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Excavations at Carmarthen Greyfriars 1983-1990

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POTTERY, RIDGE TILE AND CERAMIC WATER PIPE

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Introduction—the excavation background

EXCAVATIONS at the site of Carmarthen Greyfriars commenced in 1983 in advance of the construction of a Tesco superstore. Two major years of work followed. A proposal to construct a shopping mall linking the superstore with the old town centre enabled further work to be undertaken between 1987 and 1990 when adjacent land became available. Prior to 1983 nothing was known of the precise position or scale of the Friary's buildings.

The house is first recorded in 1282. The excavations demonstrated that the domestic buildings originally ranged around a single cloister set to the south of the church; this work cannot be dated any closer than to sometime around 1250-1282. The next phase of activity – which may be viewed as part of a rolling programme of development – saw the addition of a second cloister with new buildings including a possible Infirmary, and the construction of a more elaborate system of drains. This had probably been completed before the end of the 13th century. Thus in a comparatively short timespan Carmarthen Greyfriars had grown into a substantial complex for a Franciscan Friary – and this is probably due in part to Royal patronage.

The only detailed work on the church has been within the choir – the site of the nave is still covered by inhabited cottages. The development of the building appears to have been basically a narrow nave and choir much in line with other mendicant churches. By the early 15th century the nave was extended northwards either by the addition of a north aisle or by doubling the width of the nave by the construction of a parallel range. The choir had three steps leading to the sanctuary, and these appear to be contemporary with the original construction of the building.

There is a fairly detailed Suppression inventory in

1538 and a description of the heraldry in 1530. At this date the choir was evidently crammed with monuments of local nobility some of whose tombs were removed at the Dissolution. These include Edmund Tudor (father of Henry VII), removed to St David's Cathedral, and Sir Rhys ap Thomas now in St Peter's Carmarthen.

The finds from the excavations (deposited in Carmarthen Museum) include a large collection of floor-tiles, a very varied assemblage of medieval pottery, coins and jettons, stained glass (including a near complete late 13th century window), religious items, a large assemblage of human skeletal remains and other small finds. These are reported in the volumes of Topic Reports published by the Dyfed Archaeological Trust, and listed on the back cover of this volume. The topic reports also cover the structural history of the Friary (excavation report); it is hoped that a synoptic report will appear in *Medieval Archaeology* or *Archaeologia Cambrensis* and a popular report will also be published by the Trust.

Finance for the excavation was provided by Cadw/Welsh Historic Monuments, The Manpower Services Commission Community Programme and Vanson PLC. Permission to excavate was granted by the landowners: Carmarthen District Council, T. P. Hughes Ltd, the Land Authority for Wales and Vanson PLC. The Trust would like to express its thanks to all these organisations, and individuals involved in this long-term project.

Terrence James

July 1991

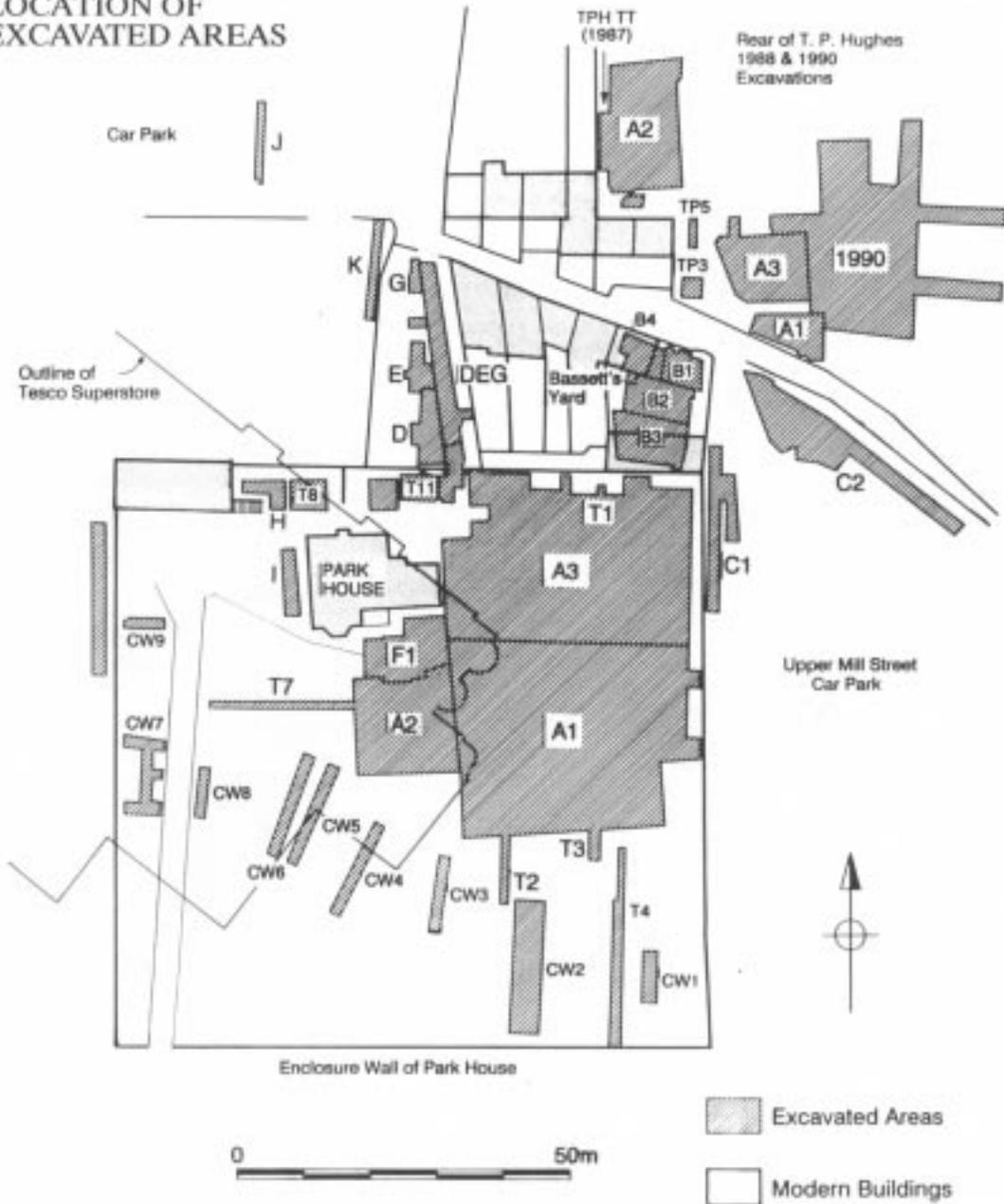
ACKNOWLEDGEMENTS

A number of people have helped with the identification of some of the pottery. As opinions differed the identifications are not always attributed to individuals and I accept responsibility for the final version. I am however grateful to the following for their time and help: J. Allan, D. Brown, D. Dawson, L. Good, J. Hurst, K. Kilmurry, J.M. Lewis, S. Moorhouse, T. Pearson, M. Ponsford, J. Rutter, M. Rogers, R. Thompson, A. Vince, G. Watkins, O. Watson, T.

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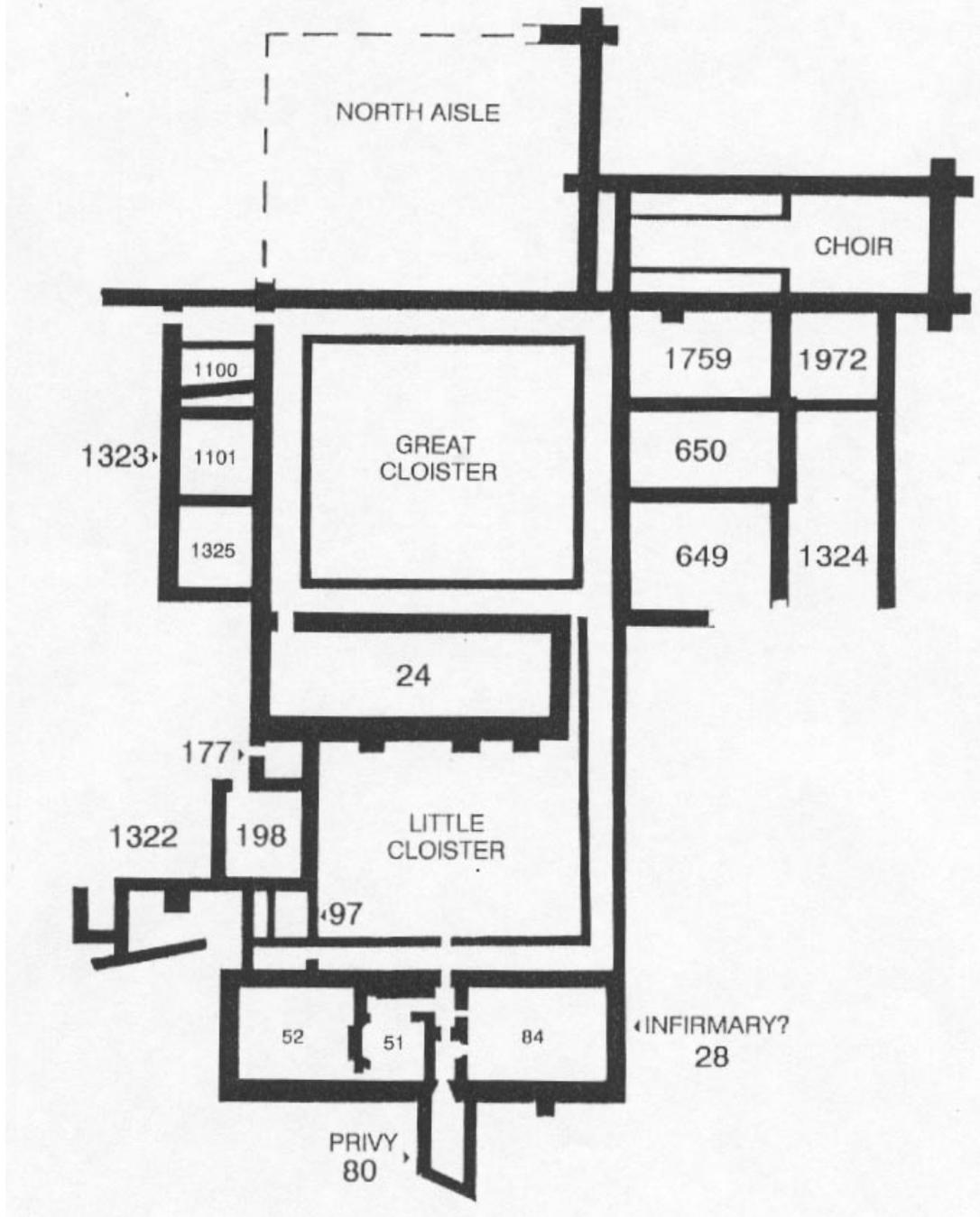
Cathy O'Mahoney

CARMARTHEN GREYFRIARS 1983-1990 LOCATION OF EXCAVATED AREAS



Plan showing the location of excavated areas and trenches in relation to Park House and Friar's Park cottages, and the outline of the present Tesco superstore.

CARMARTHEN GREYFRIARS 1983-1990
LOCATION OF BUILDING/ROOM NUMBERS



Restored plan of Carmarthen Greyfriars showing the context numbers of individual rooms and buildings used throughout this report. North at top.

1. Introduction

The Friary excavation produced a broad range of pottery types, including a remarkable collection of wares imported from France and Spain. There are, however, a number of intrinsic problems with the analysis of the pottery, particularly affecting the dating and sequence of types and forms. The normal difficulties encountered in forming a ceramic sequence, for example, residuality, have been compounded by the small amount of pottery, especially medieval, its sparse distribution in medieval contexts, the lack of other dating evidence such as documentary and architectural, and the uncertainty of stratigraphic associations of the contexts where pottery does occur. It has, however, been possible to detect certain trends, although the methods used to arrive at these conclusions are questionable, and a degree of circular argument is unavoidably involved. As this is one of the few collections in this area in recent years to come from a large well-conducted excavation, there was some hope that it might answer some of the questions posed by Dave Evans (Evans 1983) concerning the definition of late medieval pottery in Wales. The lack of late C14th and C15th imports in western Britain generally has meant that this is an even wider problem. Unfortunately the two major pieces of pottery research affecting this region both lack pottery which is unquestionably of this date: at Bristol no sites exclusively of this period have been excavated, and in the Severn valley it is admitted that much of the pottery assigned to the C15th could be C14th (Vince 1983a, p689). Little advance in this respect has been made during the study of the pottery from the Friary excavation. This report therefore serves more as a description and analysis of the rich variety of pottery types found at the Friary than as a study which will advance the understanding of the chronology of the pottery in the area.

The report is divided into the following sections:

1 Introduction and statement of methodology.

2 Detailed descriptions of fabrics, forms, distribution and possible dating, with reference to illustrations, and a list of illustrated vessels of each type not mentioned in the above descriptions. This section is sub-divided into

- A Local
- B Regional Imports
- C Foreign Imports

3 Analysis by building and context of excavated material, with reference to detail in Part 2, or descrip-

tion of individual unclassified sherds not included there, if they occur in significant contexts.

4 Statistics of types.

5 Phase summaries, with reference to Parts 2 and 3.

6 Discussion/Conclusion, comment on Part 4.

Appendices:

- A Roof tile
- B Water pipe
- C Analysis of residues
- D Thin-section report

Bibliography.

Illustrations.

Parallels and possible dating are discussed in greatest detail under the type descriptions, Part 2, and when sherds of certain types are mentioned in the rest of the report, reference should be made to these. Parallels have been kept to a minimum and cited only for sherds that are in important contexts or of intrinsic interest. Since many come from out of date reports with doubtful dating evidence they have always been treated with caution.

Amounts of pottery of each type have been expressed in sherd numbers, and individual vessel numbers. The latter are a conservative minimum vessel count. Sherds have been assigned to the same vessel if they are in the same context and appear to be from one vessel, whether they join or not. Sherds from different contexts have been assigned to the same vessel only if they join, or in a few cases when they do not but are of a distinctive type which is rare on the site. In the case of Saintonge jugs, which are very common at the Friary, there are probably fewer vessels than the number suggested, but uniformity of manufacture has made it inadvisable to attempt the identification of individual vessels scattered between different layers. When sherds from different contexts have been treated as one vessel, this is assigned only to the earliest context in which it appears, although the sherds themselves are recorded in the context where they actually occur. Weighing was not considered to be a practical method of assessing quantities on this site, because of the obvious difference between fine imports and gravel-tempered material.

The types comprise wares that have been previously

defined elsewhere and are reasonably recognisable or, where these do not exist, have been created on the basis of common characteristics of fabric and form. The main divisions are intended to represent local (Dyfed) material (A), regional (B), and foreign imports (C), but there is overlap between these, and some confusion is inevitable, especially between the local and regional categories. For this reason the categories have not been given the letters L, R, and I, which might appear to be more appropriate. In addition a number of sherds are unclassified.

Types B 23 –B 26 were not found at this excavation, but these codings have been used to extend the Type Series at other sites in Dyfed. The sherds now B 27 were originally unclassified.

The Type descriptions, Part 2, form the bulkiest and most informative part of this report. This is because the mass of pottery occurred in Phase V contexts, amongst destruction material. In most cases the more interesting imports and illustrated vessels were found here, together with later pottery. An attempt has been made to use this material to establish the dates of robbing, but the fact that some pottery from these contexts was discarded after excavation has made this difficult, as the latest date of this discarded pottery is not known. Because the majority of material did not

occur in coherent or informative contexts, and much of it is obviously residual, the illustrations have been arranged by type rather than by context, phase or area.

The general phases of occupation of the site have been assigned to the following date ranges:

I mid to late C13th

II late C13th to early C14th

III C14th to C16th (Dissolution)

IV C16th

V Abandonment and Demolition, C17th C18th

[] =Type and Illustration Nos. [Also storage location Nos.]

() =Context Nos.

AUTHOR'S NOTE

Since the first draft of this report in 1986 there has been a considerable amount of work on medieval and post-medieval pottery in Wales, in Britain as a whole, and abroad; much new work has been published on imports. Most important for Wales has been the survey funded by the Board of Celtic Studies (Papazian and Campbell 1992). The data from this site contributed to that, which in turn placed Carmarthen Greyfriars in a variety of broader contexts. Readers may refer to that volume for more information.

This report has not been re-written in the light of recent research, and only in glaring cases have alterations been made and references updated.

Catherine Freeman
Llanddewi Brefi
January 1995

2. Detailed Descriptions of Pottery

Local pottery (A) was originally defined and distinguished from other similar wares, for example North Devon, by the presence and predominance of large rounded reddish-brown inclusions, thought to be shale. The standard North Devon fabric contains more quartz. However some archaeologists and pottery specialists in Devon consider that much pottery which is thought in Wales to be Dyfed Gravel-tempered ware is in fact of North Devon origin. Obviously pottery from the two areas can look very similar and, as stated in the thin-section report, may even have the same inclusions, due to similarities in the geology of the two regions. This problem was recognised many years ago, when thin-sections were made of material from St. Dogmael's Abbey (Knight 1970). It is unlikely, however, that all, or even any, medieval Dyfed Gravel-tempered ware is in fact from North Devon. As petrology cannot always be used to distinguish between the two groups, it is necessary to look at forms, decoration and methods of manufacture, as well as inclusions. Thus all the pottery included under 'A' may be local, but some of it, especially some types which would appear to be C15th-C16th in date, could be from North Devon. Positive North Devon wares are classified separately: B 6 are medieval cooking pots and B 39 is post-medieval North Devon Gravel-tempered ware. The standard version of the latter is well known and easily recognised (Grant 1983, Watkins 1960, Allan 1984). Medieval North Devon cooking pots have been identified here by the similarity of their inclusions to the post-medieval ware, and to Okehampton Fabric 1, which is also thought to originate in the same area (Allan 1978, Allan 1982, Vince 1978, p236). At the two extremes, Dyfed and North Devon fabrics are quite distinct (see thin-section report Samples 12, 17, 18 and 1, 2, and Vince 1978, p235-6), but the picture is complicated by many doubtful (unclassified) sherds, some 'A' types from the Friary excavations, and material excavated in Barnstaple itself. The medieval coarse wares from the Green Lane Access site at Barnstaple, thought to be kiln waste because of their association with blistered jug sherds (Markuson 1980), and sherds from the recently excavated medieval kiln there (N.D.D.C. 1986), are disturbingly similar in superficial appearance to Dyfed wares, although they are considered to be petrologically closer to Okehampton Fabric 1 (J. Allan, pers. comm.). Rounded reddish-brown inclusions are predominant, although under a x20 binocular microscope additional composite mainly white rock fragments and small angular quartz inclusions can sometimes be seen. The jug sherds found at Green Lane are in a different fabric, distinct from anything so far found in Wales. Although there can be similarity in rim forms, broadly both the form and decoration of Green Lane cooking pots differ from Dyfed Gravel-

tempered ware. The rims of the Barnstaple vessels are characteristically deeper, flared, and 'tulip'-shaped (Markuson 1980); decoration of applied thumbed strips and incised wavy lines (which are also found on Okehampton Fabric 1) both occur, and these are not usual on the Dyfed wares. Another possible distinguishing characteristic is the formation of a light coloured or grey skin or pseudo-slip on the surfaces. This is probably not the result of a deliberate application but a reaction of North Devon clays to a finishing or firing process; it is also found on some post-medieval North Devon Gravel-tempered wares. It might also be worth considering, as North Devon medieval pottery has been found in Wales, whether Welsh medieval pottery reached North Devon, and if some of the shaley products found in Devon and thought to be local to there, are in fact Welsh.

Confusion has also arisen over the identification of South Glamorgan ware. Type B 19 corresponds most closely to published descriptions of this, but type A 7 (see thin-section report Sample 9) is also considered by the authors of the thin-section report to be from there. Similarities between the fabric of Sample 24 (possibly South Glamorgan ware, see thin-section report) and A 3, and some vessels included in A 2, casts doubt on the inclusion of the latter in the local category. However, as this fabric can only be identified by thin-section, and it is not possible to section all sherds, little can be done about this at this stage. Many of the sherds exhibit no characteristics of form or decoration, so cannot be classified on these grounds.

It should also be noted that Llanstephan-type (or Carmarthen Bay) vessels have been included in the regional category, although there is a strong possibility that they may have been manufactured in Carmarthen, or at least in Dyfed, so they should be classed as local. (See below, types B 9, B 10, B 11, B 12 and B 13.) White calcareous inclusions are most prominent in these fabrics and they were not at first recognized as local. So 'A' types do not directly correspond to local material, but are an attempt to define local wares in the Dyfed gravel-tempered tradition. Certain types, for example A 8, in fact contain more small quartz than shale (or shale derived inclusions), and perhaps cannot be termed gravel-tempered, but bear similarities to the fabric of the jugs found at the kiln at Newport, Pembrokeshire, in association with Dyfed Gravel-tempered ware. There were probably several production centres using similar materials, but the definition of distinct types within the tradition awaits further research. A remarkably homogeneous collection of Dyfed Gravel-tempered ware cooking pots was recently excavated at Newport, together with finer, local jugs (Stenger 1985); the cooking pots are all in a consistent fabric and would appear to be from a different source than the Gwbert (Jones 1978) and the

more varied Cardigan Castle (O'Mahoney 1985c) material. By examining all pottery of this type that has been excavated in West Wales it may be possible to define characteristics of fabric or form that are restricted to certain areas, and suggest origins by plotting the density of distributions. Thus products of different production centres or potters might be identified, but at present the lack of dating information for the mass of material held in museums and stores will prohibit the establishment of chronological series. Unfortunately even the first of these ideals is outside the scope of this work.

For the purposes of classification it is assumed that there is a local Dyfed pottery industry, and types belonging to that are prefixed 'A'. Doubtful types which could be from North Devon are prefixed 'AB'. 'Local' inclusions are defined more precisely in the thin-section report.

A 1 Jugs with olive-green glaze

There is only a very small quantity of this material. Although the fabric is superficially like the local wares, slight differences and the very small amount present at the Friary suggest that it may be imported into the area, possibly from further east, where siltstone-tempered vessels are also known to occur (Knight 1982).

The fabric is consistent with the local material in that it contains little quartz, but the predominant reddish-brown inclusions are smaller in size and platy in shape in comparison with most Dyfed Gravel-tempered ware. All of the sherds are hard-fired and the surfaces well smoothed over. The vessels are probably wheel-made but some interiors are very lumpy and could result from trying to disguise coils. Colour is light orange, with light blue-grey external margins in thicker parts. A shiny olive-green glaze, irregularly blotched with iron in some places, covers the exteriors of all sherds except near the bases, where it only consists of splashes.

