992) and Christchurch (Jervis *forthcoming* b), and is likely to be a product of the Poole Harbour area. Vessels often have dark brown slip trailed decoration under a yellow glaze. All of the Romsey sherds would appear to be from jugs. Dorset red painted ware belongs to a tradition of white quartz tempered sandy wares, possibly produced in the Christchurch area (Brown 2002, 16). The sherds present here are unglazed and have red painted lines on the exterior surface. In Christchurch these are believed to date from 13th–14th century and this is corroborated by the dating from Southampton.

Imported wares

Medieval imported wares are not common in Romsey. The most common type is Saintonge whiteware, a green glazed whiteware produced near Bordeaux, and common in 13th–14th century assemblages in Southampton (Brown 2002, 26–7). One sherd of highly decorated Saintonge polychrome ware is also present, and further sherds are present in unstratified deposits related to the Abbey. There are four sherds of Rouen-type ware, a buff bodied sandy ware, typically with a yellow glaze and dating to the 12th–13th centuries (Brown 2002, 23), as well as a further sherd of a North French whiteware of uncertain date. All of these imported wares are present in the form of jugs. A further sherd of 11th–13th century Normandy gritty ware was recovered from an unstratified context.

Summary

The coarsewares present in phase 2 are all locally sourced. Wessex coarsewares are common

at sites in the Test Valley, and were likely produced close to Romsey. A small number of vessels came from further north, being typical Kennet Valley types. The presence of South Hampshire redware and local pink sandy ware indicates some pottery was acquired from the south and east of Romsey, and this may also be reflected in the presence of French imports, likely sourced through Southampton. Laverstock-type ware is the most common glazed sandy ware in Romsey and was sourced from the west. Small quantities of Dorset wares also came from this area. The Hampshire/Surrey border was not a major source of pottery in this period, the small number of sherds may have reached Romsey through means other than sustained trade. Other wares cannot be accurately provenanced, but likely represent a range of sources in Hampshire, east Wiltshire and, potentially, Berkshire. There do appear to be two classes of sandy ware, those which only supplied jugs in any quantity and those which provided a range of vessels including jars, jugs and bowls. The differences in decoration and glazing between these two classes may be indicative of functional differences between these wares.

Phase 3 (c.1350–1500)

As in Southampton (Brown 2002, 18), the late medieval period sees a shift in the pottery used in Romsey. There are a smaller range of wares, in which a wider range of forms were produced. Four Late Medieval sandy wares have been defined, along with a number of transitional sandy ware fabrics, which equate to Brown's (2002, 19) Late Well Fired Sandy Ware group. A range of imported wares are also present, principally Rhenish stonewares, but also wares from Spain and the Netherlands (Table 3).

Wessex redware

This is a wheelthrown sandy ware with oxidised surfaces and a reduced core, which has been tempered with sand. The term Wessex redware was defined in relation to material from Christchurch (Thomson *et al.* 1983) and the terminology has previously been transferred to Romsey (Rees unpubl.). For this reason it has been retained here. This is the most common

Table 3 Quantification of the Late Medieval Pottery

<i>Vessel Form:</i>	<i>Jar</i>		<i>Jug</i>		<i>Bowl/ Dish</i>		<i>Bunghole Pitcher</i>		<i>Cup/ Mug</i>	<i>Chafing Dish</i>		<i>Pipkin</i>	<i>Albarello</i>		<i>Plate</i>		<i>Unid.</i>	<i>Total</i>				
<i>Ware Name</i>	<i>SC</i>	<i>SW</i>	<i>SC</i>	<i>SW</i>	<i>SC</i>	<i>SW</i>	<i>SC</i>	<i>SW</i>	<i>SC</i>	<i>SW</i>	<i>SC</i>	<i>SW</i>	<i>SC</i>	<i>SW</i>	<i>SC</i>	<i>SW</i>	<i>SC</i>	<i>SW</i>				
Wessex Redware	93	1808	93	2204	17	390	1	42									491	4185	695	8629		
Late Medieval Organic Tempered Sandy Ware	3	72	18	297	1	8											12	129	34	506		
Late Medieval Sandy Ware	2	31	3	72													17	92	22	195		
Transitional Sandy Ware	66	1794	74	1824	7	407	24	1095				1	150				398	4811	570	10081		
Tudor Green			15	126					3	6	1	2					47	116	66	250		
Siegborg Stoneware																	2	12	2	12		
Raeren-type Stoneware																	2	15	2	15		
Westerwald Stoneware									1	15									1	15		
Low Countries Redware																	2	6	2	6		
Spanish Coarseware																	4	85	4	85		
Maolica														1	14	1	7	1	2	3	23	
Grand Total	164	3705	203	4523	25	805	25	1137	4	21	1	2	1	150	1	14	1	7	976	9453	1401	19817

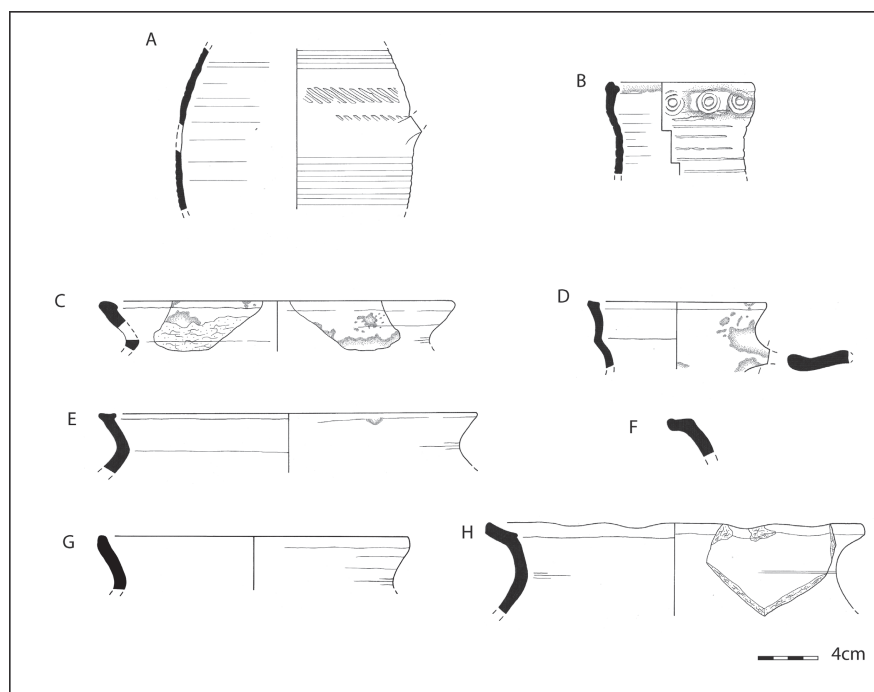


Fig. 4 South Hampshire Redware and Wessex redware

A: South Hampshire redware jug with rouletted decoration; B: South Hampshire redware jug with inturned rim and stamped decoration; C: Wessex redware jar with thickened, everted rim; D: Wessex redware jug; E: Wessex redware jar with hammerhead rim; F: Wessex redware jar with flanged rim; G: Wessex redware jar with simple, everted rim; H: Wessex redware jar with flanged rim with thumbbed decoration

late medieval type in Romsey. The ware seems to be introduced in the latter part of the 14th century, and continues in use until the end of the 15th.

A wide range of forms are present in this ware, jars and jugs (often with thumbbed bases) are the most common, but bowls and bunghole pitchers are also present. Single Examples of clubbed and simple, everted jug rims are present (Fig. 4d). Strap and rod handles both occur. There is more variety in the jar forms. Simple, everted rims with rounded (17 sherds) or straight edged (eight sherds) profiles (Fig. 4g) are most common, but thickened (five sherds) (Fig. 4c), lid seated (one sherd), hammerhead (six sherds) (Fig. 4e), flanged (five sherds) (Fig. 4h; 4g), collared (one sherd) and beaded (one sherd) examples are also present. Like the Wessex coarsewares, the bowls often have hammerhead rims, perhaps suggesting

that these wares are a development of this earlier type.

Wessex redware jars are rarely decorated. There are single, unglazed examples with combed, scratch marked and thumbbed applied strip decoration. There are six examples of glazed jars, which have no other form of decoration. The glaze is generally clear and applied in a patchy fashion to the exterior of the vessel. Jugs are more commonly decorated. There are five examples of unglazed, slashed strap handles and a single rod handle has thumb impressed decoration. There are nine glazed jug sherds, with no further decoration. A further 15 glazed examples are also decorated; with combed decoration (11 sherds), applied strip (one sherd), underglaze slipped lines (one sherd), rouletting (one sherd) and slashing (one sherd) occurring. Like the jars, the glaze is generally clear and applied in a patchy fashion to the

exterior of vessels. Bowls are rarely decorated. Three unglazed examples are combed.