All the sherds appear to be from jugs; no rims survive and whole shapes cannot be conjectured, but parts of two thumbled bases remain. It occurs from Phase I/II contexts onwards, and would not be incompatible with a C13th date, but is found in such small numbers that few conclusions can be drawn.

None of these sherds is illustrated.

A 2 Local cooking pots

Thin-section Samples 12, 17, 18. Fig. 1

This is the standard gravel-tempered fabric, variants of which are found throughout West Wales (Jones 1976, 1978, James 1982, O'Mahoney 1985a). The inclusions are described in greater detail in the thin-

section report. The sherds do not exhibit the consistency of manufacture found at Gwbert, for example, and probably more than one production centre is represented. Their distribution throughout the phases also suggests that they are not all of one date, although some broken unglazed fragments which are included here may be parts of later medieval vessels of different forms. In contexts (897), (359), (838), (404), assigned to Phases I and I-II, there are consistently thick hand-made sherds, but unfortunately no rims survive. The two sherds from contexts in Phase II, (248) [A 2 13] and (254) [A 2 24, not ill.], are thinner-walled and probably wheel-made. Unfortunately the small quantity and fragmentary nature of this material, and its sparse distribution on the site, mean that nothing can be added to the knowledge of this ware from this excavation. The larger group from Cardigan Castle is more informative (O'Mahoney 1985c). That group also contains unglazed jugs in the same fabric, which are not obviously present here.

Also illustrated: A 2 15 (365) A 2 11 (99); Fig. 18: A 2 30 (2071) A 2 34 (1701)

A 3 Local cooking pots

Fig. 1

A group distinguished by a dense peppery scatter of small and medium-sized inclusions, similar to the louver fragment [A 3 12] from (1045) (thin-section Sample 24, Appendix D). A few sherds are consistent in fabric, the rim [A 3 2 (248)] and an identical one from (385), and basal angles (not illustrated). The colour of these sherds is light orange throughout, with variously darkened surfaces. They are quite thick but appear to be wheel-made. The other sherds included here are doubtful. The two basal angles are thick, crudely made and sagging, and show signs of knife-trimming. One (unstratified) is splash-glazed green beneath and on the external wall.

This material occurs from Phase I-II onwards at the Friary.

Also illustrated: A 3 5 (102) A 3 6 (13) A 3 11 (89); Fig. 18: A 3 10 (2067)

A 4 Local glazed jugs

Fig. 1

This material is characterised by a smooth texture, a clean clay matrix, and a pink colour not typical of Gwbert-type ware. It is comparable with the St. Dogmael's Abbey jugs (Knight 1970), and Cardigan Castle Fabric 6 (O'Mahoney 1985c). Only a small amount is present in fragmentary pieces, suggesting that it may in fact originate in the Cardigan area, and is not local to Carmarthen.

Both thick and thin, soft and hard sherds occur, usually with a light blue reduced core. In some cases

the interior is reduced as well. A few sherds contain some small quartz, and fewer other inclusions, and there is a possible relationship between this type and B 19. All vessels are wheel-made.

Three rim forms [A 4 9 (1315), A 4 13 (776) and A 4 26 (604)], are remarkably similar, with fine horizontal grooves internally and externally forming a pointed ridge on the top. A fourth [A 4 28 (1)] compares well with the form of St. Dogmael's No. 8 (Knight 1970, Fig I). Strap handles are plain. Most basal angles are plain but one example is thumbled [A 4 31 (1664), not ill.]. A few sherds are partially or wholly glazed, and some are decorated with scored lines. One sherd, [A 4 32 (1701), not ill.] bears stamped decoration; there is also some slip beneath the glaze on this. A wider range of decoration is found amongst the unstratified material from Cardigan Castle.

This type first occurs in Phase I; it does not form a large proportion of the pottery in any Phase.

Also illustrated: A 4 8 (19/127) A 4 22 (150) A 4 7 (87); Fig. 18: A 4 33 (2043)

A 5 Glazed Dyfed Gravel-tempered ware

Thin-section Sample 11. Fig. 4

Most of these vessels are jugs. The fabric contains more and larger inclusions than A 4, making it grittier in texture and appearance. It is generally hard fired. The colour is similar to A 4, with pink surfaces and a reduced blue-grey core. This possibly corresponds to the fabric of the St. Dogmael's Abbey storage jars (Knight 1970). A similar jug rim and handle from Carmarthen Priory has already been published (James 1982, No.7).

One fairly complete large jug [A 5 1 (382/388)] has a collared inward sloping rim, a flat base, and is extensively covered externally with a pitted lumpy green glaze. The handle of this does not survive, but all other known handles of this type are strap, and it is difficult to imagine that such a large vessel could be controlled with a rod handle. Another jug [A 5 8 (102/106)] has a slightly lid-seated rim (comparable to A 4 forms), a splayed base, a shoulder cordon, and a plain strap handle. The lack of decoration on the latter is also typical, although the handles do have wide shallow grooves down the back [A 5 10 (463/127)]. The other fragmentary jug rims, [A 5 12 (997), A 5 18 (42), and A 5 26 (237)], are not consistent in form. [A 5 12] is only sparsely splash-glazed externally.

There is part of one externally glazed jar rim [A 5 31 (500)]. Other forms, possibly larger storage jars, are represented by very thick internally glazed basal angles from (382) and (121). There is also part of one oval-shaped divided dish [A 5 28 (73)]. This is glazed

internally, but extensively blackened on both surfaces. It appears to have only one division, across the centre.

The features common to West Wales jugs observable on material from St. Dogmael's, Newport (Talbot 1968), and Cardigan, i.e. inward sloping rims, strap handles, plain flat bases, and shoulder cordons, are repeated here, but it is not possible to add further characteristics to this list, nor is this type of jug particularly well represented at the Friary in this fabric variation. No evidence of thumbing or leaf terminals is found at handle junctions. Many of the isolated body-sherds comprising this category may come from jugs of this standard form, but it is not possible to be certain as few rims or other diagnostic features survive. However there is one thumbled basal angle, [A 5 64 (2115), not ill.], showing that not all vessels in this fabric are of a standard form. One very hard-fired sherd [A 5 63 (2093), not ill.], is incised with a broad vertical mark.

VARIANT

[A 5 24 (214)] and [A 5 25 (589)], (probably one vessel), not illustrated, are in a smoother fabric, splash-glazed externally. They fall somewhere between A 4 and A 5, but have been included here.

Sherds of A 5 first occur in Phase I/II contexts and continue to be found throughout the medieval period. They never comprise a large proportion of the pottery in medieval layers, most occurring residually in post-Dissolution contexts, perhaps suggesting that this was a later medieval type. This would correspond to the dating originally offered for the St. Dogmael's jugs, which are similar in form and glazing, although finer in fabric (Knight 1970), and the absence of this material from the group of mostly unglazed 'Gwbert-type' and Ham Green wares found at Cardigan Castle, which are probably of early C13th date.

Also illustrated: A 5 14 (92) A 5 15 (39); Fig. 18: A 5 38 (2043) A 5 39 (1368) A 5 40 (1631)

A 6 Glazed Dyfed Gravel-tempered ware jugs

Fig. 4

This is similar to A 5, but with a cleaner clay matrix, and completely oxidised to a warm orange-pink colour; the resulting glaze is usually orange or brown. There are more examples of the collared inward sloping rim than in A 5, [A 6 1 (98)], [A 6 3 (113)] and one from (89). The latter is not illustrated but is identical to [A 6 3]. A different rim form is evident on [A 6 18 (89)], possibly from a vessel of similar form to [A 5 8 (102/106)]. Surviving basal angles are plain and flat, and handles are of the strap type. One [A 6 12 (776)] has a shallow groove down the left-hand side. This is also evident on [A 4 33

(2043), Fig. 18]; these fabrics may be the work of the same potter using different amounts of tempering. Some sherds are decorated with horizontal scored grooves.

Only one sherd is found in a medieval context, the base of a strap handle, [A 6 16 (48), not ill.], which is in fact unglazed. There are no local unglazed jugs at the Friary, so it has been included here on the grounds of fabric and the likelihood that other parts of the vessel were glazed, although it should possibly form a sub-division of A 2. Like A 5, this appears to be a later medieval pottery type, possibly extending into the C16th. This is certainly suggested by the contexts in which it is found. It may be of the same date and source as A 5 but the differences could indicate a separate origin.

There is a jar rim [A 6 28 (2005), Fig. 18] with a thumb applied strip beneath the rim; this is internally glazed as are the transitional jars of types A 9, A 11 etc.

A 7

Thin-section Sample 9. Fig. 4

A fine soft, deep bright pink, fabric, containing sparse 'local' inclusions, and some small quartz. It is possibly related to B 19. In parts the core or margins are reduced light blue-grey.

All the sherds included here may be from only two vessels. There is part of one very strange form, [A 7 1 (1)], with a hole in the shoulder just below the level of the handle attachment. Decoration of pairs of horizontal scored lines at intervals has been made before the handle was applied. The finishing of the edges of the hole is extremely crude and messy, and the interior has been roughly gouged with some blunt instrument. The narrow neck [A 7 1 (1)] and the base [A 7 2 (71/88/68/13/257/126)] may be parts of the same vessel. Most areas are covered externally with a thick brownish-green glaze, which is also found in large splashes on the interior of the base, which is plain (unthumb). The exact form and purpose of this vessel remain a mystery. Suggestions have been a urinal, or a cistern with three holes arranged vertically, for a brew depositing much sediment. If the rim, shoulder and base sherds are in fact from one vessel, neither of these explanations is very plausible.

Another vessel is represented by a rim and very large strap handle [A 7 5 (48)]. The form of the rim is inward-sloping, as A 5 and A 6, but it is not possible to draw the external profile as this is obscured by the attachment of the handle. This has been luted on and thumb impressions are visible on either side at the top. The back of the handle is splashed with yellowish-brown glaze.

Further vessels are represented by sherds decorated with horizontal scored lines [A 7 6 (2005) and A 7 7 (1885), not ill.].

This is also probably a later medieval pottery type, but most of it is unstratified.

Also illustrated, Fig. 18: A 7 8 (1701)

A 8 (Possibly Newport)

Thin-section Sample 15. Fig. 5

This is a pale orange-pink fabric, always fully oxidised, containing small rounded and angular red quartz, and rarer reddish-brown fragments. All of the sherds are thick and heavy and are partially or fully covered with a shiny brown or greenish-brown glaze externally. No rims or bases survive but the sherds are probably from large jugs or storage vessels. One sherd only, [A 8 4 (646)], is double-glazed; this has two small holes, made before firing and glazed over the edges. The internal diameter of this vessel, or part of a vessel, is 12cm. It is possibly part of a chafing dish, or a pomander. Another sherd from another vessel, from (89), bears part of a wide applied diagonal strip.

There is also a rod handle [A 8 9 (1674), Fig. 18] and a large portion of the body of an internally glazed jar [A 8 10 (1783), not ill.].

The general appearance of this type suggests that it is of transitional or post-medieval date; except for the rod handle from (1674) it does not occur until Phase IV at the Friary. It bears some relationship to some of the material found at the kiln site at Newport, Pembrokeshire (Talbot 1968), but products from there are distinguished by strap handles.

A 9 (Possibly Newport)

Fig. 5

The clay and inclusions of A 9 appear to be as A 8, but the different thinner-walled forms and glaze suggest that it may be of medieval date. This is not however apparent at the Friary, as it does not occur until Phase IV. The form of one jug rim [A 9 10 (173)] compares well with the jug from Newport Castle (Lewis 1978, p16, Plate 18; Talbot 1968, Fig. 49), presumed to be a product of the Newport kiln. The diameter of this rim is not available, as it is distorted by the lip. The walls are very thin and only splashes of light yellowish-green glaze occur lower down on the exterior of the neck. The forms of [A 9 3 (930)] and [A 9 4 (646)] are rather unusual; possibly these are from long-necked globular-bodied jugs similar in form to [A 5 8]. Both of these are more fully splashed externally with yellowish-green glaze.

The rim [A 9 12 (96)] bearing two thumb impressions, possibly from a continuous horizontal applied strip, is splash-glazed internally, and is probably from a small jar. Further jars are represented by sherds which are more fully glazed internally (in one case brown) and unglazed externally, e.g. [A 9 17 (2043), Fig. 18] and a lid-seated rim identical to the standard AB 10

form ([A 9 6 (378)] not illustrated here, see AB 10 below). There is also a shoulder sherd which has horizontal grooves externally, and is splash-glazed internally only [A 9 16 (1620), not ill.]. Thicker-walled sherds of a large jar or jug with one leaf terminal of a lower handle attachment bear glaze characteristics of this type but perhaps belong with A 8; there may be no firm dividing line between the two. It is possible that some of these sherds are from cisterns, although no bungholes have been found in this or any other local fabric.

Also illustrated: A 9 2 (944); Fig. 1: A 9 21 (558)

AB 10

Fig. 5

This is a soft smooth pasty fabric, pale pinkish-brown in colour throughout. It is superficially like the local material, containing only sparse quartz of varying sizes, and irregularly scattered reddish-brown inclusions. However some of the quartz are glassy, greyish or purplish in colour, rather than white and opaque as large quartz inclusions in Dyfed wares usually are, and it is possible that these vessels are made from untempered Fremington (North Devon) clay. The commonest form is a lid-seated jar [AB 10 1 (103)]. There are possibly four of these, splash-glazed green or brown internally, and more fully glazed towards the base, with odd possibly accidental glaze splashes externally. On some sherds of these there are wide shallow horizontal grooves. A small hole (less than one cm in diameter) appears to have been bored in the neck of one of these jars, from (103). The purpose of this is not known. Different forms of jar are [AB 10 25 (1)] and [AB 10 5 (108)]. The form and angle of [AB 10 10 (89, 103)], is uncertain. It is ridged and splash-glazed externally and fully glazed internally. The small rod handle suggests it may be a chafing dish but the surviving portion would appear to be too deep and steep for this. A single bowl [AB 10 6 (1631), Fig. 18] is splash-glazed internally and mostly unglazed externally.

AB 10 would appear to be a C16th or later pottery type. It is interesting that a rim form in A 9 is identical to [AB 10 1], possibly Newport potters copying a North Devon style.

Also illustrated: AB 10 2 (102)

A 11

Fig. 5

A hard-fired fabric containing mostly small rounded and angular quartz and rare rounded reddish-brown fragments. It is usually completely oxidised and pale orange in colour. A pitted shiny green or a smoother orange glaze is applied irregularly on interior surfaces, and found in splashes on exteriors. Most

of the sherds appear to be from large storage jars [A 11 1 (121/14), A 11 2 (361)]. One of these [A 11 30 (1726), Fig. 18] has a thumbled applied strip beneath the rim. There is one pipkin [A 11 17 (77)], and another vessel [A 11 4 (108)] with a large 'U'-sectioned handle coming from the top of the rim is possibly a jug. The odd rim [A 11 5 (32)] may be from a shallow dish.

This could also be a Newport product, but it does not occur until Phase IV-V and is possibly of C17th date.

Also illustrated: A 11 3 (103) A 11 22 (521)

A 12

Fig. 5

The fabric of this is as A 11, but it is thicker, harder-fired, pastier in texture, and pink in colour. There is one rim, [A 12 1 (353)], which is lid-seated and double-glazed, and has a hole passing vertically through it. This is possibly a hanging flower-pot or a 'sparrow pot', as suggested for vessels of different rim forms with holes in them found at Exeter (Allan 1984, p206, no. 2528, also nos 1846 and 2464). Other sherds are probably from large internally glazed storage jars. There is one sherd from (514) with leaf terminals of a lower handle attachment. Unstratified sherds include a vast slab-made dish [A 12 5] and a strange flat circular wheel-made disc [A 12 6].

This type is probably of similar or later date to A 11. It does not occur until Phase V.

A 13 Glazed Dyfed Gravel-tempered ware

Fig. 4

This is similar in fabric to A 5 and A 6, but pink and pasty, with a clean clay matrix, containing mainly only larger inclusions. Many of the sherds included here are thick and heavy. There is a variety of forms.

These include a lid-seated handled jar [A 13 2 (1)] splash-glazed internally, shallow internally glazed dishes [A 13 3 (93) and A 13 5 (102)], jug or jar rims and handles [A 13 8 (361) and A 13 9 (361)], and a deep bowl [A 13 13 (108/89/103)]. This appears to have a handle and could be a skillet. The exterior is largely unglazed, and slip has run from the glaze on the interior, a characteristic of some North Devon wares. The infolded rim [A 13 21 (516)] is internally glazed only and is possibly from a jar.

In this fabric there is also a tubular spout [A 13 10 (361)] which is possibly from the same vessel as [A 13 8] above. This is suggested by similarities in the glaze, which does not fully cover all areas of the sherds. On the back of the handle it is dark purplish-brown, at the sides and on the spout it is thinner and

splashed, and speckled with lighter green. The hole is narrow and the end has been sawn off completely flat. Tubular spouts are extremely rare in Wales, but this seems a more likely explanation for this sherd than the alternative, a stub handle fitted with a hole for a wooden handle to be inserted. The hole continues right through to the interior and this would not be necessary in the latter case. The only other tubular spouts published from Wales, from Penmaen, Monmouth School, and Llandough, near Cardiff (Talbot 1963, Talbot 1966), are not of comparable form. There are also two similarly glazed sherds decorated with five-pronged combing in right-angled 'boomerang' and curved shapes from (401).

An unusual base is formed by joining sherds from (256) and (92) [A 13 20]. One of these has been affected by fire and is pink on the surfaces and margins; the other remains grey. The form of this vessel is unknown. It is possibly a more pronounced version of the type of base on [A 5 8]. The ledge bears yellow-brown glaze and is decorated with concentric grooves. The interior is unglazed and unfinished, so this must be a closed form. Further sherds, internally or externally glazed, are from unspecified forms, mostly hollow-wares. The angle [A 13 6 (679)] is possibly from a bowl.

Type A 13 sherds do not occur until Phase III-IV on the site, and would appear to be of later medieval, transitional date.

Also illustrated, Fig. 18: A 13 31 (1631) A 13 32 (1747)

AB 14

Thin-section Sample 13. Fig. 5

This is represented by one massive globular cooking pot [AB 14 1 (101/129/90/150/70)], a smaller one [AB 14 6 (1812), Fig. 18], and other sherds probably from similar vessels. The fabric contains a dense scatter of small and medium-sized inclusions, and appears to be local, although it may possibly be from North Devon. The large pot is very hard-fired and well made, and largely unglazed, although it is splash-glazed green internally near the base. The fabric is pale orange in colour, with a reduced core in thicker parts, and the pot is sooted externally. The deep flaring bell-mouth and infolded rim are similar to some North Devon wares. The rim form of the smaller pot is also more typical of North Devon than Dyfed medieval wares.

One sherd, from (220), has two horizontal scored lines externally.

Apart from (1812), no sherds are found before Phase IV, and a later medieval date may be appropriate.

A 15 Local Medieval

Fig. 5

A small number of wheel-made medieval jug sherds are grouped together in this category. The fabric is pale orange in colour, and bears some similarity to A 1 and A 3, but contains more irregular large inclusions, possibly not removed from the original clay. There is one rim [A 15 3 (176)] with an applied lump of clay, possibly part of a handle attachment, and part of a thumbled base wall from (176), probably from the same vessel. These and further sherds from (176) are unglazed or only sparsely glazed externally, and darkened internally. The other sherds included here have a fuller cover of a light brownish-green glaze externally, and some are decorated with horizontal grooves (e.g. (106)). There is one plain basal angle [A 15 6 (1622), Fig. 18].

The dating of this type is uncertain. It may cover a long period. The first occurrence is in (175), assigned to Phases I-II.

AB 16

Fig. 5

This is possibly a variant of North Devon Gravel-tempered ware. The fabric appears to be more like local material than standard North Devon, but as stated in the thin-section report and the introduction, similarities in geology make positive identification difficult. Some of these sherds are very thick, heavy and crude, and may be local imitations.

Two unglazed sherds appear to be from massive storage jars, (173), (103), with applied horizontal and diagonal thumbled strips. A further body-herd with a strap handle (173) has a brown internal glaze which has become very thick in one place. There is a substantial part of one vessel, a jar [AB 16 5 (231)]. Parts of this are thin-walled and it is quite well-made. An applied thumbled strip reinforces the neck. The interior is fully covered with a pitted green glaze, which is worn away in places to reveal a cream slip beneath. The exterior is largely unglazed except for splashes and trickles of orange or brown. There are horizontal grooves on some of the body-herds. A further two sherds bearing these and the same distribution of glaze are [AB 16 8 (2115) and AB 16 9 (2100), not ill.].

Most of this material occurs in Phase V, but a body-herd of a vessel similar to the one described above comes from (1226), assigned to Phases III-IV, so this form at least may be late medieval, or C16th.

Also illustrated, Fig. 22: [AB 16 10 (1621)]

A 17

Fig. 5

This is a further miscellaneous group of rather pasty, doubtful but probably local sherds, all from jars or jugs. Additional sherds of the same vessel as the basal angle [A 17 7 (95)] suggest a jug, or possibly a cistern. The exterior surface is covered with a shiny green pitted glaze on the shoulder, and sparsely below this. At the edges of the glaze the colour is orange, and the unglazed areas of the body around this are dark pink.

Other sherds are either fully internally glazed and splash-glazed externally, or externally glazed only, always orange or light green. Apart from slight reduction in the core of thicker parts of [A 17 7], most sherds are fully oxidised light orange. There are no occurrences before Phase V, but an earlier date is suspected.

Also illustrated, Fig. 18: A 17 9 (2054)

A 18

A small number of local gravel-tempered sherds contain non-calcareous white inclusions. Some flat sherds are internally glazed and probably from the bases of shallow dishes. A further sherd [A 18 5 (1936), not ill.] appears to be from the basal angle of one of these. There are splashes of glaze beneath the base of this as well.

A and AB Unclassified

Illustrated sherds: Fig. 1

[AXA (74)] Unglazed strap handle, top surface broken off. Fairly hard pasty light orange-pink fabric, slightly reduced in the core. Scatter of small and medium-sized inclusions, some quartz, some elongated brown and grey fragments.

[AXB (404)] Wheel-made cooking pot rim. Hard-fired pale orange-pink fabric, reduced core. Interior surface slightly reddish. Some small quartz and sparse larger reddish-brown inclusions, a few soft white inclusions which react with acid, though not vigorously.

[AXC (382)] Rim of small jar? Orange fabric, unglazed orange exterior, interior reddish and splash-glazed orange. Most prominent inclusions white and calcareous, also some reddish-brown fragments. Possibly a Llanstephan variation.

[ABXD (113)] Cooking pot basal angle. Thin-walled, wheel-made and very hard-fired. Exterior pale brown, interior orange, thick reduced pale-blue core. Splash of orange glaze on interior. Moderate distribution of small and medium-sized reddish-brown/grey inclusions, and some quartz. Dyfed or North Devon origin.

[AXG (928)] Jug rim, distorted at side of lip. Pale orange surfaces, light blue-grey reduced core. Small splash of green glaze externally. Inclusions mainly small quartz, some rounded, polished and coloured.

Also some rare larger reddish-brown fragments.

[AXI (47)] Part of the lower end of a handle, presumably part of a strap handle with a deep longitudinal groove down the centre, deeply slashed with a sharp instrument where it joins the body. Pale orange surfaces, thick dark blue-grey reduced core. Pasty fabric, many small reddish-brown inclusions, some quartz.

[AXJ (49/175)] Corrugated body-sherds, possibly from the shoulder of a jug. Wheel-made, hard-fired pasty fabric, reduced except for thin oxidised surfaces. Almost full external cover of purplish-green glaze. Rare quartz inclusions. Lugged decoration unusual and unparallelled. Possibly part of a barrel costrel?

Fig. 20

[ABXK (121/339)] Thin-section Sample 26. Rim and shoulder of large hand-made storage jar of vast diameter. Unglazed smooth pasty fabric, some quartz and reddish-brown inclusions. Classified as Dyfed in the thin-section report, but contains at least one black mica flake. Pale pinkish-brown in colour with a reduced blue-grey core. The ledge on top of the rim is possibly separately applied and heavily thumbled along the outer edge. The shoulder is decorated with a vertical applied strip of clay which is triangular in section. Unevenly finished wiping and smoothing marks are visible in both directions on both surfaces. Probably a transitional North Devon ware.

Fig. 5

[ABXQ (558)] Rim of uncertain form, possibly a chafing dish. Thin-walled Dyfed or North Devon fabric, some small quartz and larger inclusions appearing grey in the reduced core. Green glaze on all surfaces, thinner and sparser externally. Horizontal grooves on exterior.

[AXR (580)] and

[AXS (580)] Jar rims in a soft pink fabric containing medium-sized quartz and reddish-brown inclusions. AXR is glazed brownish-green internally and on top of the rim, splashing over onto the exterior. AXS is thinly glazed internally only, yellow with iron specks.

Fig. 18

[ABXE (1664)] Cooking pot rim. The fabric contains ill-sorted quartz, red inclusions and mica. Orange surfaces, reduced core.

Not illustrated:

(909)/C2 (1) Basal angles and body- and shoulder-sherds of a thin-walled wheel-made jug. Hard-fired fabric containing mostly medium-sized quartz and some rounded reddish-brown inclusions. Dark pink

margins and interior, thin blue-grey core in parts. The colour of the exterior unglazed areas varies from grey to dark pink, irregularly splashed with slip running from areas of shiny green glaze on the shoulder. Faint lightly scored horizontal lines occur at regular intervals on this. Also possibly a transitional North Devon product.

BA 1 Crude cooking pots

Thin-section Sample 7

This small group of sherds, which do not contain a large amount of shaley material, but have more quartz and unidentified inclusions, may well be local products. (See thin section report, where the sectioned sample is classified as Dyfed Gravel-tempered ware.) The fabric is not consistent, but all vessels are hand-made. The rims [BA 1 1 (175), Fig. 20] and [BA 1 12 (2100), Fig. 18] are very similar, but do not appear to be from the same vessel. This type of pottery occurs in early contexts from both excavations, and may be the precursor of true Dyfed Gravel-tempered ware, possibly C12th in date. This fabric is not recognised at Bristol, although it bears some similarity to Loughor Type 6 (J. Lewis, pers. comm.; Lewis and Vyner 1979).

B 2 Minety-type ware (Wiltshire)

There are a number of hand-made Minety-type sherds, representing a total of twenty vessels (see Vince 1983a, Dunning 1949, Musty 1973). Most are very abraded and none can be usefully illustrated. In all cases they are distinguished by large voids and few other easily visible inclusions. The surfaces vary in colour from light brown to buff, and the cores are reduced. Glaze is generally no longer present, or spoilt and worn. Most of the sherds are probably from Type IV tripod pitchers (Vince 1983a, p139-40), although some are very small and exhibit no diagnostic features. There are two feet from (1045) and (2093), part of a strap handle slashed diagonally with a sharp instrument from (175), a thick shoulder sherd decorated with five-pronged horizontal combing from (668), and a body-shoulder decorated with combed lines at different angles from (391).

A further strap handle from (1664) [B 2 12, Fig. 18] has the characteristic 'U'-shaped cross-section with the addition of a thumb applied strip along the centre (most of this has been broken off). Either side of this are rows of diagonal slash marks. No parallels for this can be found; it is not one of the typical forms of tripod pitcher handles and may be from a jug.

These vessels were made from the early to mid-C12th to 1250, Type IV probably being early C13th. Most examples west of the Severn have been found in C13th contexts (Vince 1983a, p143). At the Friary six of the ten sherds present occur in Phases I and II. Their

sparse distribution may reflect the distance from Minety, or the fact that the Friary was founded towards the end of the height of the industry.

A further, thinner unglazed sherd is wheel-made. This is probably from a wheel-thrown cooking pot of the late C14th or C15th, when the industry revived, but is residual in the context where it is found (117). In addition there are three sherds, from a maximum of two wheel-made vessels, from the area of the church excavation which are not abraded and are in very good condition, with the pieces of oolitic limestone still present. One of these has faint incised decoration on the shoulder of two broad horizontal grooves enclosing a horizontal wavy line. This type of decoration is sometimes found on Minety jugs but is rare (Vince 1983a, p141). All sherds are splashed with green glaze externally and unglazed internally. The two joining sherds are probably from bib-glazed jugs; the form of the other is uncertain. These vessels are probably later C14th-C15th but could date from the late C13th when the first wheel-thrown wares are found.

B 3 Developed Stamford ware (Lincolnshire)

Fig. 20

There are four sherds of three vessels which are thought to be of Developed Stamford ware (Kilmurry 1980). All of these are from costrels decorated with incised concentric circles, in two cases combined with incised wavy line decoration [B 3 3 (42), B 3 1 (838)]. Little of this type of pottery is known from Wales so far, the only examples being at Hen Domen (Kilmurry 1980, p160-1), and it does not appear to have reached Bristol. Production of Stamford ware ceased about 1250 but the vessels continued to be used in the third quarter of the C13th (Kilmurry 1980, p198).

B 4 Ham Green cooking pots (Bristol)

Fig. 1

Very few sherds of these were present at the Friary; some similar fabrics which could possibly be called 'proto-Ham Green' have been left unclassified. The fabric has been adequately described elsewhere (Ponsford 1980, Vince 1983a). All sherds are hand-made and most are reddish-brown in colour, some with a reduced core; two which are very hard-fired have darker surfaces. The three rims [B 4 1 (357), B 4 2 (176), B 4 3 (13)] are of fairly typical form (cf. Barton 1963a, nos 1 and 7). One very hard-fired shoulder sherd from (1045) is decorated with horizontal straight and wavy combed lines, and three others from (249), (392) and (1527) bear horizontal grooves. Ham Green cooking pots have been found at other sites in South Wales (e.g. Cardigan Castle), although they are not as widely

distributed or easily recognised as the jugs. At present there is no firm evidence that the cooking pots are earlier in date than the jugs; recent evidence from Bristol and Ireland suggests that the date range may extend well back into the C12th (to 1140) and continue to 1300 (M. Ponsford, pers. comm.). The only sherd occurring in a Phase I or II context is the shoulder sherd from (1045), although three sherds are from possibly Phase II-III (175) and (357).

B 5 Ham Green jugs (Bristol)

Fig. 3

Although a relatively large quantity of Ham Green jugs are found at the Friary, all except two are represented by single sherds; there are more complete portions of the later Bristol products. For some reason most of the Ham Green sherds are in an extremely abraded condition, even in contexts where they are not obviously residual. In many cases the glaze is completely worn off.

Little need be said about the sherds that are found. This hand-made pottery type has been well defined (Barton 1963a, Ponsford 1980). The texture, feel and colour varies considerably, some sherds feeling quite soapy and appearing to be relatively free of inclusions, and some a surprising bright pink in colour. There are typical collared rims, some with bridge spout scars [B 5 1 (175), B 5 2 (668)], strap handles decorated with a blunt instrument, [B 5 5 (899), B 5 3 (48), B 5 7 (293), B 5 4 (175); B 5 75 (2021), Fig. 18], and frilled basal angles [B 5 10 (176)]. Decoration on body-sherds includes grooving and combing at various angles [B 5 18 (38)] with in one case a vertical applied strip over this (838). All sherds appear to be from Type B jugs, with the exception of [B 5 8 (1315)], a plain basal angle decorated with diamond rouletting (Barton 1963a, p98, Fig. 1, no. 13).

These jugs have been found at many sites in Wales, and in Ireland (Ponsford 1983). The present date range for Type A is 1140-1300 and for Type B 1180-1300. It is worth noting that in the Severn Valley Ham Green vessels are not found in late C13th contexts (Vince 1983a, p675).

At the Friary Ham Green jugs comprise 20% of the total vessels in contexts assigned to Phase I, and between 5% and 7% in Phases I and II. Only 28% of the total number of Ham Green jugs present occur in these contexts, the majority being residual. (The pottery from the excavations in the area of the Church is not included in this count.)

Also illustrated, Fig. 18: B 5 67 (1783) B 5 68 (1817) B 5 76 (2021) B 5 79 (2058)

B 6 Medieval North Devon cooking

pots

Thin-section Samples 1, 2. Fig 1

There are more complete portions of these (and thus more sherds), than of any other type of cooking pot, including the local gravel-tempered A 2. Some differences in fabric between the two have already been mentioned in the introduction. The North Devon pots also have a more even distribution of generally smaller, more even-sized inclusions. The larger amount of quartz inclusions are often also glassy, grey or pale amethyst in colour, in contrast to the sparse pieces of white vein quartz found in the Welsh pottery. Some of the rim forms of these vessels are roughly, though not exactly, paralleled at Meldon (Allan 1978) and Okehampton Castle (Allan 1982). Closer dating than 1200-1500 is not yet possible, as many of the forms appear to be current throughout the whole period (Allan 1982, p91).

The use of the term North Devon Gravel-tempered ware, when referring to this medieval North Devon pottery, is possibly confusing (Vyner 1984, p66). Although this is similar in petrology to the later material, the well-known post-medieval pottery is a distinct type.

All these vessels are pale orange in colour, compared to the deeper, brighter colours of Dyfed Gravel-tempered ware, and in comparison light in weight and thin-walled. The most complete surviving portion, [B 6 1 (73/74)], comprising most of one cooking pot, appears to be wheel-made, and this may indicate a late C14th or C15th date. The base of this vessel is heavy and thick, although thin in the centre, and has been separately made and applied; smoothing marks are visible and a heavy ridge of clay has been left over the junction of the angle on the exterior. The thinner parts are oxidised pinkish-orange throughout, but a reduced light blue core is found in the thicker portions of the base. Small splashes of light green glaze occur on the external base wall, probably from another vessel, which has left a scar. Around the exterior girth are four lightly scored lines, spaced about 1cm apart. There are faint but regular wheel-marks on the exterior and interior of the upper part of the pot, especially the rim. Large areas of the basal and lower portions of this vessel are sooted. On the surface sparse flakes of black and white mica are visible, the former a positive indicator of North Devon source. It is interesting that the fabric of this vessel also contains some calcareous inclusions (see thin-section report); it is possibly a precursor of the C16th North Devon calcareous wares (B 33), although they are relatively gravel-free.

Sherds of wheel-made vessels almost identical to this one are from (15) and (505). [B 6 2 (73)] is also probably wheel-made; with [B 6 5 (385)] it is difficult to tell.

A further collection of sherds, not recognised as North Devon by thin-sectioning (Sample 3), are also

considered by the author to be from this area. These contain more and larger inclusions than the previous group, but still not as large as in the post- medieval gravel-tempered fabric. There are sherds of one cooking pot, [B 6 11 (73/74)], which is heavily sooted externally, with a deep flaring rim. On the interior of this definite rilling marks are visible beneath a greenish-brown glaze. Only one body-herd is glazed externally, but a few spots of glaze and some slip are found on the interior of some of the others. Sherds with an identical fabric, and similar slip and glaze are found in (386), (151) and (166). Again a later medieval date is indicated because they are wheel-made, and glazed internally. The slip may not be a deliberate application, as it appears to be running from the glazed areas and may have been in suspension with the glaze before firing. The phenomenon of slip running from glaze has been noted on other North Devon wares (T. Miles, pers. comm.).

Further sherds, including some jugs, which are possibly but not certainly of North Devon origin, remain unclassified and are described at the end of the local section.

There is only one sherd of this type from the Church excavations [B 6 20 (2167), Fig. 18].

B 7 Bath Fabric A

Thin-section Sample 28

One sherd of this, from (404), is flat, from the base of a vessel. It is not possible to determine the form; it may be from a cooking pot, or a West Country dish, although there are no other examples of this form from the Friary. The inner surface and core are black and relatively smooth, with conspicuous white mica flakes, while the underside is fawn, with one large fragment of flint or chert protruding.

A further sherd with fawn surfaces and a reduced core comes from (1832), the layer contemporary with the construction of the sanctuary steps within the choir.

Bath Fabric A was manufactured from the C10th or C11th. Examples in South Wales are known from Laugharne Sandhills, Barry Island and Merthyr Mawr, and are thought to be mainly of late C12th or C13th date (Vince 1983a, p127). Production may have continued into the C14th.

B 8 Bridgewater Fabric 2 cooking pot (Somerset)

Fig. 1

A single rim sherd [B 8 1 (447)] has been identified as Bridgewater Fabric 2 (as material from excavations at Crandon Bridge, near Puriton, Bridgewater (Ponsford, pers. comm.)). Somerset-type cooking pots have also been found at Cork in south-west Ireland (M.

Ponsford, pers. comm.), suggesting that this is not an accidental occurrence but that this ware was deliberately traded.

The rim is hand-made but well-formed, with a slight groove along the top. The interior surface, the core, and part of the exterior are light grey; the remainder of the exterior is pinkish-red. Both surfaces are rough with inclusions breaking the surface. These appear to be mainly small angular quartz, with some larger sandstones and composite rock fragments.

The date of these vessels is not known, but is probably C13th/C14th. This would fit with the context in which the sherd was found.

B 9 – B 12 Llanstephan-type vessels

Fig. 2

These have been given this name because they were first found at Llanstephan Castle (Knight, forthcoming). Their distribution is limited to the south-west coast of Dyfed. These vessels occur in quite large numbers at the Friary, collectively comprising a fair proportion of the medieval assemblage. It seems likely that they may have been made in Carmarthen, as there is a wider variety of forms and variations in fabric at the Friary than at Llanstephan itself. The sophistication and finish of these products suggests a well organised industry, probably a town kiln. The 'crocker' residing in Carmarthen in 1268 (see Discussion below) could well have been making these vessels, not the crude Dyfed Gravel-tempered wares.

All these types are professionally finished, relatively hard-fired, thin-walled, and delicately wheel-made. A mid to late C13th start is suggested (Knight, pers. comm.) for this material at Llanstephan Castle, on the grounds of their association with mottled green-glazed Saintonge jugs (Knight, forthcoming), not Saintonge polychrome (Vince 1983a, p206), and this is supported by evidence from the Friary. Only jugs are found at Llanstephan, although cooking pots in a 'calcite-gritted' fabric are thought to be related. At Carmarthen only jugs and small divided dishes are found.

B 9 Oxidised Llanstephan-type jugs

Thin-section Sample 27

These are in a fine fabric containing few obvious inclusions, only small voids or soft white inclusions which react with dilute HCL. They are smooth to touch, and usually a light pinkish-fawn colour on the surfaces, outside a light blue-grey core of varying thickness. This type corresponds to Llanstephan Type Q (Knight, forthcoming).

The rim forms are all variations on a simple collar, i.e. with a slight cordon just beneath the top. The

angles and thicknesses of these vary [B 9 1 (125), B 9 2 (256), B 9 3 (1), B 9 4 (372), B 9 5 (897) and B 9 9 (1)]. All bases are neatly thumbled on the wall but not underneath, and although usually slightly sagging, can be flat [e.g. B 9 14 (73/380)]. Lips are the simple pulled type. Most surviving handle fragments [B 9 6 (401), B 9 10 (1), B 9 11 (677) and B 9 12 (73)] are from plain strap handles with a slight central depression and no slashing. One exception is [B 9 1 (125)], a rod handle with deep central slashes. There is additional slashing at the top where this handle is applied to the rim, and at the bottom actually inside the leaf terminals. The areas inside the rim and body where the handle was applied are untidily finished and suggest that it was plugged into the vessel; where other handle fragments join the body there is no sign of this and they were probably luted on. [B 9 49 (1725), Fig. 18] has a small centrally slashed strap handle with five additional slashes at the top.

Decoration, made by holding a tool against the revolving pot, is found on shoulder and neck areas. Sometimes this has resulted in definite grooves [B 9 1]; on other vessels slight ledges have been formed [B 9 4 (372)]. In two cases a definite horizontal cordon has been formed on the shoulder, in one case between bands of the usual horizontal grooves on a sherd from (257), and in the other between two single incised wavy horizontal lines (from (243/79)). The latter is the only example of this kind of decoration found on a Llanstephan-type vessel, and the sherds are thicker than normal and from a vessel of larger diameter. This combined with the contexts that this sherd comes from suggests that this could be a later (although possibly idiosyncratic and residual) decorative technique.

The glaze on all these sherds is a light olive green, thin but not perfectly applied, not fully covering base walls, rims and handles. It is slightly speckled with pits and blobs and some brown iron spots.

Also illustrated: B 9 45 (105/147)

B 10 Llanstephan-type white fabric – jugs and dishes

This pottery may be influenced by Saintonge imports, but it does not seem to be a definite imitation, not at any rate of the forms, as these are similar to the other Llanstephan types. Obviously a different iron-free clay source was utilised.

The fabric is creamy-white, sometimes with a slight reduced core or interior in places, close-grained, and appears to contain some other very small inclusions in addition to the white calcareous flecks and voids found in all Llanstephan types. There are also rare moderate-sized pieces of quartz. The green glaze is blotched heavily with copper, rather than delicately mottled as Saintonge.

The surviving rims [B 10 6 (677) and B 10 12 (248)] are close in form to B 9 types, and the single handle that remains [B 10 6] is slashed at the top junction and centrally as [B 9 1]. Most basal angles are thumbled, e.g. [B 10 13 (677)], although there is one fragment which may be from a splayed basal angle that is not, from (148). The only decoration is horizontal grooving. On a fully glazed portion of neck and body (403) this develops from repeated wide grooves on the neck to groups of three thinner scored lines on the shoulder.

Some sherds, from (116), (72) and (127), are in a more open-textured fabric, more like Saintonge. The glaze on two of these is a thicker, more even, copper-green, though still blotchy. One sherd, from (116), has only small spots of yellow glaze; it is possibly part of a rim with a cut-off bridge spout, or a handle.

A further three sherds are in the standard white fabric described above, but should possibly comprise a sub-division by virtue of their form. All are completely unglazed. Two are identical rims of wheel-made dishes [B 10 16 (108)] and (1); the third rim is also possibly from a dish, although it could be a jar [B 10 18 (257)]. This is also wheel-made. There are no remains of divisions in any of these dishes.

This fabric occurs at the same dates as the standard oxidised type, B 9, although in smaller quantities. It is possible that the unglazed dishes are a later development.

B 11 Reduced Llanstephan-type jugs

In form and fabric these appear to be identical to B 9; some exterior unglazed areas are oxidised and compare well with that. In certain parts of the country, for example north-east England, jugs with reduced interiors, as these, are characteristically of late medieval date. This trend of reduction does not seem to be dominant in the later medieval pottery in this area, but the contexts in which these sherds are found, and the other pottery associated with them, suggests that these reduced vessels may well be later than the oxidised ones.

The rim forms are similar to B 9 and B 10 [B 11 1 (151) and B 11 9 (73/74)], and the decoration of horizontal grooves and thumbled bases is also repeated. Two sherds have raised shoulder cordons as B 9. A heavier basal angle of a larger vessel [B 11 8 (73)] is only sparsely and lightly thumbled; this is in fact rather unevenly and crudely made and not typical of Llanstephan-type vessels. The one strap handle [B 11 2 (123)] has a 'U'-shaped depression in the centre and is slashed diagonally with a sharp instrument. The almost complete vessel [B 11 9 (73/74)] actually contains very few still obviously calcareous inclusions, but the form, decoration and finish indicate that it belongs in this group. The rod handle has a row of deep slashes made with a sharp instrument down the centre of the back, continuing (as on [B 9 1]) into the single

thumb impression at the bottom. This handle appears to be plugged in at the lower end, although luted on at the top. It was applied after the body had been decorated with horizontal grooves. The lower part of the vessel has been knife-trimmed before the basal angle was thumbed. Underneath the base a stacking scar is present from the rim of another jug. The area inside this is not reduced, showing that the jugs were not tightly stacked to exclude all air. The interior of the rim of this vessel in the area near the lip is also partially oxidised. A further centrally slashed rod handle is [B 11 11 (2043), Fig. 18].

The glaze on this type is similar to B 9, although in many cases it has partially worn away, and on sherds that are totally reduced it is darker green in colour.

B 12 Llanstephan-type dishes

These shallow dishes, some divided into compartments probably to serve as condiments, are in the same basic fabric as B 9, with oxidised surfaces and reduced cores. They are very well made, and were possibly press-moulded, as the later Staffordshire flatwares, although the walls appear to be wheel-thrown, or possibly only finished on a wheel. Knife-trimming is visible on the basal angles and well up the exterior of the walls. They are mostly unglazed externally and glazed internally, with the exception of the larger dish [B 12 14 (72/49/16)] which is glazed a darker green externally and a pale green internally. This has no evidence of divisions or handles and probably served a different purpose to the other dishes.

The dividing walls are separately applied. In one case [B 12 1 (1003)] there are additional large quartz and shale or sandstone inclusions in the fabric of the division and the handle, but in most cases the fabric of these parts is the same.