Late Medieval organic-tempered sandy ware
There are 34 sherds of this ware, paralleled in Southampton (Brown 2002, 18) and Winchester (Holmes & Matthews *forthcoming*), where they are relatively short lived types, dated to the late 14th century. Jugs/pitchers are the most common form, but as in Southampton, jars and bowls are also present. Sherds are generally undecorated; five sherds are glazed, and one jug exhibits slipped lines under a clear glaze.

Late Medieval sandy ware
This group includes 22 sherds in four fabrics, which date to the late medieval period, but do not fit into the transitional sandy ware group as they are not well fired. Only five sherds could be assigned to specific vessel forms; jars and jugs. One of the jug sherds is glazed. Of the sherds which could not be assigned to a specific vessel form, one unglazed sherd has combed, wavy line decoration and three have a partial, interior glaze with no other decoration. Similar plain sandy wares of late medieval date are known from Southampton (Brown 2002, 20).

Transitional sandy ware
There are 570 sherds of transitional sandy ware present; defined as being fine, well fired sandy wares, dating to the transition between the late medieval and post medieval traditions in Hampshire. Similar wares have been identified in Southampton (Brown 2002), Fareham (Brown unpubl), Winchester (Holmes & Matthews *forthcoming*) and Alton (Blinkhorn 2007). Jars and jugs are most common forms, but bowls/dishes, bunghole pitchers and pipkins also occur. The presence of tripod pipkins, which were produced in post medieval types such as Border ware and Verwood, may be indicative of a shift in pottery function as well as pottery production.

The jugs generally have thickened, everted rims (ten sherds), although an upright example is also present. There is little variation amongst the jar rim forms, with simple, rounded, everted rims (eight sherds) being the most

common type. Brown (2002, 19) has previously noted that there is a degree of standardisation amongst these wares in Southampton, both within a particular vessel form and also between standard components used in the production of different forms. The evidence from Romsey does not refute this suggestion. As with the Wessex redwares, both rod and strap handles are present. Vessels typically have flat bases with an obtuse basal angle, although some jug bases continue to be thumbled. Thirty-one examples of unglazed jars exhibit applied strip decoration, whilst a further six sherds are glazed with no further decoration. The glaze is generally clear and applied to the interior of the vessels. Jugs are not commonly decorated, beyond a patchy exterior glaze. Decorated examples are present with combed (three sherds), thumbled (one sherd) and slipped lines (one sherd).

Tudor green

Sixty-six sherds of Tudor green ware, a thin walled whiteware with a dark green glaze, are present. Sherds are generally small and undiagnostic, although a small number were identified as coming from mugs, jugs and a chafing dish. These wares were produced at the Surrey/Hampshire border and date from the late 14th century (Pearce & Vince 1988, 17) and are a continued presence in early post-medieval deposits in Romsey.

Imported wares

Rhenish stonewares are the most common imported wares. There are two sherds of Siegburg stoneware, a light grey, thin walled fabric, commonly with an ash glaze (Brown 2002, 35). It is a relatively early Rhenish stoneware type, dating to the 16th century. It is not common in Southampton and this is also reflected at Romsey. Two sherds of Raeren-type stoneware are present. This is the most common Rhenish Stoneware in Southampton (Brown 2002, 35), and is common in post medieval deposits in Romsey. It has a dark grey fabric and is salt glazed, giving a bright brown or grey finish. The term Raeren-type has been adopted to account for the fact that similar wares were produced at other centres in the Rhineland.

Two sherds of Low Countries redware were

recovered from the Abbey excavations. It has an iron rich orange-red sandy fabric with a clear (orange) internal glaze. This is a common type in Southampton (Brown 2002, 32–3), and its presence in Romsey may be indicative of trade with Southampton.

Spanish types are represented by four sherds of Seville-type Spanish coarseware, probably all from olive jars. This is a coarse buff fabric which is micaceous with abundant quartz inclusions. This type is common in Southampton and also occurs at other inland sites in Hampshire. The presence of these wares is suggestive of the re-distribution of products traded from Iberia, such as olive oil, through Southampton. Iberian redwares were also recovered, but from post medieval deposits.

Three very small sherds of Maiolica were recovered from the excavations at the Abbey, one is from an albarello (straight sided jar) and one from a plate. It has not been possible to source these. Maiolica from the Netherlands and Italy is common in some households in Southampton, and is generally focussed in wealthier tenements (Jervis 2009a; Gutierrez 2000). Gutierrez also identified maiolica from excavations at Church Street, an assemblage not studied here as it is principally of post medieval date.