These dishes are not found at Llanstephan Castle itself, and no examples are known from other sites. Condiments, either of this kind or slab-built with rectangular compartments, are not common in Wales, the Severn Valley or Bristol, but are better known in England. There is one rectangular example from Winchester in a pit group assigned a C13th-C14th date (Cunliffe 1964, Fig. 32, no. 7). It is interesting that there is also a divided dish from the Friary in Dyfed Gravel-tempered ware [A 5 28]. The presence of these dishes and the absence of 'incurved' dishes or 'West Country vessels' (Sell 1984) may be a reflection of date as the latter are possibly limited to the C12th, or of requirements for specific purposes, possibly peculiar to the Friary. No previous examples of this form of vessel have been published in Wales. From their occurrence on the site it would seem that these dishes are of later date than the B 9 jugs, but they may have been less easily broken and survived in use for longer.

Also illustrated: B 12 4 (42) B 12 7 (339) B 12 6 (365) B 12 8 (102) B 12 5 (357) B 12 13 (96) B 12 2 (257)

B 13 Miscellaneous Calcareous wares

Included here are sherds similar to types B 9- B 12, but having characteristics or combinations of characteristics of fabric, form or decoration not specific to any of them. Whilst pottery within each of the previous groups may be regarded as being broadly of the same date or from the same centre of manufacture, sherds of B 13 may be later developments, or products of different centres using similar techniques. Some of these variations, particularly of decoration, could be the failed experiments or limited editions of a local potter.

An example of this possibility is the jug [B 13 1 (72/73/75/16), Fig. 3]. The pronounced lip of this shows obvious French influence, but the fabric is as B 9 and B 12, not B 10, mostly reduced, with oxidation visible on unglazed areas of the inner surface. There are blotches of copper in the glaze which fully covers the exterior and most parts of the interior. The rim form, neatly thumbed basal angle, and the 'U'-sectioned strap handle with central and top and bottom slashing are typical of Llanstephan-type vessels, but the strange decoration of crudely incised circles is unparalleled. Another unusual sherd is from a shallow dish, probably with a rim form as [B 12 14]. This, from (401), is thick, totally reduced and double-glazed. On the interior are two horizontal impressions which have been made with cords. One jug body-sherd from (237) is in a white fabric, (not as B 10), with a yellow external glaze, decorated with horizontal grooves. This variation is found at Llanstephan Castle (Type P there), where it is thought to be a Bristol product. A thick, heavy double-glazed basal angle, (126/116), corresponds to Llanstephan Type T (Knight, forthcoming).

Other sherds included here contain either additional quartz, (e.g. one from (776) which is orange-glazed), or calcareous inclusions which appear to be of a different type, (e.g. from (1140/900)). These are probably not of Llanstephan origin but are individual examples of their kind which have been included in this miscellaneous category.

Also illustrated, Fig. 2: B 13 7 (403)

B 14 Pink Sandy

A few sherds are grouped together here because they are consistent in fabric. A larger number of pink sandy sherds remain unclassified. There may be some similarity between this material and that from Nash Hill, Lacock (McCarthy 1974), but this is not con-

firmed. All the sherds are soft and abraded, with pink interior surfaces and a light blue-grey core. A distinctive feature of this fabric is occasional large (up to 2mm) particles of iron oxide which can be clearly seen sparsely distributed on the interior surfaces. On four sherds the remains of green glaze can be seen over a reduced exterior surface. The inclusions are mainly minute angular to sub-rounded quartz of varying colours, interspersed with the odd larger quartz or unidentified red or black fragment. One sherd, [B 14 1 (708), not ill.], is part of a jug strap handle, thumbled along the side edge, with deep central slashes. Parallels for this are hard to find, and none occur at Nash Hill. Another sherd is possibly part of a base (937); the other three are body-sherds, probably from jugs. There are no rims. The earliest occurrence of this fabric at the Friary is in (547) (Phase I-II).

B 15 Cornish wares

Thin-section Samples 4 and 22. Fig. 1

The two possible examples identified by thin-section are quite different in superficial appearance. The jug neck sherd [B 15 1 (248)], thin-section Sample 4, is in an unglazed orange fabric with a slight blue-grey core, packed with inclusions creating a rough sandpapery surface. The deep corrugations show that the jug was at least finished, if not made on a wheel. A post-1250 date is generally thought to be appropriate for coarse-ware jugs in the south-west peninsula.

The unglazed flat wheel-made base sherd from (73), thin-section Sample 22, is in a smooth pasty orange fabric with a light blue-grey core, not dissimilar to some post-medieval North Devon gravel-tempered wares. An unstratified sherd of the same fabric is from a globular-shaped vessel and has larger and more conspicuous plates of white mica (up to 2 mm).

Neither of these types are from the known Cornish kilns at Lostwithiel or St. Germans, and although the fabric of [B 15 1] shows some similarity to Stuffle type A3 (O'Mahoney 1989), thin-sectioning has shown that it is not the same.

B 16 Redcliffe jugs (Bristol)

Fig. 3

There are parts of 69 of these at the Friary, but acknowledged difficulties in distinguishing between isolated body-sherds of this material and Ham Green jugs (Price and Ponsford 1979, p24), and between products of this and other centres using similar clays (Vince 1985a), have meant that not all sherds can be classified with certainty. The Redcliffe industry manufactured a number of types (Ponsford 1980, BPTs 117, 118A B C, 119, 120, 121, 122, 123, 125, 126, 127, 128, 131, 132, 133, 141, 144 and 149) to which it is not possible to match all individual sherds. It is perhaps not surprising that there is considerable

variation in the fabric of the sherds found at the Friary, and it is difficult to establish criteria for the inclusion of sherds in this category. Larger portions of vessels are easily identifiable, but isolated body-sherds have caused problems.

Redcliffe jugs start to be made around 1250, and run alongside Ham Green wares for a while, using many of the same forms at this period, before they completely replace Ham Green after 1300. Unlike Ham Green wares they are always wheel-thrown and not hand-made. The jugs at the Friary have been mainly distinguished by this characteristic, although it is not always easy to determine, or by additional features of form. As no spouts survive, handles, rims and decoration, together with variations in fabric and glaze, are the only features that can assist with dating. Unfortunately most of the few datable sherds occur in contexts where they are residual.

A substantial portion of one jug comes from midden (73) [B 16 1]. This appears to be completely plain and undecorated, and is mostly covered with a glaze that is speckled with copper-green. It has a simple upright rim with one groove below the top. The large plain strap handle, and lack of decoration indicate a post-1300 date. On the back of this handle is an incised mark made after firing, similar to those found on some Saintonge vessels. The handle is in a grittier fabric than the rest of the vessel and has remained cream in colour and not reduced as the core of the jug. From the remains of this different clay which is daubed over the interior of the rim where the handle was applied, it appears that the handle was plugged in at the top, but luted on at the bottom.

The upper part of a jug in a similar fabric and glaze [B 16 2 (776/397)] has a horizontal thumbled strip applied around the rim continuing from the upper handle fastening. This is again a plain strap handle, on this occasion made in the same fabric as the jug. A later C14th date is appropriate for this vessel.

There is one very large sherd (6 inches long) from (148), from an extremely well-made thin-walled jug. This is from the girth of the vessel and is decorated with faint horizontal grooves and fully covered with a smooth green glaze streaked with iron and copper.

An earlier Redcliffe jug type, before or around 1300, is represented by half of the base of a strap handle which has been slashed diagonally with a sharp instrument to create a herringbone pattern up the back [B 16 4 (32)] (cf. Ponsford 1980, Fig. 75, no. 77). Three rims [B 16 8 (379), B 16 9 (1044) and B 16 11 (49)] are more similar to Ham Green forms. The first of these [B 16 8] is in BPT 126 (M. Ponsford, pers. comm.). On this there is the start of a strap handle slashed centrally at the upper junction, and vertical triangular-sectioned applied strips of clay over which the glaze is brown. This again is of C14th date, probably 1300-1325.

One rim [B 16 10 (293)] is very elaborately deco-

rated. This is in the same gritty fabric as the strap handle of [B 16 1]. Small pieces of clay have been applied to the exterior of the top rim edge to form triangular protrusions. Beneath this large pads of the same clay are applied over a horizontal cordon, which is met by a narrow vertical applied strip. The glaze is light green but splashed with brown over and around this decoration. Various approximate parallels can be found for the form and decoration, although the fabric descriptions do not always correspond (Rahtz and Greenfield 1977, p320, Fig. 120, no. 86, there dated C13th; Jope 1952, distribution map West Wiltshire Salisbury area, mid-C13th; Rahtz 1960, p240, Fig. 11, no. 32, and p241; Ponsford 1980, p447, Fig. 74, no. 36 (BPT 118)). In all cases the decoration differs slightly as the lower pads are moulded to form 'open mouths', which they are not in this case. An early to mid-C14th date has been suggested for this sherd by M. Ponsford.

There is one sherd from the centre of a jug with a horizontal applied thumbed strip around the girth (from (379)). This decoration is paralleled at St. Peters Churchyard, Bristol (Dawson *et al.* 1972, p162, no. 12) and Hereford (Vince 1985a, p59, Fig. 47, p57, Fig. 46, no. 10) and is after 1350 in date. Other sherds which are probably from the same period are partially glazed internally as well as externally, have a yellower glaze, or are fired to near-stoneware consistency.

Further doubtful Redcliffe sherds are mentioned in Part 3 under the contexts where they occur (sherds from (230/182/173), [B 16 52 (380/400)], [B 16 53 (400/382/401)]). There is one sherd in a much softer fabric which is decorated with an applied strip and pad in a different clay which has reduced, from (127). This is a type of decoration found at Redcliffe but the sherd is possibly from another source.

No other forms than jugs can be definitely identified in Redcliffe ware at the Friary. There is an internally glazed base [B 16 15 (37), Fig. 25] which may be from another form.

This type of pottery is found in all Phases, including Phase I, but does not make up a high proportion of the pottery anywhere. In Phases I and I-II the number of Ham Green jugs is greater than Redcliffe, but after this the ratio varies. Production continued into the C15th, and some of the later types are represented at the Friary, but not in significant numbers, and many of the later occurrences are residual.

Also illustrated, Fig. 18: B 16 65 (1834) B 16 66 (1839)

B 17

There are only a few sherds of this, mostly of wheel-thrown jugs. The fabric is light pink in colour, and contains mainly small rounded red-stained quartz and irregular-shaped unidentified white inclusions of varying size. It bears a strong resemblance to King-

ston ware (Hinton and Nelson 1980, Vince 1985b), but this lacks the latter. It is hard-fired, and most sherds are, or were once, fully covered with a yellow glaze heavily blotched with copper. Eight sherds of one jug are from (970). Amongst these is a rim of simple collared form, and a well executed leaf terminal from the base of a handle, but the sherds are so heavily encrusted with mortar that illustration is not possible. A sherd from (65) is glazed yellow externally and green internally; all the other sherds are glazed externally only.

A further sherd in the same fabric, [B 17 8 (1804), not ill.], has an applied vertical strip in a different clay which appears brown when glazed. This clay is micaceous, and contains many small dark platy minerals, similar to that found in pottery from Cornwall. Possibly, as it would only be required in small amounts, Cornish clay was imported for the production of the decorative strips, but this seems unlikely.

This type does not occur until later medieval contexts. The presence of several sherds of one vessel in (970), and possibly another two of the same vessel in (968), may indicate that this is its true date.

B 18 Unsourced cooking pots

Fig. 1

This is a consistent group of a few vessels from an unidentified source. It was previously considered not to be Vale fabric, but as it is now recognised that this term is used to encompass a variety of material, it could be classified as this.

All the sherds are hand-made. They are fairly heavy and most are quite thick, one base sherd is 1cm in places. Most are hard-fired and have fairly smooth surfaces, but the fractures reveal an open cake-like texture, caused by many inclusions. In some cases the most conspicuous of these are sparse, large (up to 2mm), sub-rounded opaque white quartz. There is also a background of ill-sorted smaller sub-angular to sub-rounded darker and clear quartz, some red ferrous material and larger sandstone inclusions.

All of these sherds except one, (a body-herd from (127) with a slight horizontal cordon externally), are black or grey internally, although a pale brownish-pink externally. The core is normally reduced but oxidised right through in a few cases.

There is some similarity between this fabric and the single rim [B 8 1] identified as Bridgewater Fabric 2, and these vessels may also be Somerset products. The bases are deeply sagging and the only surviving rim in this fabric [B 18 2 (T7 (1))] is folded over and thumbed externally. It is not paralleled among the many hundreds of Somerset cooking pot rims illustrated from Ilchester (Pearson 1982). The black interiors, however, are featured there (Type B/BB, late C12th to C13th). The fabric also bears some similarity

to early pottery types found in Bristol, for example AA (Ponsford 1980). The colour, hard firing and superficial appearance are quite similar to Ham Green cooking pots, but the inclusions are larger and more sparsely distributed than in those.

The earliest occurrence of this type at the Friary is in (151), the floor surface in Room 52, in association with Raeren stoneware (C 12, late C15th-early C16th). The features of fabric and manufacture noted above would suggest an earlier date than this, but it seems unlikely that all these sherds are residual, and strange that no sherds are found in earlier contexts.

Also illustrated: B 18 1 (151)

B 19 South Glamorgan-type jugs

Thin-section Samples 10 and 16. Fig. 3

There is no marked consistency in the form or fabric within vessels of this group, but they are all possibly South Glamorgan-type jugs (see thin-section report and Vince 1983a). From examples already published (Vince 1983a, Fig. 2, 164, Lewis 1978, Francis and Lewis 1984) it can be seen that the forms and variations of fabric within this classification are many. It is therefore possible, though not certain, that all of these vessels belong to this regional type, which can, for example, have plain or thumbled bases, and rod or strap handles. However they are not recognised as South Glamorgan by Glamorgan-Gwent Archaeological Trust.

One characteristic common to all the sherds is an interior surface marked by an even distribution of small quartz. In fracture the matrix is smooth and these are the only obvious inclusions.

Large portions of two quite different jugs survive. One of these, [B 19 9] from the midden (72/73), has a pink interior surface, a dark blue reduced core, and an exterior surface that varies from buff to darker pink in colour. Areas on the neck, shoulder and body are covered with a pitted green glaze which extends further as splashes, sometimes yellowish and purple. The unglazed areas around the glaze are the darker pink colour (cf. the St. Dogmael's Abbey jugs, and Cardigan Castle Fabric 6). The rim is a simple collared form, the lip pulled, and the base thumbled. No parts of a handle remain. Decoration of horizontal grooves occurs at the base of the neck and at the girth. The vessel is wheel-made and quite finely thrown.

The second jug [B 19 1 (257/88/68)] is in a finer variation of the fabric, with consistently pale orange-buff surfaces outside a blue-grey core. This has a plain base and an undecorated strap handle. The only rim portion surviving is where the handle has been applied, so the original profile is difficult to determine. Areas of the shoulder, body, and handle are covered with a pitted lumpy shiny green glaze which has splashed and run elsewhere on the pot. At the edges of these areas the colour is again sometimes purple or yellow. The pot is wheel-thrown, but untidily finished

around the interior and exterior of the basal angle.

Another vessel, very similar to this in fabric and glaze, from (201), has a simple pulled lip, a slight shoulder cordon, and is reduced internally, except for the interior of the rim. The remaining sherds in this group exhibit combinations of the fabric, glaze and form variations already described. All are from wheel-thrown jugs. The handle [B 19 12 (106)] contains larger inclusions.

From the contexts where it occurs at the Friary this would seem to be mainly a late C14th-C15th pottery type. There is a single occurrence in (428), Phase I-II; parts of three vessels are found in contexts assigned to Phases II-IV, ((72), (201) and (257)), but most are in Phases III-IV and later. At Chepstow this fabric (Fabric HG there) comprised 1% of the pottery in early to mid-C13th contexts, but was more common after that date (Vince 1983a, p212).

B 20 Possibly Somerset jugs

The few sherds grouped together here are quite like Bristol Redcliffe ware, and B 17 above, and they also contain small quartz which are stained red in pink areas of the fabric. There are also sparse larger quartz inclusions and further unidentified fragments. The warm pink colour is not typical of Bristol products.

There is part of a bridge spout from (991) decorated with 'ring and dot' impressions up to 1.3cm in diameter. These are too large for Ham Green, which can have this decoration, but the jug is hand-made and may come from a similar tradition. This decoration is found on a handle from Ilchester (Pearson 1982, no. 1294) but in a different fabric. It is also found on two sherds from Chew Valley Lake (Rahtz and Greenfield 1977, nos 88 and 89). A distribution map made in 1951 (Jope 1952) shows this type of decoration restricted to the Bristol/ Somerset/Wiltshire area. The one rim [B 20 11 (1829), Fig. 18] is decorated with an applied pad of clay, also a feature of pottery of this area. No bases survive. The other sherds are of wheel-thrown jugs, green-glazed externally with some copper and iron specks. The only decoration is horizontal grooving.

B 21 Unsourced jugs

There are a few sherds in a very fine compact orange fabric. The background inclusions are minute quartz and some fine mica; against this are sparse slaggy patches surrounding irregular-shaped voids where some material has fired out. There are occasional areas of partial reduction in the core, but in general the orange colour is very uniform.

All the sherds are from wheel-made jugs. There is part of a simple collared rim with a deep pulled lip from (357). From (120) and (125) are joining sherds with notched decoration at right angles, filled with white slip. This appears yellow under the clear orange

glaze. Much of the slip and glaze is removed from these sherds and the original pattern of decoration is obscured. Shoulder sherds from (151) also have a vertical area of white slip, which has been brushed on, beneath a green and orange glaze. There are splashes of orange glaze on the interior of all these sherds.

A further sherd from (1527) has a faint horizontal groove and a dark copper-splashed glaze externally; internally there is a thick creamy deposit.

The source of these jugs is not known.

At the Friary these sherds occur only in later medieval contexts, but the sample is small.

B 22 Vale Fabric

Fig. 18

Parts of four vessels have been classified as this although they do not correspond to some definitions of Vale fabric. However this term now appears to be being used to encompass a variety of material found in Glamorgan in the same way as Dyfed Gravel-tempered ware is used in Dyfed. There is only one rim [B 22 1 (2077)].

B 27

Fig. 3

There are eleven sherds of wheel-thrown jugs with predominant temper of dark sandstone fragments; a source for these could be in the areas of Coal Measures in either North or South Wales. All of these sherds have a partial or full cover of copper-green glaze externally, similar to that on some Redcliffe wares. Two sherds have vertical applied thumbed strips, and on one of these there is also an applied pinched boss [B 27 1 (702)]. A further sherd is decorated with a boss alone, but possibly all the vessels were decorated with a combination of strips and bosses. Other sherds are incised, but irregularly and apparently accidentally. Attached to a body-sherd is the base of one large strap handle which bears the ends of three diagonal slash marks, one at either side with the third one close to the mark on the left. The only basal angle is broken but has one small thumb or finger impression at the bottom of the base wall. No rims survive. None of these sherds appear to be from the same vessels so it is presumed that eleven vessels are represented. So far this fabric has not been recognised elsewhere in Wales, which suggests that it may have been produced close to Carmarthen.

X Unclassified fabrics/types/sherds

Figs 1 and 3

A small proportion of pottery does not fit into the categories. In some cases sherds are isolated examples of their kind; if the source is known single sherds have

been made a category above. Others are too fragmentary for relevant characteristics to be observed which could place them in coherent groups. Some could be classed together, for instance as sandy or gritty wares, but these categories would not represent production centres. So only individual unusual or illustrated sherds are treated separately here.

Some of these sherds share features of fabric and form, e.g. [BXL (99), BXM (120)] with Bristol products, but are not from that centre. It is possible that they are contemporary or slightly later products influenced by these, in the same tradition, but made in surrounding areas, but this cannot be certain, as the similarities could be accidental.

There are also a number of sherds which probably originate in the south-west peninsula of England but are not of any of the specified types. Illustrated examples of these have been described at the end of Part 2A.

Fig. 1

[BXP (871), (1953)] Part of a strap handle in a coarse buff fabric covered with a smooth apple-green glaze on top. The underneath of the edge is rolled as on Saintonge vessels but unevenly finished. A body-sherd in a similar fabric occurs in (802).

Fig. 3

[BXL (99)] Jug rim in a hard-fired fabric containing many small angular quartz inclusions. Reduced light blue-grey core, oxidised interior surface. Exterior fully covered with shiny dark green glaze which splashes over the top of the rim. Part of another vessel in the same fabric adheres to the top. Not a Bristol product (M. Ponsford, pers. comm.).

[BXM (120)] Jug rim in a soft pale buff-pink fabric containing many very small quartz and some larger fragments. Poor abraded green glaze externally, with some additional copper and iron. Slight ridges beneath cordon.

[BXN (99)] Body-sherd of a wheel-made jug in a white fabric. Sparse distribution of quartz and unidentified hard white inclusions. Applied decoration of red micaceous clay containing sparse quartz inclusions has been crudely applied. A thin glaze appears greenish-yellow over the white fabric, and brown over the applied decoration. The glaze continues under the decoration on one fracture, but not on the other. Unsourced, not a Dorset fabric (Bob Thompson, pers. comm.). Further unsourced sherds in finer micaceous fabrics also containing the same hard white inclusions, with similar decoration in red-firing clay, occur in (175) and (103).

[BXO (248), not ill.] Jug rim, typical Ham Green form, pale grey fabric containing mostly small quartz. Green glaze externally extending over the top of the rim. Not a Bristol product (M. Ponsford, pers. comm.).

Fig. 18

[BXF (1807)] Body-shoulder of hard-fired wheel-thrown jug of Exeter Fabric 40 (Allan 1984). Glauconite can be seen twinkling on the interior orange-pink surface of the fine fabric. The exterior has a good green glaze and is decorated with a vertical row of sideways-stepped rings and dots, which are covered with iron glaze (brown).

[BXH (1834)] Part of a tubular spout with horizontal rows of stabbed decoration; this does not appear to be rouletting. Dense hard sandy fabric with many small angular quartz and some larger. There are also rare large non-calcareous white inclusions, some black material and one soft red inclusion. External green glaze with some iron and possibly copper. The interior is orange, progressing to grey through the core. There is a scar along one side of the spout where it has been attached to the body of the vessel. As stated in 2A, tubular-spouted jugs are rare in Wales, and this may be part of an aquamanile. Sherds in a similar fabric occur in (99), (133), (151), (175), (293) and (2053) and could possibly be made into a separate fabric group.

[BXT (1545)] Part of one side of a centrally stabbed strap handle in a sandy fabric with dense small angular quartz and some larger, and also sparse large red and black fragments. There is some green glaze on top of the handle. The fabric compares well with that of an unillustrated sherd from (2168) decorated with vertical bands of white slip.

[BXU (2021)] Strap handle in a coarse sandy fabric with long irregularly placed stab marks, possibly one on either side at the base of the handle, with the start of a row along the central depression. The fabric contains small angular quartz and a considerable amount of irregularly placed red and black fragments. The abraded surfaces are oxidised and the core reduced; there is abraded green glaze on part of the upper surface only.

Post-medieval

(Transitional wares with date ranges extending back into the Medieval period are included here.)

Apart from the C16th wares, some of which may be pre-Dissolution in date, less attention has been paid to the British post-medieval pottery, although it forms a large proportion of the surviving collection. North Devon Sgraffito, for example, has been treated as one category, and not sub-divided on the grounds of fabric. It was probably made at several centres, but little progress has been made in determining characteristics peculiar to specific centres (Grant 1983). A number of types are of possible South Somerset origin, although few sherds are matched by those at Exeter. Some, especially the sgraffitos and slipwares, could be Welsh.

B 28 Tudor Green

Ten sherds from nine vessels have been classified as this but with some of them the term is used to convey a general type of pottery rather than that from the traditional source. This relatively poor showing, in contrast to Cistercian ware, could reflect a lack of C15th pottery in general; although two vessels are the standard C15th cup form (Brears 1971), neither are found in C15th contexts and could be later. On both vessels the glaze has flaked off in places. The fabric is not as fine as the French wares, and slightly darker in colour, and the glaze, which originally covered both surfaces, is blotchy rather than mottled or pitted.

Tudor Green has been found on other sites in Wales (Evans 1982, Evans 1983, p14, Fig. 6) and perhaps more could be expected from the Friary. However as there was obviously a plentiful supply of cups and drinking vessels in other English and imported fabrics, it may not have been necessary to import any from Surrey. The lack does however suggest that the practice of copying Tudor Green was not current in this part of the country.

The date at which this type first occurs is earlier than originally thought; lobed cups in this fabric are now known from the late C14th (Vince 1985b, p57). Production continued throughout the C15th and C16th (Holling 1977, p64). It is unlikely that the Friary examples are of very early date. They are from (726) (Phase I-IV) and (86/98) (Phase V+).

Illustration, Fig. 21: B 28 8 (2010)

B 29 Midlands Yellow

Fig. 21

There is only one example of this precursor of Staffordshire ware, a lid or pedestal base from (1783), the fill of the choir stalls underfloor. The fabric is fine and micaceous with some very small quartz and red iron oxide inclusions of varying size, and is pale pinkish-buff in colour. Both surfaces are covered with a deep yellow, almost orange glaze with heavy speckling of brown from iron oxide in the fabric. The knob, or stem, is broken off, but appears to be applied as a separately formed piece of clay inserted through the lower wheel-thrown section. If this is not a lid it may be the lower section of a pedestal bowl or dish (Woodfield 1966, Fig. 1 Ca.). These yellow-glazed wares are of late C16th-early C17th date.

B 30

Fig. 9

This should possibly be two types but the dividing line between them is not clear. There are few surviving portions worthy of illustration. A lack of rims and bases suggests that many of these sherds may be from the same vessels. The sherds are generally thick (up

to and above 1cm), heavy and somewhat clumsily made. They contain many small (up to 0.2mm) angular to sub-rounded quartz fragments, voids, and calcareous material of varying density. Sparse mica flakes can be seen in both varieties. In colour the fabric is pink to orange, with areas reduced light grey. A shiny light to mid-green glaze covers most of the exteriors although large portions are unglazed, and dribbles and splashes are found internally. Some shoulder sherds have wide (5mm) horizontal grooves placed at intervals of approximately 1cm. Thinner sherds (3-4mm) may be parts of different forms. A mis-shapen lip portion remains but there is not enough of the rim to draw. There is one thin-walled basal angle from (108). Many of these sherds do not contain calcareous inclusions, but voids outlined with non-calcareous white material (as some sherds of B 31). Two joining sherds from (424) are internally glazed only, and are possibly part of the same vessel as the internally glazed basal angle [B 30 19 (348)]. One basal angle is acutely splayed [B 30 1 (401)] and indicates a vessel of baluster form, possibly of late medieval date.

The remainder of this group contains similar, but generally smaller and sparser inclusions, but is much finer, and harder fired. It is possibly related to the C16th North Devon Calcareous ware, although definite examples of this are classed separately (B 33). Only one rim survives [B 30 44 (1631), Fig. 19], of an internally glazed jar; the form of this is very similar to that of North Devon calcareous tall jars. The connection with this ware is reinforced by a twisted rod handle, [B 30 47 (1813), not ill.]. An unglazed shoulder sherd from (500) has three horizontal grooves close together, and splashes of slip. The basal angle [B 30 16 (1237)] is extensively covered with slip externally; only minute splashes of glaze are discernible. Other body and shoulder sherds have splashes of slip and glaze internally or externally. One of these [B 30 18 (515)] bears a small stamp. This decoration is identical to one on a sherd from a midden at East Orchard Castle, South Glamorgan (Beaudette *et al.* 1981, p32, Fig. 4, no. 37), but this is in a different fabric and thought to be C18th. A strap handle [B 30 22 (557)] is glazed green on top, has a broad central groove, and a long deep slash made with a sharp instrument. A further two basal angles are illustrated [B 30 23 (237) and B 30 24 (166)].

The other sherds are probably from jugs or internally glazed jars, although the lack of rims is suspicious, and it is possible some forms were closed with very narrow tops (bottles). There is one cup base [B 30 38 (1)]. A late medieval or transitional date is suggested.

Also illustrated, Fig. 2: B 30 39 (147); Fig. 19: B 30 40 (1527)

B 31 Unsourced, probably South

Somerset

Fig. 10

These are extremely hard-fired, thin-walled (5-6 mm), well-made vessels. The fabric contains many very small and rare larger angular quartz inclusions, some small flakes of white mica, and sometimes rounded voids outlined with soft white non-calcareous material. It is a warm orange-pink in colour.

There is one cistern [B 31 1 (113/77/92/89/70/95)] with a flat base, a handle springing, and a well formed small neat bung-hole (cf. Exeter, no. 1875, which is from South Somerset). The exterior surface of this is darkened in places, and there are dribbles of cream slip, but no glaze. A second vessel [B 31 2 (89/92/113/95)] with no bung-hole present, may also be a cistern. Part of this, possibly the shoulder, has faint horizontal grooves at intervals externally. The interior is greyer in colour, possibly the result of contents or firing. An unglazed rim in the same fabric [B 31 3 (521)] is from an unidentified form. There are also body-sherds partially covered with shiny green glaze, in one case with slip beneath this. Other sherds have definite decorative bands of slip appearing yellow beneath a dark olive-green glaze. The rim [B 31 10 (T8 1)] is probably from a jug bearing this decoration.

The remainder of this category is varied and possibly not from the same source. There is a large part of a sprinkler [B 31 11 (354/237/366/340)]. This is extremely thin-walled, with a light blue core, and its fabric contains many small round soft white inclusions. The exterior unglazed areas are sometimes purplish, as is the glaze, although this is light and dark green in patches, and partially underlain by slip. There are horizontal grooves on the shoulder and two faint scored lines on the girth, made before the handle was attached. The thick heavy base has been pierced from beneath before firing. The top is missing, but would probably have formed a knob with a single hole, over which a finger or thumb would be placed to retain the liquid, and removed to release it. The relatively small size and capacity of this vessel mean that it would not be much use as an actual watering can, and its exact function must remain a matter of speculation. One vessel, represented by one sherd, is from (48), but apart from this none of the sherds occur until Phase V, and this could well be a late C15th-early C16th type. The sprinkler may have served some religious purpose.

B 32 Malvern

Fig. 10

Malvern Chase vessels have been found at several sites in Wales (Vince 1977) and a relatively large quantity occur at the Friary.

This fabric has already been exhaustively de-

scribed (Vince 1977, 1985a). Within this group the amount of angular to rounded quartz, and the size and amount of Malvernian rock fragments, varies considerably. All of the sherds are red in colour and invariably hard-fired.

At the Friary the commonest forms are probably jugs, often with rims that have been thickened by rolling the clay at the top inwards (e.g. [B 32 1 (98)]). The surviving rim portions of these are mostly unglazed, although splashes of orange occur on some (e.g. [B 32 2 (89)]). There are only a few body-sherds of these vessels. There is one small undecorated strap handle [B 32 4 (646/521)] and two large [B 32 42 (59)] and [B 32 77 (1797), Fig. 22]. A similar rim form occurs on a vessel of larger diameter [B 32 8 (930)], possibly a jar. This is internally glazed orange.

Bases vary; examples are [B 32 68 (1529), Fig. 19; B 32 72 (1545), Fig. 22; B 32 75 (1629), Fig. 19; and B 32 80 (2017), Fig. 22]. The latter has a thick creamy residue inside, as does a copper-glazed body-sherd decorated with a single horizontal line [B 32 84 (1527), not ill.]. A body-sherd with the base of a strap handle, part of [B 32 72], has a hole approximately 8mm in diameter which has been drilled through after firing; the sherd is unglazed and it is difficult to understand why this has been done.

There are several unassociated jug body-sherds from (113), (92), (90) and (2049), with a band of two or three horizontal grooves externally. One with the same decoration from (53) is covered with a blackish glaze externally.

Two lids are found in this fabric: [B 32 15 (944)], and one from (930) with a kiln scar.

One very small rod handle [B 32 31 (1088)] is covered with a shiny glaze that is mottled with copper-green, and there is also a jug rim, with a simple lip and a cordon, [B 32 34 (363/U/S)], which is glazed in the same way, on both surfaces. The exterior and interior of the rim and upper part of another jug [B 32 76 (1725), Fig. 19] are also mostly covered with copper-green glaze.

On the jar [B 32 32 (103)] an area of clay has been applied externally beneath the rim, but with no obvious thumbing. Other jars ([B 32 43 (514), B 32 65 (103), B 32 66 (353)] and another from (67)) have horizontal thumbed strips in the neck angle. Glaze is limited to the internal area of the rim on these vessels, which are probably late C16th in date (Vince 1985a, p50). However scored lines and glaze are found on the exterior of the shoulder of [B 32 65] and this may be of late C15th date. One jar is lid-seated [B 32 51 (93)]. One basal angle [B 32 33 (231)] is broken, but splayed and unglazed.

Other forms are a vessel with a narrow rim which is possibly a bottle [B 32 62 (419)]. This is glazed on both surfaces, and reduced in the centre of the fold of the rim. The rim [B 32 64 (95)] is from a lid-seated jar or bowl, and another rim from (113) has a pouring lip

and must be from a skillet.

There is one collared jug rim [B 32 57 (340)], which is double-glazed and has a red slip beneath the glaze. This is possibly earlier than the other jugs.

Most of these vessels, with the exception of [B 32 59 (741)], which is in a lighter pink fabric and of C17th date, lie in the date range of late C14th-C16th. Malvernian wares generally do not seem to reach Wales until the C15th (Vince 1977), but earlier occurrences are possible. The earliest contexts in which these sherds are found at the Friary are (1088) and (1226), (Phases III-IV), most examples occurring in Phase V.

Also illustrated: B 32 5 (108) B 32 46 (103/95) B 32 3 (1099); Fig. 19: B 32 69 (1535); Fig. 25: B 32 49 (909)

B 33 North Devon Calcareous

Fig. 11

Considering the large amount of other North Devon pottery, only a relatively small number of these vessels were found. For fabric description, forms and dating see Allan (1984).

The forms present on this site are mainly jugs and jars; there are also examples of cups and bowls. There is one typical twisted jug handle [B 33 1 (32)], which is unglazed. A jar from (173) has a rim with complicated lid-seating, as [B 33 3], full internal glaze with splashes externally, and scored lines made with a sharp instrument on the outside. The base [B 33 2] is probably from the same vessel. A further large internally glazed jar [B 33 22 (1631), Fig. 19] has a simpler rim form. One jar [B 33 5 (710)] has an external cordon at the base of the neck, and a gravel-tempered handle. The base [B 33 9 (229)] is probably from a jar. The bowl rim [B 33 6 (89)] is internally glazed, with some glaze also on the exterior. Glaze covers most of both surfaces of another bowl [B 33 20 (2067), Fig. 19].

There is a large portion of the carinated globular central part of a cup [B 33 10 (384)]. The fabric is fine and grey, containing rare small quartz and some calcareous inclusions. Both surfaces are covered with an olive-green glaze. A joining sherd from (367) represents half of the pedestal base of this cup. This is unglazed beneath, and external areas near the base are oxidised dark pink. In places there are blobs of iron in the glaze. Although the fabric of this is the same as North Devon Calcareous wares, the form is as Type 6B in Allan's C15th-C16th South Somerset type series. The base of one handle survives, springing from the carination, and on this angle there are two wide grooves. A further cup base is [B 33 17 (1620), Fig. 19]. Another sherd with a carination closer to the base [B 33 18 (1664), Fig. 19] is also probably a cup, and a small slipped but unglazed strap handle [B 33 21 (2115), Fig. 19] may also be from this form.

Also illustrated: B 33 4 (213) B 33 12 (568) B 33 13 (381); Fig. 25: B 33 25 (565)

B 34 Double Amber glaze

Fig. 9

There are a few sherds in a thin-walled, rather granular pink fabric. Possibly only one or two vessels are represented. There are soft white lumps and streaks in the clay, also very small quartz and larger fragments. All surfaces of the surviving sherds are covered with an amber glaze; in places cream slip is visible beneath this. The body-sherds appear to be from small globular vessels, possibly small jugs or mugs. A faint cordon is visible at the base of the neck of one sherd; another has a sharply incised horizontal line externally. The straight triangular-sectioned sherd [B 34 1 (350)] is puzzling. It is possibly a skillet handle, or a small portion of a jug handle, but could possibly be part of the framework of a larger more complicated structure such as a puzzle jug.

Also illustrated, Fig. 25: B 34 5 (493)

B 35 Pasty Redwares, probably

B 36 Cistercian-type ware

Fig. 9

This broad term is used to cover a diverse collection of cups, some of which bear little similarity to the highly decorated purple-glazed wares of north-east England. Collectively these far outnumber any other kind of cups at the Friary, and probably more than one production centre is represented. Possible sources are Abergavenny, Gwent (Lewis 1980), Monmouth, Gwent (Evans 1980), Hereford, the Bristol area, or undiscovered kilns closer to hand, but not enough work has been done on this type of pottery in Wales to attribute these sherds to specific centres.

In some cases the glaze is greenish-black, or brown. Blackwares [B 55, B 56] have been distinguished from this group mainly by form (B 55 are all tygs, B 56 thicker sherds of larger forms), glaze and lighter coloured fabric. The colour of the fabric of these vessels, (in some cases it is reduced), does not appear to affect the colour of the glaze.

Two main fabrics are present at the Friary. There is a very hard-fired red fabric (A), containing many small and medium-sized inclusions. This frequently has a thick purplish-brown glaze, with thinner areas of purple sheen, the small inclusions appearing as yellow flecks in the glaze. Some of the vessels in this fabric are heavily rilled cylindrical cups, e.g. [B 36 56 (2017), Fig. 19] and [B 36 7 (216)].

The other fabric, (B), is finer and lighter red in colour, with a smooth brown glaze, which is some-

South Somerset

Fig. 10

There are parts of possibly three vessels in a fine rather pasty red fabric. The only easily visible inclusions are very small quartz and fine white mica. All sherds are internally glazed only, in a rather messy fashion, partially an amber colour similar to B 34, with heavier areas of brown and some yellow where slip has been applied underneath. There are also very sparse small flecks of copper-green. The exterior unglazed areas are very smooth and warm pinkish-orange in colour. Basal angles are crudely knife-trimmed, [B 35 1 (164/194) and B 35 3 (89)], and groups of untidy wide horizontal grooves occur at intervals on the body of [B 35 1] and on a sherd from (191). No rims survive but the vessels are probably small jugs.

A sherd in a very similar fabric is possibly the base of a chafing dish [B 35 4 (96)]. All surfaces of this bear a smooth reddish sheen. There are splashes of orange glaze internally and externally. This part of the vessel is wheel-thrown, with a deep wide groove externally near the bottom, and knife-trimmed internally.

times greenish in places, often not completely covering the lower exterior portions of the vessel. These are all globular vessels, with grooves on the girth and at the base of the neck.

It is not possible to tell how many handles these vessels had. On no surviving portions do two handles occur, but probably most vessels had at least two. In no case does a large enough body portion survive for it to be certain that there was only one.

There is one body-sherd of Fabric B decorated with a circular pad of white slip [B 36 47 (1610), not ill.]. The only Cistercian-type vessels in Wales which are decorated with slip are thought to be imported from England, so this is probably the source of Fabric B, which may have travelled up the Bristol Channel with Malvern wares and re-exported stonewares from Bristol. No examples have been found in late C15th contexts, so generally a C16th date is assigned. In some places production appears to have continued into the early C17th (Vince 1983b).

Illustrations:

Fabric (A): B 36 1 (108/113) B 36 11 (237) B 36 14 (719) B 36 2 (108) B 36 4 (103) B 36 6 (862) B 36 18 (1099) B 36 28 (950); Fig. 19: B 36 41 (2071) B 36 46 (1368) B 36 48 (1631) B 36 54 (1883) B 36 57 (2017) B 36 58 (2017) B 36 60 (2017)

Fabric (B): B 36 15 (646) B 36 34 (521/646) B 36 13 (372) B 36 3 (108) B 36 39 (646) B 36 5 (103) B 36 38 (1073) B 36 40 (921) B 36 20 (115) B 36 19 (89) B 36 30 (1034); Fig. 19: B 36 51 (1774) B 36 53 (1797)

Uncertain: B 36 29 (521)

B 37 South Somerset

Fig. 12

A large quantity of pottery ranging in date from possibly late C15th to C18th has been broadly classified as South Somerset, but definition of the products of the kilns in that area is still not certain (Allan 1984, p98). Described first are some of the earlier, more definite and easily datable examples.

There is a fine example [B 37 1 (121)] of a late C15th-C16th Type 2B jug handle, made of three strips of clay twisted together. There are deep vertical slashes where the lower end joins the body. The fabric is light grey, tempered with very small angular quartz of uniform size, interspersed with larger black inclusions. Both white slip and copper have been used with the glaze on the twisted part of the handle; other areas are dark olive-green.

Another handle in an identical fabric [B 37 2 (1)], with copper and slip again evident in the surviving glaze, comes from the top of a wide-mouthed vessel, possibly a Type 6C cup, although the diameter cannot be determined due to the abrasion of the surfaces. It is 'U'-shaped in section.

Two Type 2B cup sherds from (108) are superficially identical to [B 33 10] but in a different fabric. Some slip is evident under the external glaze of one, which also has a faint girth groove and is glazed a shiny green, orange in places, on both surfaces. The other is the neck angle from a similar cup, with a groove in the external angle, green glaze on both surfaces, and a kiln scar. A further cup sherd occurs in (115).

There is the rim of a Type 12 C16th storage jar [B 37 5 (131)]. This has orange glaze internally and in a 4cm wide vertical band of glaze over the applied thumbed strip.

Two internally glazed bowls [B 37 6 (231) and B 37 7 (241)] are possibly also C16th, Type 1.

Two rims [B 37 8 (205) and B 37 9 (309)] are definitely from cucurbits, of late C16th-early C17th date. These are not in gritty ware as at Exeter but quite fine. The interiors are covered with orange glaze, streaked diagonally, which extends just over the top of the rim. One [B 37 8] is slightly sooted externally. Another rim [B 37 10] from (89), not illustrated, is also possibly from a cucurbit. This is in an identical fabric and glaze, though green towards the bottom of the sherd. There is part of the beginning of a horizontal handle externally. Other rims which are possibly from cucurbits are [B 37 11 (95), B 37 12 (164/86/98) and B 37 14 (237)], although some of these could be jars with external lid-seating. There is slip on some of these vessels.

The remaining possibly South Somerset sherds

have been temporarily sub-divided by form and fabric:

D Miscellaneous sherds of uncertain form.

E Rims of small bowls and jars, South Somerset [B 37 E 1 (345), B 37 E 2 (196), B 37 E 3 (237)].

F Possibly South Somerset C16th jugs.

There is quite a large part of one large heavy jug [B 37 F 1 (204)]. This is of a very upright, cylindrical form, and was possibly used as a measure. There is decoration of a thumbed strip beneath the rim, and another which heads diagonally down across the body from the top of the handle. The known forms of South Somerset jugs, from Exeter at least, have additional decoration. This jug is slightly lid-seated, and has a 'U'-sectioned handle attached to the body at the lower end with three level thumb impressions. The fabric is very hard and red, with slightly reduced margins. On the exterior are large splashes of orange and green glaze. The interior is discoloured and is marked by three thin horizontal scored lines. A further similar jug handle is from (237) [B 37 F 3].

G South Somerset bowls. Wanstraw?

These are of various forms, probably with the same profile, but with different rim forms. Three lips survive, and all bowls may have had them.

Illustrations, Fig. 13: B 37 G 1 (334) B 37 G 2 (316)

H Combed flatwares. Wanstraw. Fig. 12

The fabric of these is identical to J. There is no slip on these vessels and parallels cannot be found. [B 37 H 1 (237) and B 37 H 2 (334)] are in a sandy red fabric, glazed orange-green internally, and have wavy combing of 6-8 prongs on the interior of the rim. The decoration on [B 37 H 4 (216), not ill.], which is in a different fabric with a green glaze, consists of concentric combed circles, with comb stabs between, and wavy combing near the centre.

I A rim with a thumbed applied strip is possibly a lid.

J C17th South Somerset globular bowls. Wanstraw.

There is one fairly complete vessel [B 37 J 1 (196/204/205)] which is very well-made. The interior is covered with a green glaze flecked and streaked with iron. The exterior, and the interior top of the rim, are unglazed. The basal angle is knife-trimmed. Another rim [B 37 J 4 (1725), Fig. 22], has orange glaze internally and over the top of the rim.

K Nether Stowey. Late C16th-early C17th panch-eons.

There are several of these of similar form (Fig. 13). The fabric, which is hard-fired and red, with streaks of reduction in places, contains many very small angular quartz inclusions, and some very fine mica. Internally there is a splashy green glaze, (sometimes brown), and a few splashes externally. A rim from (237) has a pouring lip, and the other vessels may have had these as well. A horizontal handle [B 37 K 34 (1629), Fig. 22] has been made by folding the clay to form a

horizontal indentation. It has been pinched with finger and thumb in the centre and is partially covered with slip and only splashes of glaze.