Summary

The late medieval period is typified by a limited range of, generally locally produced, sparsely decorated sandy wares. There are a small quantity of imports present, which are typical of those found at inland sites in Hampshire, with the widely traded Rhenish stonewares being most common. The Spanish wares are all containers for other products and probably reached Romsey through Southampton. The Maiolica and Low Countries redware sherds from the Abbey are distinctive and may be representative of the movement of pottery through trade with this institution.

THE SUPPLY OF POTTERY TO ROMSEY

The majority of the Anglo-Saxon pottery was produced locally and is present only in small quantities, meaning that little meaningful

can be said about its distribution through the town. It is interesting to note that sandy ware with rhomboid impressions was found at several sites however, perhaps suggesting that this was marketed as a container. The distribution of Winchester-type ware is focussed on the Abbey, perhaps indicating that this ware wasn't widely marketed, but was sourced through institutional links. It was also present at Bell Street, likely to have been a major street in the early medieval period (Frank Green, pers. comm.).

The bulk of the pottery used in 11th–14th century Romsey was locally sourced and largely consists of Wessex coarsewares (Table 4). These and the flint and sand-tempered wares are present at all of the sites investigated. South Hampshire redware is the most commonly used glazed sandy ware in domestic contexts in Romsey. At the Abbey, Laverstock-type ware is most common. Both types are present across the town, suggesting that they were widely marketed, but it can be suggested that the Abbey was supplied through a different mechanism, perhaps directly from the potters at Laverstock. This supply route may be related to the fact that the Abbey held lands in Wiltshire, and therefore sourced their pottery from a workshop which was centrally located in relation to its properties. Other locally produced sandy wares are present only in small quantities, so little can be read into their distribution, other than to suggest that they may have been marketed intermittently in Romsey, or that people may have sourced pottery from other markets, perhaps in Southampton, Winchester or Salisbury. The distribution of Dorset wares is limited to three sites, perhaps suggesting some link, commercial or tenurial, between these tenements and Poole or Christchurch, a link supported by the presence of south Hampshire types in small quantities in Christchurch (Jervis *forthcoming* b). Imported wares are not common in Romsey and are most abundant at the Abbey, where they may have been supplied with wine, for liturgical use. The range of wares present at 11 The Hundred perhaps suggests some link with Southampton merchants. It is noticeable that the types present; Saintonge polychrome ware and North French whiteware, are not widely

Table 4 Distribution of Post-Conquest Pottery in Romsey

<i>Ware Name</i>	<i>11 The Hundred</i>	<i>15 The Hundred</i>	<i>Church Street</i>	<i>Newton Lane Link</i>	<i>Abbey</i>	<i>Grand Total</i>
Flint and Sand Tempered Ware	11%	31%	7%	22%	8%	16%
Wessex Coarseware	73%	56%	72%	55%	51%	63%
Fine Flint and Sand Tempered Ware	0%		2%	2%		1%
Fine Sandy	3%	6%	5%	6%	16%	6%
Laverstock-type Ware	2%	3%	2%	5%	6%	3%
South Hampshire Redware	4%	2%	7%	7%	2%	4%
Southampton Sandy Ware	1%	0%	1%	1%	11%	2%
Local Pink Sandy Ware				0%		0%
Local Whiteware	1%	1%	0%	1%		1%
Medieval sandy ware with argillaceous inclusions	0%	1%	0%		0%	0%
Whiteware with argillaceous inclusions	0%		1%	0%	1%	0%
Iron Rich Sandy Ware	4%		1%	0%	2%	2%
Iron Rich Whiteware			0%	0%	1%	0%
Fine Sandy Ware	0%	0%	0%	0%		0%
Silty Sandy Ware	0%					0%
Surrey Whiteware	0%		0%		0%	0%
Dorset whiteware		0%	0%	1%		0%
Dorset Red Painted Ware			0%	0%		0%
Rouen-type Ware			0%			0%
Saintonge Whiteware	0%		0%	0%	2%	0%
Saintonge Polychrome	0%					0%
North French Whiteware	0%					0%
Grand Total	17141	12643	9068	7985	8675	55512

distributed in Southampton, so these wares are not likely to have been sourced directly through the market place in Southampton.