Illustrations: K 7 (660) K 4 (229) K 11 (567) K 1 (534) K 14 (389) K 12 (237) K 10 (213) K 3 (229/205) K 9 (237/205/173); Fig. 22: K 37 (1725); Fig. 25: B 37 K 28 (205)

L Thick coarse sandy bowls. Unsourced.

The fabric contains medium and small angular and rounded quartz, and large lumps of red iron ore. There is a full cover of iron-flecked orange-brown glaze internally, with splashes over the rim, and patches externally. Unglazed areas have a red sheen. The diameters of these vessels are in excess of 44cm, and they are very heavy. The rim form is distinctive; all examples are the same as [B 37 L 2 (98)] with a deep internal groove.

This may be an equivalent of the 'Coarse sandy ware' found at Exeter, but is unlikely to be from the same source.

M Large storage jar body-sherds in the same fabric as L above. These are fully glazed internally and partially glazed externally, and decorated with horizontal thumbed strips externally. On the interior are sporadic horizontal tool marks. Most of the external glaze has flaked off. Not illustrated. Sherds of three other vessels with horizontal thumbed strips are included in this category, but they may not share the same source.

N Sherds in same coarse fabric as L and M, including a bowl rim with an incised or scraped pattern on the edge [B 37 N 1 (213)].

P Internally glazed jar rims [B 37 P 1 (213/237)] may be from a pipkin, possibly South Somerset C16th or C17th.

Q Lids, or shallow bowls [B 37 Q 1 (213), B 37 Q 2 (237)], with a red sheen on both surfaces. No parallels can be found for these, and they may be of C18th or C19th date.

R Lid-seated jars, possibly C16th South Somerset. The top of the strap handle of [B 37 R 1 (237)] is deeply slashed. There is a thumbed applied strip of clay beneath the rim of [B 37 R 2 (83 (1))]. These vessels may be cisterns.

S Bases of unknown forms [B 37 S 1 (1), B 37 S 2 (84)].

T A baking dish [B 37 T 1 (173)]. This is unevenly made, with very smooth surfaces, and is knife-trimmed externally. The fabric is the same as R and Q. There is a partial brown glaze internally, and sooting both internally and externally.

V A bowl with a collared rim, and a darkened surface [B 37 V 1 (1)].

W Double handled costrels.

Only the scars of handles remain on these. One [B 37 W 1 (557)] is in a grey fabric with a green glaze, the other [B 37 W 2, not ill.] in an orange fabric with

an iron-flecked orange-brown glaze. Both have slight cordons at the base of the neck. This form is not known until the C17th.

X Wanstrow Jug handle [B 37 X 1 (77)] and internally glazed basal angle [B 37 X 2, not ill.].

Y Miscellaneous: a bowl rim, possibly Donyatt, and a basal angle with an internal deposit.

B 38 Miscellaneous

Fig. 9

[B 38 1 (930)] Copy of a stoneware jug form in a fine soft orange slightly micaceous fabric. The approximate profile has been reconstructed from overlapping sherds. There is a groove just below the top of the upright rim, and another on the girth. Both interior and exterior surfaces are mostly covered with a reddish sheen, and partially with brown glaze. There is the lower part of a small oval-sectioned handle.

[B 38 2 (909)] Complete profile of a small low vessel, possibly a cup of some kind although no handle or scar survives. The fabric is very fine and soft and micaceous. There are occasional large flint inclusions. The colour is basically a very pale blue-grey, but the surfaces are a warm light pink in places. On both surfaces there is a shiny lurid lime-green glaze. Horizontal grooves are set 2cm below the rim, at the girth, and 1cm below it. Between the upper two grooves the vessel has been fluted with a broad flat instrument. Most of this decoration is evenly spread, but in one place a 2cm gap occurs. No parallels have been found for this unusual vessel; its source and function remain uncertain.

[B 38 3 (500)] Sherds from a double green-glazed jug or large cup in a coarse light grey fabric. The upper handle scar suggests a handle of large diameter.

B 39 North Devon Gravel-tempered

Figs. 11, 14, 15, 16, 17, 19, 22 and 25

As could be expected from other sites in the region, this makes up a large proportion of the post-medieval material. Elsewhere in Wales this is usually assigned a C17th-C18th date, because pottery is not mentioned before that in the Port Books. Undoubtedly this was the major period of importation. However, as North Devon medieval cooking pots and transitional C15th-C16th wares found their way to the Friary, there is no reason why this type, which occurs at Exeter in contexts that are thought to be late C15th (Allan 1984, p131), should not have reached Carmarthen by the same routes. However, only one sherd is in a Phase IV context, (282), and eight in contexts in Phases IV-V, (92), (127), (350), (386) and (646), the mass occurring later.

The commonest form at the Friary is the pancheon or bowl, but jars and jugs are also well represented. In

addition there are skillets and pipkins, shallow baking dishes with thumbled edges (Allan 1984, Type 13), one chafing dish base and one cistern.

Illustrations: Many. They have not been given individual vessel numbers because it is not considered possible to divide them into individual vessels, but an estimated number of vessels is given in Part 4.

B 40

Fig. 10

This is a sandy fabric possibly related to B 30. There are only a few sherds, in a pink/grey fabric containing many small inclusions. They are from cups, bowls and possibly a lid. A North Devon source, or at least influence, is again likely.

Illustrations: B 40 1 (CW8 1) B 40 2 (CW8 1) B 40 6 (C2 1)

B 41 North Devon Gravel-free

Fig. 11

Some of this merges with B 33, and it cannot really form a category distinct from B 39, as gravel-tempered handles can be found on gravel-free bodies and vice-versa. Forms include jugs, jars and bowls. There is one small ridged glazed oval-sectioned handle [B 41 31 (1527), Fig. 19] and part of one unglazed jug rim with a twisted rod handle [B 41 32 (1610), Fig. 19]; the surviving portion of this is unglazed.

Illustrations: B 41 12 (37) B 41 5 (580) B 41 7 (526/579) B 41 19 (U/S) B 41 1 (353/108) B 41 8 (173) B 41 10 (173)

B 42 Sgraffito

Fig. 17

This is not North Devon, but possibly South Somerset, although it is unlike anything found at Exeter.

The fabric is rough, red, but reduced internally, and contains a moderate amount of small quartz and some larger red (iron oxide?) lumps. The decoration is always made with a broad blade, and appears green, while the glaze is discoloured a greenish-yellow. The designs include a freely drawn central motif, possibly of an animal [B 42 4 (173)], and floral arrangements, e.g. [B 42 8 (1527), Fig. 21]. Two vessels from the Church area, [B 42 9 (1725) and B 42 10 (1712), Fig. 22], have copper added to the glaze. The bases are crudely knife-trimmed.

Also illustrated: B 42 1 (231) B 42 5 (353/582) B 42 3 (213) B 42 7 (229); Fig. 22: B 42 11 (1527)

B 43 North Devon sgraffito

Fig. 14

This occurs in two main fabrics, one containing calcareous inclusions and small sand, the other corresponding to North Devon Gravel-free. There is one example that is gravel-tempered from (656). The main forms are Type 1C bowls (Allan 1984, p149). The commonest decoration on these is running 'S'-marks, either made with a fine comb or a broad blade, or incised spirals, always fine, on the interior of the rim. There are also Type 2B jugs, and examples of deep bowls with horizontal handles. Elaborate decoration including dots made with the end of a comb, of late C17th date, is largely confined to these [B 43 7 (65) and B 43 3 (337)].

Also illustrated: B 43 1 (173/195) B 43 56 (387) B 43 18 (67) B 43 59 (526/579) B 43 64 (102) B 43 62 (580) B 43 36 (353) B 43 39 (381) B 43 38 (381) B 43 30 (389) B 43 35 (580) B 43 74 (1034/1044) B 43 80 (1) B 43 73 (1034/1044)

B 44 North Devon slipwares

Fig. 14

It is unusual to find these outside Barnstaple itself (Grant 1983). Some of these sherds may in fact be parts of sgraffito vessels with no decoration, but on others the slip is decoratively trailed (as on Grant 1983, Plate 19). Most frequently the slip only covers part of the vessel, and often the glaze only covers part of the slipped area. Both flat and hollow-wares are represented. Production of plain slipwares continued into the C18th after production of sgraffito finished.

Illustrations: B 44 5 (500) B 44 3 (349) B 44 28 (1) B 44 2 (526/579) B 44 8 (713) B 44 15 (229) B 44 12 (741) B 44 6 (337) B 44 16 (823) B 44 14 (565) B 44 11 (389); Fig. 25: B 44 32 (73)

B 45 South Somerset sgraffito

Fig. 17

There is one example of a bowl rim [B 45 1 (226)], in the same fabric as the bowls [B 37 K], decorated with a single sgraffito wavy line. The fabric is hard-fired and micaceous, oxidised orange but with a reduced core. A further rim sherd of a lugged bowl has sgraffito decoration on the interior and top of the lug [B 45 2 (1527), Fig. 22].

B 46 Unsourced slipwares and sgraffito

Fig. 17

This is possibly a Welsh type (Eweny?) as it occurs in quite large quantities. It may be of mid-

C17th date, but is probably C18th.

The fabric is very soft, chalky, and light pink in colour, and contains few, or no visible inclusions. These are very sparse white mica, platy red and black fragments, and lumps of soft red iron ore.

There is one large bowl with concentric circles of trailed slip (or sgraffito?) [B 46 1 (195/204)]. The top of the rim and the exterior are unslipped and unglazed, except for splashes. The basal angle is knife-trimmed.

Also illustrated: B 46 22 (204) B 46 11 (580) B 46 3 (204) B 46 13 (150) B 46 2 (204) B 46 8 (500) B 46 18 (195)

B 47 Slipware dishes

Fig. 17

Hard-fired fabric, one example distorted, another with a kiln scar. Decoration consists of large geometric areas and dots of slip. Glaze is orange or green depending on the oxidization or reduction of the fabric. One sherd is illustrated [B 47 2 (204)]. Others have identical form and decoration. All the basal angles are knife-trimmed.

This is not a North Devon or South Somerset product. It is possibly from Weston-Super-Mare, or Wales, and probably C18th or C19th in date.

B 48

Fabric similar to B 46 but contains some large inclusions. This category includes slipwares.

No illustrations.

B 49

Fig. 17

Hard-fired red sandy fabric, slipwares, probably C18th-C19th.

Illustrations: B 49 1 (1034) B 49 3 (213)

B 50

Fig. 17

Fabric as B 46 but no slip. Brown-glazed earthenware. Forms include a horizontal loop handle from (373).

Illustration: B 50 6 (1)

B 51

Fig. 25

Miscellaneous probably later slipwares, some with no glaze.

Illustration: B 51 2 (84)

B 52

Fig. 17

Donyatt slipware, C17th? Includes cup/tankard and candlestick. It is not possible to see if there is any pattern on the slip on the interior of the bowl rim [B 52 5 (2077), Fig. 22], as much of the slip and glaze has flaked away. This vessel has the start of a horizontal handle fastened on with a thumb impression.

Illustrations: B 52 4 (679) B 52 3 (741) B 52 1 (619); Fig. 22: B 52 6 (1580)

B 53 Miscellaneous brown-glazed earthenwares

Fig. 13

Illustration: B 53 19 (204)

B 54 English or Dutch tin-glazed earthenwares

Fig. 16

These have not been attributed to specific sources. The pedestal base [B 54 12 (353)] is an unusual form. Two sherds [B 54 16 (C1 1)] and [B 54 19 (1580), not ill.] are unusual and may be imported, but cannot be identified.

Also illustrated: B 54 3 (656) B 54 18 (1) B 54 4 (86) B 54 9 (204); Fig. 19: B 54 20 (1527) B 54 21 (1527) B 54 22 (1527)

B 55 Blackware tygs

Fig. 13

All of these are in an identical coarse sandy finely micaceous red fabric, which sometimes has a reduced core. The black glaze is sometimes tinged green. Some of the handles are pinched together so that there is a single small groove down the back; others are small simple straps. These vessels are usually considered to be C17th (Brears 1971).

Illustrations: B 55 16 (829) B 55 4 (237/213) B 55 17 (1) B 55 12 (213) B 55 15 (373) B 55 18 (1) B 55 1 (204) B 55 5 (237) B 55 2 (204); Fig. 11: B 55 7 (237) B 55 6 (237) B 55 8 (237) B 55 9 (237); Fig. 19: B 55 21 (2032)

B 56 Miscellaneous black-glazed red earthenwares

Fig. 13

Illustrations: B 56 13 (229) B 56 3 (1) B 56 4 (1)

B 56 15 (775) B 56 5 (1) B 56 1 (381) B 56 2 (381)
B 56 14 (702) B 56 7 (1)

B 57 Staffordshire/Bristol-type slipwares: press-moulded flatwares

Fig. 16

Illustrations: B 57 1 (195) B 57 27 (938) B 57 13 (381) B 57 22 (580) B 57 35 (173) B 57 12 (389) B 57 23 (823) B 57 32 (656)

B 58 Staffordshire/Bristol-type slipwares: hollow-ware

Fig. 16

Illustrations: B 58 14 (30) B 58 1 (195) B 58 2 (195) B 58 4 (204) B 58 5 (204) B 58 3 (204) B 58 8 (213) B 58 6 (204) B 58 13 (226) B 58 10 (173); Fig. 22: B 58 17 (1587)

Unclassified

Illustrated sherds, Fig. 19:

[BXV (2100)] Bowl rim? internally glazed and wheel-made. Main inclusions are coloured angular and rounded quartz, with other dark red fragments.

[BXW (1631)] Bowl rim, or possibly jar. Similar form and fabric to [BXV] above, but more and larger dark red inclusions. Glaze seen externally.

These two rims are possibly later medieval, but bowls are not usually found in Wales at that date, and they are more likely to be transitional.

[BXY (2017)] Skillet handle in a hard slightly micaceous dense dark pink fabric, containing many minute (quartz) fragments, some large red (iron oxide?) and some small white (non-calcareous) inclusions. The handle is sliced off at the end, and has a number of irregular stab marks made with a sharp instrument close to the end near the body. The surfaces are covered with a paler skin which does not appear to be a deliberately applied slip. Possibly from the Herefordshire area.

[BXZ (1527), Fig. 22] Complete profile of inkwell with an area of the rim and part of the base chipped off. The hard-fired fabric contains sparse quartz and black inclusions and is buff to blue-grey in fracture. The surface is dark brown.

C 1 French or English jugs

Fig. 1

A small number of vessels in white or very light coloured fabrics have caused difficulty, and cannot be definitely assigned to either the French or English categories. It is worth noting that apart from the large

B 59 Staffordshire/Bristol-type: ale mugs

Fig. 16

Illustrations: B 59 3 (526/579) B 59 1 (195) B 59 4 (580) B 59 2 (195)

B 60 Staffordshire/Bristol-type: Misc. C18th

No illustrations.

Modern pottery, comprising English stonewares, porcelain, china, earthenwares and miscellaneous material has not been classified. Quantification would be invalid due to the unknown amounts discarded.

quantity of Saintonge products (C2 below), no other medieval French wares have been identified; there are for example no North French Monochrome jugs (Clarke and Carter 1977), or sherds of the distinctive type found at Bristol (Ponsford 1983, p222, Fig. 12.5), or of the kinds at Exeter (Allan 1984). The sherds included here may represent other French pottery centres about which little is known at present. On the other hand, all contain larger and more inclusions than standard Saintonge products, and may be English imitations.

A large portion of one single vessel [C 1 1 (73/74/79)] is particularly interesting. On the front of this, below the lip and opposite the handle, is a circular seal in red-firing clay. It is difficult to make out what the device on this could represent. Suggestions have been a cockerel, or a winged lion. Jugs with seals are often associated with monastic sites, and if the seal was of an emblem or mascot which was known to be associated specifically with Carmarthen or the Friary, this vessel may have been deliberately commissioned or made. Seals are more commonly found on jugs in the Midlands and eastern area of England, for example York and Nottingham, but they are usually in the same clay as the rest of the pot. The use of applied stamped red-firing clay for decoration is found in Surrey (Rackham 1972, Plate A).

The fabric of this vessel is fairly soft and soapy in texture, very white and chalky in colour. It contains an even but sparse distribution of small and medium-sized grey and pink angular quartz, with some occasional soft red flecks. Most of the exterior is covered with a thin green glaze, which is speckled or blotched with copper rather than mottled in the usual Saintonge manner. On a few sherds and on the back of the handle the glaze is clearer, thicker and darker in colour. On

the interior there are a few splashes of the same red colour as the slip or clay of which the seal is composed. The rim is of a simple collared form, and from what remains of the lip it appears to be of the simple English pulled kind, rather than the more elaborate French shape. The handle is a small narrow strap, with three slashes at the top and a single row down the centre. This is definitely an English rather than a French feature, although there is a slashed handle amongst the French sherds from Bristol (Ponsford 1983). Neither the lower part of the handle or the base remain, but there is one sherd which may be from the base wall which bears an indentation that is possibly a thumb impression, again suggesting an English rather than a French origin; there is, however, a thumbed basal angle from Llanstephan Castle which is considered to be Saintonge (J Knight, pers. comm.). The jug is wheel-made but heavier and thicker and more unevenly finished than most Saintonge products; a definite horizontal groove occurs on the shoulder above the seal and fainter wheel-marks are visible on the area above this.

An origin for this vessel in the Chester or North Wales area has been suggested but eliminated, as has Nuneaton (pers. comms, Janet Rutter and Stephen Moorhouse). The extremely white and fine fabric still suggests a French source, but decorative features make this questionable. It is apparently similar to some pottery from Normandy, but comparative material in France would have to be examined to confirm this.

Its occurrence amongst the midden material, which appears to be mostly of C14th or later date, is perhaps surprising; it might be earlier.

The few other sherds classified here show some similarity in fabric to the above vessel, but not enough to suggest that they are necessarily from the same source. There is a rim and part of a bridge spout from (127/48) in a similar but much grittier fabric, containing large quartz inclusions. The remaining sherds are all body-sherds, some with applied and incised decoration [C 1 8 (689)].

Also illustrated: C 1 11 (CW3 (I))

C 1 B

Fig. 21

A body-sherd from (1899) and a strap handle [C 1 B 2 (1863)] in a white fabric with a yellow glaze may be French or English products, but it is evident from the contexts in which they are found that they are not later Beauvais wares. The fabric contains small angular quartz and very sparse unidentified white or pale grey inclusions, and voids which are of a shape to suggest that they are where these have fallen out. On both sherds the yellow glaze is dark brown in areas. The body-sherd is from the shoulder of a jug and has a faint, possibly accidental, incised line externally.

C 2 Saintonge

Figs. 6 and 20

The large quantity and high proportion of vessels from the Saintonge region of south-west France is one of the most remarkable features of this pottery collection. In contexts assigned to Phases I, I-II, and II, all Saintonge products comprise approximately 50% of all the actual sherds found (I 50%, I-II 49.3%, III 52%), and from 32.5 to 46.5% of the minimum individual vessels (I 32.5%, I-II 38.5%, II 46.5%). (These figures do not include material from the Church area excavations.) This proportion rivals or surpasses that at major English ports such as Hull (Watkins 1978), Exeter (Allan 1984), and Southampton (Platt and Coleman-Smith 1975). By far the majority are mottled green-glazed jugs (also known as 'plain' (Watkins 1978)). Other types, such as 'all-over green', bib-glazed and polychrome, are poorly represented in comparison, and some of their occurrences are doubtful; many of the vessels counted consist of one or only a few sherds, and it is possible that sparsely glazed sherds may come from parts of vessels that are more fully glazed, and that unglazed sherds come from bib-glazed vessels. The lack of some other forms, for example pegaux, is perhaps surprising, although there are some puzzling sherds which could be from different forms, and there are vessels represented by only one sherd which may not be jugs.

Disagreement between the dating of occurrences of various types in this country, and lack of information from France itself (Chapelot 1983) means that this large body of material has limited use in providing dates for the site. The standard mottled green-glazed type (C 2 B) was given the originally accepted date of 1250-1350 to help with the phasing at the Friary, as this is still regarded as the major period of importation, although earlier occurrences are known, and it is now realised that identical material continued to be imported, though in much smaller quantities, throughout the medieval period (Watkins 1978, Hurst and Neal 1982, p97, Moorhouse 1972). Bib-glazed jugs (C 2 G) are considered C15th at some ports, but occur from 1350 at Bristol (Ponsford 1983, p224) and as early as 1300 at Hull (Watkins 1983). Jugs with vertical thumbed applied strips (C 2 A) were once considered a firm indicator of a 1250-1300 date. They occur in these contexts at Southampton (Platt and Coleman-Smith 1975), and at Dyserth Castle (Davey 1977, p34-41, Vince 1983a), which was abandoned in 1263. However they are now thought to have a longer life, as two have been found in early C15th contexts at Exeter (Allan 1984, p23). Decoration of applied bosses, considered pre-1275 at Southampton (Platt and Coleman-Smith 1975, p26), are also later at Exeter (Allan 1984, p23) and Hull (Watkins, pers. comm.). Unglazed jugs (C 2 H) can be of later medieval (Vince 1983a, p226) or C16th date (Hurst 1974a). They appear to be completely absent from many large

medieval collections (e.g. Exeter, Hull). However they have been found at the kiln-sites in Saintonge alongside glazed wares throughout the medieval period, but are not generally exported (Chapelot 1983). Several unglazed jugs are already known from Wales (Davey 1983), but unfortunately not from dated contexts. At Southampton, however, some unglazed and very sparsely glazed vessels are found in the C13th (Platt and Coleman-Smith 1975, e.g. nos 963, 987, 1005, 1006, 1010), and it would appear that Carmarthen was also receiving them at this date.

The standard Saintonge fabric varies little. Most sherds are extremely fine, very light in colour, thin-walled, and slightly micaceous. Only a few sherds are thicker, containing larger inclusions. A small amount of pink material occurs, in the same forms and glaze variations as the normal coloured fabric, including vertical applied thumbled strips, all over green, bib-glazed and unglazed. Although the pink fabric has sometimes been given the broader classification of south-west French, it has not been separately treated here. Variations within the normal fabric have also not been separately classified, as they do not appear to have date or source implications.

Most of the material is distributed throughout many different contexts. Only one complete profile has been reconstructed, [C 2 G 1], and this from overlapping, not joining sherds. As all these sherds came from midden (73) it was felt safe to do this in this instance, although there is some uncertainty over which sherds belong to this vessel and to [C 2 G 2]. Attempts to construct other profiles in this way could falsely connect sherds from different contexts, and lead to a circular identification of parallels. Because of this lack of complete profiles it is not possible to say whether most of the sherds are from standard barrel-shaped or globular jugs. Again no firm dating would result from the presence of either in individual cases, although it appears that at Southampton and Hull, at least, barrel-shaped jugs predominate in the C13th (Watkins 1983). In France itself however, several different forms were common at the same time (Chapelot 1983, p50, Fig. 5.2). It is possible to find approximate parallels for many of the rims and bases illustrated from the Friary, for example amongst the collection of complete profiles from Southampton. However as many of these forms continue throughout the medieval period, or may yet be found in later contexts although they occur there in earlier ones, or vice versa, citing all these would be a somewhat fruitless and possibly misleading exercise.

One Saintonge variety that is closely datable, Early Polychrome, (1280-1320), is notably scarce at the Friary. There is only one definite decorated sherd, from the collapsed roof sealing middens (72) and (73), where it is residual. This is painted with diagonal lines of brown in a green area, but not enough survives to reconstruct the overall design, although it could be the same as on a jug found at Exeter (Allan 1984, no.

1446). Other sherds occur which are unpainted, from (1073), a handle from (124), or unglazed from (127) and (58/68), but all in contexts where they are residual. It has been noted that Saintonge polychrome does not travel far inland, its distribution being related to distance from the coast, rather from navigable waterways. Presumably these vessels were highly prized, and snapped up at the first port of call; the Friars would have to be content with the plainer green-glazed wares, although obviously a friend procured a few vessels. Early polychrome has been found at many sites in Wales (Davey 1983, Evans 1978, p46), some in similar or worse situations in relation to the coast than Carmarthen (e.g. Castell-y-Bere (Butler 1974)). It has also been suggested that the distribution is a reflection of seigneurial status, as most of the occurrences are at castles and abbeys, but as excavation has been concentrated on these types of site, there has been doubt. The evidence from Carmarthen, however, confirms this theory. Kidwelly Castle (Dunning 1933, Davey 1983), for example, is much better supplied with this ware.

There is one example of Saintonge Sgraffito [C 2 D 1 (199), Fig. 20] a handle sherd. At present this is still datable to the late C13th, and could come from a vessel identical to Southampton Fig. 184, no. 1020 (Platt and Coleman-Smith 1975). Reduced grey slip has been cut away so that only a central strip is left down the back of the handle. A clear glaze results in this being green, and the unslipped area pale yellow. The sherd is residual in the context where it is found (199). Another sherd (C 2 I 1, Fig. 20) appears to be slipware rather than sgraffito, as the edges of the slipped areas show no signs of having been cut, although they may have run. On the shoulder of a jug a broad band of brown slip is met by a diagonal one. Saintonge slipware is extremely rare in England, but does occur at Les Oullieres (Barton 1963b, p206, Fig. 2, no. 20). It is found in Hull only in contexts thought to be C13th (Watkins 1983, p246). This sherd is also residual in (580). The fabric of both these sherds differs slightly from most Saintonge products.

Very few of the standard mottled green-glazed sherds are decorated, but as decoration may only cover a small area of the vessels the proportion of decorated sherds will not reflect the proportion of decorated vessels. After the drawings had been done, for example, a join between contexts was discovered which proved that the jug rim and spout [C 2 B 1 (500/837)] was from a vessel decorated with vertical applied thumbled strips [C 2 A 1 (369/928/ 148), not ill.]. It is possible, from characteristics of fabric, glaze and shape, that the bases [C 2 B 8 (1001/980/ 909)] and [C 2 B 9 (1028/1003)], and possibly others, are from vessels of this type, but this cannot be certain. A high proportion (4 of 5) of C 2 A sherds do occur in contexts which could be Phase II, suggesting that the original 1250-1300 date may be applicable here. The only other form of decoration which is at all common is

horizontal combed lines. Although vessels decorated with these occur in the same period as thumbled strips, they also continue later, so are not closely datable. However at the Friary four of the 14 vessels of this type from the original excavation are from Phase I and II contexts, (369), (248) and (1001). All of the further four sherds representing three vessels from the Church area are from early contexts, (2168), (2100) and below (2172). Faint horizontal bands of triangular- or diamond-shaped rouletting are found on two sherds, one in Phase II-IV (259), the other unstratified. There is a single example of a plain circular applied strip (unstratified) and two plain iron-stained vertical applied strips (from (45), Phase II-III). No dating evidence exists for the last three kinds of decoration. Plain, rather than mottled, all-over green-glazed jugs are comparatively rare at the Friary (C 2 E). (Plain in this context meaning an even, clear copper glaze.) The forms of the rims of this type [C 2 E 1 (387), C 2 E 4 (119) and C 2 E 5 (837)] are more similar to the most common forms found at Les Ouillieres (Barton 1963b, Fig. 2, nos 6 and 8) than most of the Saintonge jug rims here, which appear to be variations on a collared form. In Barton's description of these vessels they are said to have 'an even bright green glaze'. No dating evidence is available from France, but in England jugs with this kind of glaze are not found until the late C13th, being most common in the early C14th (Watkins 1983, p251). At the Friary none of these vessels occur in Phase I, the first occurrence being in Phase II, (837). Sherds of this kind are amongst the pottery from midden (73), which is notably lacking in mottled green-glazed sherds, but also contains portions of two bib-glazed vessels. Not enough of this material occurs at the Friary to draw any new conclusions about date.

Most of the C 2 E vessels are fully glazed on the interior as well as the exterior ([C 2 E 5] is not). Only four sherds at the Friary are glazed only on the interior, (C 2 F), two with a very thin even copper glaze. These vessels may have the same date range as C 2 E (Watkins 1983, p250). The examples at the Friary occur in C16th or later contexts.

Both bib-glazed C 2 G and unglazed C 2 H vessels are quite well represented at the Friary, although as stated above there is some doubt over the attribution of sherds to these categories. From the evidence at Southampton it appears that both sparsely glazed and unglazed jugs can occur in the C13th, so unless a convincing amount of a vessel survives, (as [C 2 G 1]), and is obviously bib-glazed, the definition is doubtful. In fact at the Friary no sparsely glazed sherds are found in contexts definitely assigned to Phase I, although one unglazed sherd is in context (897). Four sparsely glazed sherds occur in contexts that are possibly early: (447) I-II, (365) I-IV, (629) I-IV and (726) I-IV. An unusual unglazed rim [C 2 H 1 (1112/823/630)] is described and discussed in more detail in Part 3 under the context where it occurs ((1112) Room 1101,

Building 1323). There are also three unglazed Saintonge sherds from three different vessels in the pre-Church pit fill (1968).

Some other unglazed sherds may well be of late medieval or C16th date, for example the pink rim and handle [C 2 H 3] with an incised design on the back, and white basal angle [C 2 H 5], both from (66). There are however no sherds which are obviously of definite later Saintonge types such as bucket handled jugs.

However there are parts of two large vessels, ([C 2 H 41 (1529)] and [C 2 H 42 (1580)], Fig. 21) that appear to be post-medieval. One sherd of the latter vessel bears part of a vertical applied rouletted strip; an unglazed Saintonge vessel with identical decoration is found in Exeter in a group dated 1640-1660 (Allan 1984, p185, Fig. 96, no. 2176). In fact both Friary vessels do have some splashes of yellow glaze externally, but these are probably accidental.

A few sparsely glazed sherds are decorated. Part of a definite bib-glazed vessel, [C 2 G A 1 (580/819), Fig. 20], has vertical applied strips decorated with simple notched rouletting. This kind of decoration is found on pegaux (e.g. Platt and Coleman-Smith 1975, nos 1014, 965, there in contexts dated late C13th), but the relatively narrow diameter and constricted upright shape presented by the Friary sherds suggests a standard jug form rather than one of these vast globular vessels. The one sherd decorated with an applied boss is also from a bib-glazed jug [C 2 G B 1 (1116), Fig. 20], Phase II+III. This boss is in fact unlike any illustrated from Southampton (Platt and Coleman-Smith 1975, nos 938, 990), as it is faceted with finger-marks acquired during its application, and not semi-spherical.

From the Church area excavations are two sherds of mortars, which are not found anywhere else on the site. The interiors of these are not gritted, but the fabric contains large quartz inclusions, and they bear the distinctive decoration of applied diamond-rouletted strips attached to the rims (see Barton 1963b and Platt and Coleman-Smith 1975, Fig. 183, no. 1016). On one sherd, [C 2 M 1 (1582), Fig. 21], these strips are applied in layers over each other, presumably for added strength and grip. A broken rim [C 2 M 3 (1885), Fig. 21] may also be from a mortar; it is not possible to determine the complete shape of the rim, and it is not gritted internally either, but a lack of internal glaze suggests it is not a bowl. It has been suggested that mortars may be pre-1250 in date (Watkins 1983), but there are examples found later in the medieval period, for example at Southampton.

An internally glazed sherd [C 2 N 1 (1620), not ill.] is probably part of a lobed cup. This sherd is from the area of the change of angle of the cup between the body and the rim. Most of the exterior is broken but that which remains has only small splashes of glaze and areas of glaze sheen. The interior glaze is heavily

pitted. The form of this vessel is probably similar to Fig. 11, no. 1, p251-3 (Hurst 1974a). These cups date from 1300 to the C16th. They were also made in England but the fabric of this sherd is definitely Saintonge. The internally glazed sherds in category C 2 F may also be from lobed cups, but are not large or diagnostic enough for this to be certain.

Two sherds, possibly from the same vessel, form a further category, C 2 O. These have a full cover of pitted blotchy green glaze externally; the internal surface is fully covered with pitted pale green glaze with patches of yellow. These could also possibly be from cups but are not large enough for certainty. Both are found in post-medieval contexts.

A number of sherds form a miscellaneous Saintonge category, C 2 J. Three of these are pink, internally splash-glazed basal sherds which may be from forms other than jugs (from (151), (349), (433)). Other sherds are in a thicker buff fabric with large splashes of clearer glaze. There are also body and handle sherds from a small globular jug or mug in a fine pink fabric, from (646/521). These are covered externally and internally with a pale green glaze, which is yellow in thin areas. There are horizontal grooves on the body-herd and the small handle is a roughly triangular shape in section. Saintonge vessels of this kind are not known; this may well come from another French, or English source. A C16th date is probable.

This period is also represented by a maximum six chafing dishes [C 2 K 1 (125), C 2 K 2 (194), C 2 K 3 (213) and C 2 K 4 (95), Fig. 8]. No upper portions with knobs or heads survive, but they appear to be of the simpler rather than the more ornate type. The fabric is quite coarse, and buff in colour rather than white. Some areas of the interior and exterior surfaces are covered with large splashes of rich shiny green glaze. The one complete base [C 2 K 1] differs from the norm by having three handles instead of the usual four (Hurst 1974a, p233). All the handles have the characteristic Saintonge roll at one edge. [C 2 K 1] is heavily blackened on the interior of the bowl. Because of the absence of upper parts it is not possible to place these sherds in any of Hurst's types, but they are most probably Type 1, so could date from the early C16th. All are found in Phase V. The form of [C 2 K 6 (77), not ill.] is uncertain.

A few Saintonge sherds have batch or trade marks which have been incised after firing. The most spectacular of these is on the back of a jug handle [C 2 H 3 (66)] in a soapy pink fabric containing some large inclusions (Plate 1). Unlike the normal squiggles or initials this seems to be an attempt at pictorial representation. The most plausible explanation has been an Irish Harp (I am grateful to David Austin for this suggestion). Possibly the jug was originally destined for the Irish and not the Welsh market. Other marks are the pattern on the back of the handle of [C 2 G 1] and beneath the base of [C 2 G 6 (148)]. The latter is not illustrated, but consists of two parallel straight

lines intersected at right angles by a third.

The inclusions in the fabric and slip of a late C16th-early C17th polychrome handle (unstratified [C 2 J 1 (1), Fig. 8]) are described in the thin-section report. The fabric is pink, with a full cover of white slip internally, and a partial cover externally. An area of the exterior appears orange, from a clear glaze over the unslipped fabric. The decoration on top of the handle and inside the bowl consists of areas of green and lines of purple. There are knife cuts on either side of the handle which is uneven and lumpy in section. The different orientations of the fabric can be seen in the area of application of the handle, and the vessel wall itself is quite thin. The available internal diameter measurement is 11cm, but the rim is probably distorted by the application of the handle, and this is unlikely to be the true diameter; the bowl may have been oval.

Also illustrated: C 2 B 6 (516) C 2 B 5 (629) C 2 B 3 (199) C 2 B 4 (841/885) C 2 B 2 (45) C 2 B 17 (1001) C 2 B 18 (64) C 2 B 19 (101) C 2 B 12 (837) C 2 B 10 (663) C 2 B 15 (48) C 2 B 23 (549) C 2 B 27 (108) C 2 B 29 (174) C 2 B 30 (369) C 2 B 25 (25) C 2 B 26 (1112) C 2 B 152 (730) C 2 B 21 (1) C 2 B 193 (1); C 2 F 1 (380) C 2 G 10 (702) C 2 G 11 (365) C 2 G 17 (68) C 2 G 9 (646) C 2 G 4 (776) C 2 G 7 (392) C 2 G 12 (124) C 2 G 13 (546) C 2 G 18 (361) C 2 G 2 (73) C 2 G 8 (447) C 2 G 6 (148) C 2 H 8 (176) C 2 H 4 (521) C 2 H 6 (726) C 2 H 2 (102) C 2 H 9 (1); Fig. 20: C 2 C 1 (74); Fig. 21: C 2 B 167 (1701) C 2 B 172 (1968) C 2 B 180 (2043) C 2 B 182 (2049) C 2 E 13 (2005) C 2 H 27 (1527) C 2 H 34 (2045)

C 3 Unclassified French

C 3 A Unclassified chafing dishes (French) Fig. 8

Three sherds from two chafing dishes [C 3 A 1, C 3 A 2] (all from 173), are not Saintonge (J. Hurst, pers. comm.) but may be from another French source. The fabric is light grey/buff, with some mica, and sparse unidentified dark grey or brown inclusions. The form of these rims is similar to two Saintonge rims from Castle Street, Plymouth (Hurst 1974a, p246, Fig. 9, nos 51 and 52), the handle in fact being part of a loop from the top of the lower rim illustrated. All surfaces of these sherds are covered with a smooth shiny green glaze. On the other rim the full cover of glaze is a more emerald colour, and pitted. This too has a scar on top, presumably from a loop. A further three sherds ([C 3 A 3 (2001)] and [C 3 A 4 (2051)], not ill.) probably from one vessel (possibly two), comprise parts of two similar loop handles attached to a different rim form with an external ledge.

Unclassified French import

[Saintonge?]

Fig. 8

There is a small flat semi-circular handle from [C 3 1 (580)] which is of French origin, but it is doubtful whether from the north or south. The fabric is fine, slightly pink-tinged, and finely micaceous, more like Saintonge than Beauvais. The handle has been made in two parts, from one flat piece of clay placed on top of another. Areas of the top have been decorated with brown slip and the rouletted decoration is confined mostly to unslipped areas, which have a clear yellow glaze which continues underneath. This is not a very well-finished product and is very lumpy and cracked. It presumably comes from the side of a shallow bowl or porringer, but no parallels can be found. It could possibly be part of the complex ornamentation on the edges of a later Saintonge polychrome dish of mid-C17th date (Hurst 1974a).

Unclassified French jugs

Fig. 8

There is a large portion of one small unglazed jug [C 3 B 1 (1074)]. Unfortunately the rim of this is missing. It is finely thrown and well made. The fabric is very white, and contains some fine mica, additional small inclusions, and some large opaque quartz inclusions. Parts of the exterior are patchy pale brown but the colour of a large area is obscured by burning which extends over the fracture to the interior. The base is slightly concave, and a small ledge or ring has been formed externally. The unglazed surfaces are rough and have been daubed and smoothed in various places with wet fingers. There is one small splash of green glaze on the shoulder and the lower end of a strap handle. The fabric is quite hard-fired.

This does not appear to be a Saintonge product, but a definite north French source cannot be found either. As a large portion of the vessel survives, well-preserved, it is unlikely to be residual, and a C16th date is likely from the context where it was found.

There is a further unclassified French sherd in a similar fabric [C 3 B 2 (1099), not ill.]. This is from the wall of a splayed base. The exterior surface is heavily pitted, but no glaze is present. The exterior surface is a pale yellowish-buff in colour, while the rest of the fabric is white. The context contains late C15th-C16th material, but the single sherd could be residual.

C 4 Cuerda Seca (Spanish)

Fig. 8

One sherd from the central part of a globular vessel [C 4 1] from (930) is decorated in this technique. It is probably from a jar or albarello similar in form to one from Penhow (Lewis and Evans 1982, p81, no. 6b).

Cuerda Seca vessels are extremely rare in Britain, but examples have been found at Bristol, Winchester, Colchester, Canterbury, Exeter (Allan 1984), and London (Vince 1982). In Wales there are examples from Caerleon, Usk, as well as Penhow Castle (Lewis and Evans 1982, p80). They are generally considered to be post-1500 in date in England, although a date range of C13th-C16th is given for the production of this type in Spain (Goggin 1968, p226). An origin in the Seville area of Spain has been suggested (Caiger-Smith 1973).

The fabric of this sherd is soft, fine, a slightly pink-tinged buff in colour, with no obvious inclusions except one large quartz cluster. The interior surface shows wheel-marks and is covered with a pale thin glaze similar to the interiors of the fine green-glazed vessels C 7. Externally narrow vertical areas of white glaze are separated from broader vertical areas of coloured glaze by thin unglazed areas, like cords, where grease has burnt out. On this vessel the colours used are a deep rich smooth dark blue and a finely speckled yellow. The areas left appear rather dirty, dark brown or black, with much of the fabric underneath showing through. As such they do not appear to be very attractive decoration, but presumably they have suffered due to the action of time and soil, and originally must have been much darker and bolder stripes, created by mixing brown pigment with the wax (Caiger-Smith 1973).

C 5 Merida-type (Spanish or Portuguese)

Fig. 7

A relatively large amount of this material, 133 sherds representing approximately 90 vessels, is present. A wide variety of forms occur besides the standard costrels (Hurst 1977a). Not all of these can be identified, as published parallels cannot be found for some; it appears that new Merida-type forms are still being recognised. There is also considerable variation in fabric. The majority of the sherds are in a very fine smooth red material, but some are much coarser and grittier, and orange in colour.

There is one complete base [C 5 84 (73/79)] and two other sherds from (104) and (108) in quite a coarse fabric containing much angular and rounded quartz and relatively sparse flakes of white mica. The interior surfaces are light pink, the core a light blue-grey, and the exterior varies from orange to dark grey in places. This fabric and colouring are typical of medieval Merida-type vessels (A. Vince, pers. comm., see thin-section report), which are often under-fired. The wall of [C 5 84] shows wheel-marks internally and is competently made but the base is very crudely finished. It is possible that there were difficulties in removing the base from the wheel, and that it broke off and a separate portion was applied. The technique

of making large bases separately, still practised by Alentejo potters today, is described by Martin (1979, p292). This base is extremely heavy in contrast to the later light-weight wares. The underneath has been rested in sand as roof-tiles often are. The form (apart from the uneven finishing of the base) is close to Southampton no. 1287, p172 (Platt and Coleman-Smith 1975), there of 1300-1350 date. (Also cf. Hurst 1977a, Fig. 32, no. 48, p97). However as these costrels were made over a long period the form is less useful for dating than the fabric.

A sherd from (2049) has remains of external glaze; this is the only example of this from the Friary. Glaze is not uncommon on Merida ware (Martin 1979).

In addition there are sherds in a hard, more granular fabric which are oxidised orange throughout, which are found in (909/902), and (2047) and (2071), but may be medieval, and the strange form [C 5 8 (302)] which must be of medieval or early C16th date.

The curvature of most body-sherds suggests that they are from globular vessels, probably costrels, but few diagnostic features of these survive. Five bases [C 5 9 (909/930), C 5 14 (521), C 5 16 (348), C 5 34 (500)] and [C 5 65 (1621), Fig. 20], are almost identical in form, but vary in size. They could also be from bottles (as Hurst 1977a, nos 50 and 51) or jugs (Gaskell-Brown 1979, no. 274). Faint ledges have been formed on the exterior of [C 5 14] by holding a tool against the revolving pot. The basal angle [C 5 34] has a light blue reduced core, and [C 5 65] has a reduced interior margin, but all the other sherds are completely oxidised. Only one costrel rim survives [C 5 31 (89)] (cf. Lewis and Evans 1982, 9a and 18). The angle of the wheel-marks on the interior of the body-sherd suggests that the handle [C 5 18 (136)] is also probably from a standing costrel of this type. Another handle [C 5 17 (226)] is probably from a jug or large jar, as the rim to which it is attached is of large but not measurable diameter. Not enough of [C 5 21 (282)] survives to determine the form to which it was attached. A parallel cannot be found for the large body-sherd [C 5 10 (909)] with vertical burnished lines and applied pad with finger impressions, which is possibly from the base of a handle or part of an applied pie-crust strip (cf. Martin 1979, no. 33). It may be from a jug.

There is one example of a narrow-necked jug [C 5 58 (1527), Fig. 20], with a 'trefoil' lip, neck cordon, and arch-backed strap handle. This is very similar in form to one found in a context of 1575-1625 in Amsterdam (no. 93, Fig. 32, p72, Hurst, Neal and van Beuningen 1986), although the neck is not rilled; that vessel is also glazed. (See also no. 68, Martin 1979.) Two other jug rims [C 5 57 (1509) and C 5 59 (1527), Fig. 20] share a similar form of neck cordon.

A sherd with vertical lines of burnishing above and below an applied horizontal neck cordon [C 5 25 (37)] is also from a jug (cf. Lewis and Evans 1982, no. 15a,

Gaskell-Brown 1979, no. 274). Another sherd similar in form and decoration is not illustrated.