Virtually all of the pottery used in late medieval Romsey was sourced locally (Table 5). Wessex redwares are a common presence at all sites, and along with the small quantities of Late Medieval organic-tempered sandy ware, probably represent the earliest late medieval types. Transitional sandy wares were also widely used. These post-date the Wessex redwares and this is perhaps illustrated by their general absence from the Abbey. Here they

were principally recovered from dissolution deposits, probably because this type of pottery was being used at the turn of the 16th century. The occupants of Church Street appear to have been particularly well connected, with their assemblage containing sherds of imported pottery, both from the continent, perhaps acquired through Southampton, and from the Surrey/Hampshire border, possibly also acquired through the market in Southampton, or through trade with east Hampshire. At least one house on this street was the property of a rural manor and others may have been asso-

Table 5 Distribution of late medieval pottery in Romsey

<i>Ware Name</i>	<i>11 The Hundred</i>	<i>15 The Hundred</i>	<i>Church Street</i>	<i>Newton Lane Link</i>	<i>Abbey</i>	<i>Grand Total</i>
Wessex Redware	81%	84%	20%	33%	84%	45%
Late Medieval Organic Tempered Sandy Ware	4%		1%	9%		1%
Late Medieval Sandy Ware	2%	0%	0%	6%		1%
Transitional Sandy Ware	12%	15%	78%	50%	0%	51%
Tudor Green		1%	0%	0%	9%	1%
Siegborg Stoneware			0%			0%
Raeren-type Stoneware			0%			0%
Westerwald Stoneware	0%					0%
Low Countries Redware					0%	0%
Spanish Coarseware					5%	0%
Maiolica					1%	0%
Grand Total	3175	2259	10859	835	1798	18926

Table 6 Quantification of Post-Conquest pottery from Romsey by vessel form

<i>Vessel Name</i>	<i>11 The Hundred</i>	<i>15 The Hundred</i>	<i>Church Street</i>	<i>Newton Lane Link</i>	<i>Abbey</i>	<i>Grand Total</i>
Jar	32%	43%	24%	40%	55%	37%
Coarse Jug/Pitcher	1%	5%	1%	3%	2%	2%
Glazed Sandy Ware Jug/Pitcher	10%	5%	9%	12%	18%	10%
Total Jug/Pitcher	11%	9%	10%	15%	19%	12%
Bowl/Dish	6%	3%	8%	3%	2%	5%
Bunghole Pitcher					1%	0%
Curfew	1%				7%	1%
Dripping Pan					4%	0%
Spouted Pitcher				2%		0%
Unid.	51%	44%	58%	40%	14%	47%
Grand Total	17141	12643	9068	7985	7174	54011

ciated with the Abbey. Excavated buildings appear to have been major stone built structures with garderobes (Frank Green, pers. comm.). The general absence of Tudor Green from domestic tenements in Romsey implies that it was not widely marketed. It is noticeable that the bulk of the imported pottery was recovered from the Abbey, illustrative of the commercial links which this institution

retained, despite the general perception that it was in decline during this period.

USING POTTERY IN MEDIEVAL ROMSEY

As with the distribution, the low quantity of Anglo-Saxon pottery, coupled with its fragmented nature, means that it is difficult to

Table 7 Quantification of Late Medieval pottery from Romsey by vessel form

<i>Vessel Name</i>	<i>11 The Hundred</i>	<i>15 The Hundred</i>	<i>Church Street</i>	<i>Newton Lane Link</i>	<i>Abbey</i>	<i>Grand Total</i>
Jar	20%	17%	16%	27%	17%	17%
Jug/Pitcher	17%	27%	18%	20%	22%	22%
Bowl/Dish	4%	1%	4%	1%	4%	4%
Bhole Pitcher			10%		6%	6%
Chafing Dish					0%	0%
Cup/Mug	0%		0%		0%	0%
Pipkin			1%		1%	1%
Albarello					0%	0%
Plate					0%	0%
Unid.	59%	55%	50%	52%	50%	50%
Grand Total	3175	2259	10859	835	18926	18926

pass meaningful comment on ceramic use in this period. Virtually all of the vessel forms identified were jars, which likely had a range of functions including as cooking, storage and processing vessels. The presence of Winchester-type ware jugs or pitchers at the Abbey may be related to a function in communal dining, or in the liturgy.

The composition of the phase 2 assemblages by vessel form is surprisingly uniform throughout Romsey. Jars are generally the most common form, typically accounting for between a third and half of the pottery by weight. Coarseware jugs or tripod pitchers account for only small proportions of assemblages, whereas glazed sandy wares are much more common, typically accounting for between 5%–10% of assemblages. At Church Street and the sites in The Hundred, bowls are present in similar quantities to jugs. Bowls do not appear to have commonly been used for serving in the medieval period, so their presence is often indicative of some processing role, perhaps as measures, or for use in dairying (Blinkhorn 1999, 44). Their presence at 11 and 15 The Hundred, sites at the edge of Romsey, is perhaps relevant to this, as the occupants of these sites may have engaged in some agricultural activity. The quantity of jugs present is low, even in comparison to small towns such as Andover (Matthews unpubl.), let alone South-

ampton, where jugs account for a third of the assemblage by weight. It should be noted that the high level of fragmentation means that a large number of sherds could not be assigned to form. Even when this is taken into account however, the quantity of jugs is lower than even in the lowest status tenements in Southampton (see Jervis 2009 a). The types of jugs present are also noticeably different to Southampton, the vast majority are sparsely decorated, suggesting that the occupants were more interested in the functionality of these vessels, rather than their aesthetic value. Clearly the occupants of Romsey wanted something different from their jugs than the wealthiest inhabitants of Southampton, who had at least a small number of highly decorated serving vessels. Such vessels are present in negligible quantities in Romsey and were perhaps seen more as curiosities than as a well defined functional group. The sparsely decorated vessels used in Romsey are best paralleled in Southampton by the group from York Buildings, a group of tenements occupied by smiths (Jervis 2009 a). Even these consumers used a small quantity of more highly decorated wares however. This perhaps suggests that the occupants of Romsey did not live a fully 'urban' lifestyle. This is further supported by the prevalence of bowls, which are often largely absent from urban assemblages. Parallels can perhaps be drawn with the assemblage from the village

of Popham in north Hampshire (Hawkes 1987). Here, forms were quantified by vessel count, and bowls account for 7% of the assemblage. It is also noticeable that the jugs used at this site are generally sparsely decorated and locally sourced, much like the vessels used in Romsey. We can perhaps suggest then that although a small town, the occupants of Romsey were living something of a semi-rural domestic life in the 11th–14th centuries, based on the ceramic evidence.

At all of the sites, around half of the late medieval pottery (by weight) was too fragmented to assign to a particular form, largely due to the fact that vessels often shared standardised component parts (see above). In functional terms, the assemblages are fairly similar, with jars and jugs being the most common forms. Bowls are less common than in phase 2, although this could be due to fragmentation. Vessels fulfilling new functions emerge, Tudor Green and Rhenish Stoneware drinking vessels, a Tudor Green chafing dish and highly decorated maiolica table vessels, recovered from the Abbey. Small quantities of drinking vessels were identified at several sites in Romsey, illustrating the start of a general trend which continues into the post-medieval period. The presence of imported pottery, particularly Spanish pottery, suggests that the Abbey community had access to a distinctive range of foodstuffs, and it would seem that at least some of this community had adopted new methods of consuming these foods too. We can tentatively see a distinction between the Abbey community, who were engaging in new table practices and the secular occupants of Romsey, who continued to use pottery largely as a functional tool, rather than a medium for adopting new fashions in dining.

SUMMARY AND CONCLUSIONS

This paper has demonstrated that much of the pottery used in medieval Romsey was locally produced. The Abbey would appear to have been supplied in a different manner to the rest of the population, and differences can also be observed in the way that pottery was used here. When compared to other towns in the region, the occupants of Romsey can be seen to have

been living an almost rural lifestyle, based on the pottery they used. This is an issue that needs to be further addressed through study of the other finds and faunal remains from excavations in the town.

This overview should be regarded as a starting point for future research on material from Romsey. Now that wares have been defined and the range of vessels identified, we can begin to compare elements of these assemblages with one another, as well as attempt to place Romsey into a wider context. This process has already begun in this paper, but as new material is excavated, both in Romsey and in other settlements in the region, and other finds from the town are analysed, further interpretation can be attempted. This paper has focussed only on the medieval pottery and the large post medieval assemblages are equally worthy of study. Fragmentation is clearly an issue to be addressed in any analysis of this material and further attempts need to be made to integrate the pottery, excavation and other finds data to better understand issues of deposition and site formation processes. This has already begun through the Romsey Rubbish Project (see Green and Lockyear 1992), and it is hoped that the clearer definition of the pottery provided by this paper will aid such analysis in the future.

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