There are parts of a maximum six small globular vessels with lattice decoration, similar to those found at Castle Street, Plymouth (Gaskell-Brown 1979, nos 260-263), but in all cases having a shorter rim. Possibly fewer vessels are present but the manufacture is so uniform that it is difficult to identify individual pots. Lattice burnishing is found only on the three body portions that remain [C 5 1 (95), C 5 2 (89/95) and C 5 4 (586)]. In all cases the decoration is restricted to this area, and as at Plymouth the handles that survive, on [C 5 1] and [C 5 3 (89)], come from the top of the rim. A deep groove is present at the base of the neck. A further sherd with lattice burnishing [C 5 7 (1)] is possibly the base of one of these vessels, but this is unlikely as there is a protrusion in the centre underneath, and it does not sit flat, in contrast to the bases of most Merida-type vessels which are raised in the centre. It is probably from the end of a barrel costrel as nos 270 and 272 at Castle Street, although it could also be a lid. The ridge at the end has been lightly and unevenly notched. Inside this vessel and [C 5 1] are splashes of red slip. Some of these vessels are red internally and externally, some just externally. All are fine, thin-walled, and delicately made. A further rim which is probably from a vessel of this type is [C 5 80 (2053), Fig. 20]. The absence of these forms from the Armada wrecks (Martin 1979), may indicate that they were not in production then, but these sophisticated products may not have been required for military use.

Four bowl rims [C 5 22 (237), C 5 27 (77), C 5 28 (113)] and [C 5 72 (1639), Fig. 20] compare well with no. 267 from Castle Street, Plymouth (Gaskell-Brown 1979) and no. 44 from *La Trinidad Valencera* (Martin 1979). All are burnished internally only and one from [C 5 27] is sooted externally. The rim [C 5 22] has a definite cut groove externally, [C 5 27] a shallower indentation. Both these sherds appear to be changing angle at the lower edge, but not enough survives to show a definite carination. The rim [C 5 22] is paralleled by Nos 44 and 50 (Martin 1979). Another similar rim, [C 5 68 (1631), Fig. 20], has two horizontal grooves. A more upright rim [C 5 29 (96)] of smaller diameter also has a cut external groove. This is possibly from a jar (cf. Gaskell-Brown 1979, no. 284, O'Mahoney 1986b, no. 4).

Sherd [C 5 51 (57)] is certainly a lid, and [C 5 12 (909)] may also be, but these sherds are puzzling and appear to have a handle scar, so are possibly from a jug or small globular vessel. A body-sherd from (1619) [C 5 63, not ill.], may also be from a lid.

The most unusual form is [C 5 8 (302)]. Although thin-walled and delicately made, the fabric of this is coarser and closer in appearance to the medieval sherds. It also resembles these in colour, although it is oxidised throughout. The interior is light orange, and the exterior brighter with dark grey areas. The base has

been knife-trimmed underneath and there is a small groove above the external angle. The handle has been applied very low, and neither the form or the fabric compare with the globular lattice vessels. The convex base is also unusual, but similar shapes are found on some vessels from the Armada wrecks (e.g. Martin 1979, Fig. 9, nos 47 and 58). The context suggests that the vessel should be medieval or early C16th, but forms other than costrels and bottles are so far not known from the medieval period. It is possibly a form of cup which would be appropriate for this date, although none are known.

From the Church area excavations are parts of two large cylindrical forms [C 5 70, not ill. and C 5 71, Fig. 20], both from (1631). The fabric of these is very coarse, containing sparse large quartz inclusions up to 5mm in size. Two of the sherds of [C 5 71] are edges, or rims, and this bears a single horizontal groove externally some distance from the edge. These forms could be some kind of tile or roof furniture, but such things are not known in Merida ware. Nine similar rims occur at Castle Street, Plymouth, where they are classified as 'large funnel-shaped jars' (Gaskell Brown 1979). It is also possible that they could be sugar refining cones, as these are found in a red micaceous fabric at Exeter (Allan 1984, p138-9, Fig. 116). As red micaceous ware continues to be made today, these may be relatively modern objects in context (1631). Their function remains uncertain.

The dating of these various Merida-type forms is difficult. It is possible that more of the costrels may be of medieval date, but the bulk of the material, especially the other forms, may be early C16th. The later pottery found on the site must come from post-dissolution use of the buildings, Friars Park House, or dumping from the town. Merida-type wares appear to be rare in the rest of Carmarthen, so these vessels are possibly associated with the Friary, rather than the result of Carmarthen being a port. As trade with Spain was virtually finished by 1580 they are unlikely to be C17th.

Also illustrated: C 5 6 (103) C 5 5 (U/S) C 5 26 (37); Fig. 20: C 5 62 (1619)

C 6 Unclassified Spanish

Fig. 7

There is a further collection of doubtful, possibly Spanish products, which remain unclassified. One of these is a small fully green-glazed handle from (354) [C 6 3]. This is in a cream-coloured fabric which is packed with small angular quartz, black and white mica, and voids. The shiny deep green glaze is not bluish as on the other Spanish green-glazed vessels. (See C 7 below.) Two sherds are in pink micaceous fabrics with cream surfaces. These may be Spanish, or French. One from (485) [C 6 6, not ill.], is thick, very fine, and contains some large soft red inclusions. This

is possibly from a Spanish amphora as at Exeter (no. 1463, Fig. 47, p90-91 (Allan 1984)), there probably C15th. (See also Hurst 1977a, p101.) The Friary sherd is in a pre-Dissolution context.

The second sherd from (398) [C 6 5, not ill.], has wheel-marks internally, but is smooth and flattened externally, and probably also comes from a large vessel. The fabric contains small quartz, a few medium-sized rounded quartz, mica, soft red patches, and one piece of micaceous sandstone. A thin cream layer has formed on the exterior surface only, as on some Spanish Olive jars. Neither of these sherds is glazed.

There is one rim sherd from midden (72) in a fine buff fabric, tinged slightly pink in parts. This contains only a few small angular quartz and one large unidentified brown inclusion. On the exterior microscopic remains of white tin glaze can be seen, and there is a horizontal band of decayed bluish glaze on the interior. It is possibly from a small bowl. The unfortunate state of preservation means that little advance can be made in identifying source or date.

The other sherds described here are extremely doubtful, but possible imports.

A sherd from (133) [C 6 4, Fig. 20] must be pre-Dissolution in date. It is not of a known imported type of pottery, but cannot easily be paralleled in England either. It is from the shoulder of a fairly narrow vessel, bearing a band of horizontal grooves externally. The fabric is light brown/fawn in colour, and contains abundant very small, very calcareous inclusions (microfossils), and some larger bluish-grey inclusions which are also calcareous. In addition there are some small quartz and fine mica. Wheel-marks are evident on the interior but the exterior is smooth, and the exterior surface darkened, resulting in a purplish dark grey colour as on some Merida-type wares. There are possibly remains of glaze in an area around a small pit externally. The abundant microfossils indicate the use of clay from an alluvial sediment, but this could be English or foreign. A sherd of similar form from (372) [C 6 7, Fig. 20] contains black and white mica and more small quartz, as well as some sparse large inclusions and some calcareous material. In this case the exterior is the same colour as the interior, a pale orange, and there is a pale blue-grey inner margin and core. There are five horizontal grooves externally, and no glaze either internally or externally.

A sherd from a post-medieval destruction layer, (871) [C 6 8], is probably English, but bears some characteristics of Spanish pottery. The fabric is reddish-orange, similar to Merida-type ware, with a light blue reduced core in places. There are many small quartz, sparse white mica, and soft red inclusions. The exterior surface is reddish-brown. A large applied area of clay is attached to this. It has been scraped in one direction with a knife, and deeply incised with grooves in the opposite direction. It is not possible to tell at which angle the sherd would lie, as no throwing marks

survive on the interior, which is quite uneven and messy, presumably from holding the body of the pot while the pad was applied.

Sherds of a mammiform costrel [C 6 1], possibly of Spanish origin, occur in (350), and identical sherds are found in (7) and (683). In all cases the exterior is light buff, but the interior and body pink. There is no glaze.

The fabric of a single sherd of an Andalusian coarseware jar from (108) [C 6 2] is described in the thin-section report (Sample 23).

C 7 Spanish green glaze

Fig. 7

These are possibly some of the most interesting sherds found at the Friary, as very little is known about them. This type of pottery has been mentioned (Lewis and Evans 1982, p78) and associated with Cuerda Seca and Merida-type wares. A Spanish origin is likely, but not proven (Hurst 1977a, p103), and the glaze colour of these sherds is more typical of North African and Arabic wares. A handle from Carmarthen Priory has already been published (Lewis and Evans 1982). The distribution of the finer wares in the British Isles appears to be restricted to Wales.

Described first are parts of two large green-glazed bowls or basins, as these appear to be closely related to the smaller forms. They are commoner finds than the more delicate vessels; examples have been found at Plymouth (Gaskell-Brown 1979, no. 259), Kent and Ireland (Hurst 1977a, nos 62, 76), and at Conwy and Beaumaris in North Wales. A useful photograph giving some idea of the size of these vessels has been published (Goggin 1960, p41, Plate 1 (the bowl is to the right of the cannon)).

The largest and most informative of these sherds from the Friary, [C 7 1 (237)], is in a soft pink fabric containing sparse inclusions, mica and some calcareous material amongst them. The interior and over the top of the rim are fully glazed, and there is a splash externally. On the outer rim is a horizontal double cord impression, and inside, a slight cordon. Both these features are present on bowls from Greencastle, Co. Down (Hurst 1977a, no. 76), and from Castle Street, Plymouth (Gaskell-Brown 1979, no. 259), but the shape of those rims is different. Because of its massive size both sides of this vessel have not been illustrated. The other sherd from (37) is from the base of one of these vessels. The internal glaze is thicker and marked by darker parallel streaks. In places this sherd is 1.4cm thick. The fabric is similar to [C 7 1] but harder. The underneath of the base is covered with a thick cream worn layer.

Most of the other sherds appear to be from small globular-handled vessels, but one sherd is from a different form, [C 7 3 (237)]. At first sight this appears to be a basal angle, but the underneath is glazed as fully

as the side, and the angle is too deep for a base. Circular striations are evident underneath beneath the external glaze, and there is a slight indentation just above the angle externally. The exterior surface is glazed the same bright copper/emerald green as the basin sherds, but the interior is thinly glazed a cream colour, tending to bluish-green in the upper area. The fabric is buff throughout and contains only very small inclusions (there is no mica or calcareous material present). The sherd is probably the carination on the side of a small dish (possibly with a foot-ring), a form more often found with tin glaze and lustre decoration (e.g. Martin 1979, p284, Fig. 4, no. 21, there in Columbia plain-ware). (I would like to thank John Hurst for this suggestion.)

From the various fragments of the finer vessels that survive it is possible to suggest a more or less standard form, with a simple flaring rim, globular body, and small handles. Two rims survive. There is not enough of [C 7 4 (367)] to determine a diameter. The fabric is soft and pink, and both surfaces and over the rim are covered with a thick brilliant green glaze (which now has an iridescent sheen, probably acquired from soil conditions). The glaze differs both in thickness and colour to the previous green glazes and appears more like a tin glaze. There is a very slight horizontal indentation externally just below the top. On the other rim, [C 7 15 (1527), Fig. 21], this groove can be seen more clearly. A neck and shoulder sherd, [C 7 6 (384)], probably from a vessel with a rim similar to the one above, is in an identical fabric. There are two slight horizontal grooves on the shoulder, in which the external green glaze rests thickly, as it also does at the base of the neck. Internally the glaze is a very pale bluish-green colour. Again the green glaze is thick, possibly four times the thickness in places of the pale interior glaze.

Two very similar central portions of vessels, (possibly even opposite sides of the same vessel), are [C 7 9 (1074)] and [C 7 11 (909)]. Both are glazed green externally, pale blue internally, have a horizontal girth groove, and an unglazed area towards the base externally. The fabric is soft and pink, becoming buff towards the external margins. Wheel-marks are conspicuous internally below the girth. The handle on [C 7 11] has been applied after the vessel was decorated. From the part that remains it appears to be similar in form to the one from Carmarthen Priory (Lewis and Evans 1982, James 1982). The sherds comprising [C 7 9] have apparently deliberate decoration of thicker areas of glaze. Not enough of this survives to determine any definite shape or pattern. On both of these vessels the exterior glaze is again thicker than the interior, which is in places extremely thin. A small part of a handle [C 7 5 (213)] is probably from a vessel of similar form. On one side of this the glaze is opaque and almost white, but most is a brilliant turquoise blue, concentrated in two grooves down the back. This suggests that the green colour was created simply by

adding something to the plain glaze, although on some sherds, for example [C 7 3], the glazes appear to be quite different in character as well as colour.

The only base that survives is [C 7 10 (381)] which is possibly from a vessel of different form to the others, although not necessarily; they may be a rather squat kind of albarello. This sherd is exactly paralleled by one at Chepstow. (I am grateful to Alan Vince for showing this to me.) Green glaze covers the upper exterior parts of the vessel, but below this it has flaked off, leaving only isolated areas of green and cream. Wheel-marks are evident on the interior, (as on [C 7 9 and C 7 11]), which bears a pale thin slightly pinkish glaze (presumably the colour is derived from the body), with a couple of small blotches of green. Unfortunately the foot-ring is worn beneath so its exact profile cannot be determined.

A further five sherds are not illustrated. One of these is from the shoulder and neck of a thicker-walled larger vessel. Another is possibly part of the neck or rim and has three external horizontal indentations or grooves. All are copper-green-glazed externally, the colour of the interior glazes varying through pink, light blue and green.

At the Friary most of these sherds do not occur until Phase V. (There is one in (646) (Phase IV-V).) Elsewhere in Wales they are found in late C15th-early C16th contexts (Lewis and Evans 1982, p79).

C 8 Spanish lustre-ware

Fig. 8

Only three sherds of this have survived, only one of which is in a decent state of preservation. This is the rim of a shallow dish [C 8 1 (909)] in a hard pink fabric with thin buff margins, containing very small inclusions, some of which are red. The lustre has faded in places, but the full pattern is discernible on both surfaces. On the interior three thin lines on the edge of the rim enclose a delicate swirling floral design; on the exterior there is a row of small oblongs parallel to the edge, outside sweeping lines. There is no decoration in cobalt blue. The sherd is Mature Valencian, of 1425-1475 date.

A second sherd [C 8 2 (131)] is from the base of a large embossed bowl. This sherd is 9mm thick in places, but uneven, as it has been pushed up from underneath (gadroning). The fabric is soft, fine and buff, and underneath is a plain tin glaze. On the interior interlocking circles of white stand out on a faded reddish lustre background. This negative effect may have been achieved by a resist technique, but this method of decoration is not otherwise known in this ware. This sherd is of C16th date.

The third sherd (from (916), not ill.) is badly chipped and broken and none of the lower part of it survives. The lustre has decayed to give a pink marbled effect but cobalt blue curving lines stand out well.

It appears to be from part of the side of a shallow dish. The fabric is a warm light red, containing small flakes of white mica as well as very small coloured quartz and larger unidentified inclusions. This sherd is also Mature Valencian, 1425-1475.

All these sherds are found in Phase V.

C 9 Isabela Polychrome (Spanish)

Fig. 8

There is one superb example of this, the rim of a dish, [C 9 1 (95)]. Soil conditions have rendered the surface relatively matt, but the blue and purple decoration remains. Broad bands of purple and narrow bands of blue culminate in a decorative border of purple and blue brush strokes and dots. The fabric is pinkish-buff, and the underside is fully glazed. A thicker sherd, from (1108), in a pinker fabric, with an even duller surface, has identical decoration of coloured lines and bands, but the rim edge does not survive.

The decoration on a further rim, [C 9 3 (231)], which is much thinner and in a buff fabric, is exactly paralleled on a sherd found in America (Goggin 1968, Plate 4c and d).

All sherds date to the late C15th or first half of the C16th (Goggin 1968, p128), but are found in Phase V contexts at the Friary.

C 9 A Isabela Polychrome/Yayal Blue

Fig. 21

A sherd from the rim of a dish [C 9A 1 (1610)] has been classified as Isabela Polychrome/Yayal Blue (Hurst, Neal and van Beuningen 1986, p58, no. 26). The decoration of borders of concentric blue circles enclosing large and small dots with interweaving fine lines is almost identical to their illustrated example. This is most likely to date to the middle of the C16th (1525-1575).

C 10 Columbia Plain (Spanish)

Fig. 8

Six sherds from five vessels of undecorated Spanish tin-glazed vessels have been classified under this heading, which now appears to be used for all undecorated wares of this kind. They do not all correspond to previous definitions of Columbia Plain (Goggin 1968, Martin 1979), and some of the forms are unusual.

There is part of a small wide-brimmed dish [C 10 1 (108)]. This form of rim is found on vessels of larger diameter from the Armada wrecks (Martin 1979, Nos 29-31), which are not classified as Columbia Plain there. The fabric is fairly hard, pinkish-buff, fully covered with a cream-coloured tin glaze. There are

ridges on the exterior (cf. Martin 1979, no. 18).

The base [C 10 2 (186)] is in a very hard-fired pink fabric, which darkens towards the margins, containing very sparse large inclusions. Both surfaces are covered with a slightly blue-tinged tin glaze. For plates of similar form see Goggin (1968, Fig. 3).

The foot-ring [C 10 3 (86)], which is in a pink fabric, forms part of the base of a small bowl. Parts of a spoilt turquoise-tinged glaze remain underneath either side of the ring, but it has been completely removed from the interior. All parts of the glaze have small holes in them. There is a firing scar underneath the base on the inside of the foot-ring.

A further two joining sherds from (420) in a light red fabric are of unknown form, possibly a plate.

There is a complete profile of a Columbia Plain bowl, [C 10 5 (1631), Fig. 21], with a foot-ring and carination, similar in form to Martin 1979, no. 21. This is in a fairly coarse pink fabric with a greyish tin glaze which is badly discoloured externally. The foot-ring is unevenly finished. Foot-rings appear to be a later C16th feature on American sites, but the vessel could date from 1525 (Hurst, Neal and van Beuningen 1986, p60). This type of pottery began to be made in the early C16th (Goggin 1968), but continues throughout the late C16th and into the early C17th. There are no occurrences before Phase V.

C 11 Raeren stoneware

Fig. 9

Parts of twenty small globular Raeren drinking mugs are represented by twenty-one sherds. Five rims are similar, [C 11 1 (646), C 11 3 (95), C 11 6 (381), C 11 7 (381)] and [C 11 18 (1851), Fig. 21], and of typical early C16th form (Hurst 1967). One [C 11 4 (367)] differs in having a small groove externally near the top. There are parts of four frilled basal angles: [C 11 16 (1527), Fig. 21] and [C 11 12, C 11 13 and C 11 14 (unstratified)]. These mugs have previously not been well represented in Wales (Evans 1983, p14), but the evidence from the Friary alters the picture. Only one sherd occurs in a pre-Dissolution level. The largest portion that survives, [C 11 3], appears surprisingly squat in the illustration; this may be because the handle has been applied very crudely and the area below this, which is the only lower portion that survives, is artificially depressed.

C 12 Frechen stoneware

Fig. 9

There are almost twice as many of these as there are of Raeren products. This is interesting as these vessels must be post-Dissolution in date and unconnected with the Friary. All the sherds appear to be from small jugs or mugs, and could date from the late C16th

to the C17th. All sherds are found in Phase V contexts except (241), Phase IV-V.

Four rims are illustrated [C 12 17 (823), C 12 19 (241)], [C 12 28 (2071) and C 12 25 (1580), Fig. 21]. All have a cut groove about 1cm down from the top, and [C 12 25] has a cordon 1cm below this. Other rims from (196) and (826) are not illustrated. The more usual position of the cordon at the base of the neck, rather than higher up as on Raeren products, is shown on [C 12 8 (95)]. [C 12 17, C 12 18 (829) and C 12 19] are all covered internally and externally with a mottled brown glaze. The lower parts of two handles (from (213) and (1)), attached to body-sherds, are both finished in triangular fashion. The interior of one these vessels is covered with a pitted grey glaze, the other with a matt buff wash.

The colour of the glaze and the degree of mottling varies considerably from vessel to vessel: the external colour from a light grey (216) to a dark fine-grained brown (372), the interior from a light or dark brown wash, or a grey glaze, to a complete cover of mottled glaze as the exterior.

From (2032) is a rim and two shoulder sherds which appear to be from the same vessel, comprising most of a 'Bellarmine' mask splashed with cobalt blue [C 12 29, Fig. 21]. The use of cobalt blue on German stoneware was introduced by Jan Emens in 1582 at Raeren. Thwaite gives examples of Bellarmine masks with cobalt blue splashes dating from 1594-1618 (Thwaite 1973). The mask is complex and very stylised; no identical published examples can be found. Masks including similar features, such as the row of teeth(?) at the base, are Jennings (1981, p122, Fig. 50, no. 826), or the two filled circles (Allan 1984, p217, Fig. 125, no. 2792). The rim is simple and upright with a single groove 14mm below the top, with the start of a handle just covering this. The diameter suggests that this is a jug, rather than a Bellarmine bottle.

Also illustrated: C 12 11 (144) C 12 13 (196) C 12 24 (1); Fig. 21: C 12 26 (1580)

Cologne-Frechen: There is one sherd [C 12 22 (237)] of one of the typical late C16th jugs (Hurst 1974b) with a central inscribed band and acanthus leaf decoration. The full inscription is almost certainly WANN GOTT WILLT SO IST MEIN ZEIL (When God wills so is my aim). Other examples are known from Canterbury and Baconsthorpe, Norfolk.

C 13 Cologne

Fig. 9

One basal angle and a body-sherd from the same vessel [C 13 1 (350)] are in a grey stoneware. The exterior and underneath the base are fully covered with a very finely speckled brown glaze; the interior is a pitted grey with traces of light brown. The basal angle is wheel-turned as Frechen vessels. The decoration consists of leaves outlined with small dots. An

exact parallel for this has not been found, and the pot may be later than the first third of the C16th to which Cologne leaf-decoration is usually attributed (Hurst 1974b).

C 14 Siegburg

Fig. 9

There is one basal angle of a tankard (Schnelle) [C 14 1 (504)] in a very light-coloured stoneware. The interior is glazed a very light brown and the exterior and underneath light grey. Bands of three narrow and one broad tooled ridges alternate on the exterior base wall. The glaze beneath the base has bubbled and spoilt. The sherd is German, possibly Siegburg, although these are not usually glazed, and of late C16th-early C17th date (J Hurst, pers. comm., Reineking-von Bock 1976).

C 15 Beauvais stoneware

Fig. 8

Two sherds, possibly from the same vessel, of this fine light grey stoneware, are found in (930). A thin-walled body-herd has blistered, leaving pockets in the clay. The strap handle, [C 15 1], is matt brown on top, but glazed a shiny green and brown underneath. There is a sherd in a finer fabric from the shoulder of a jug from (646). Spiral marks also found on Beauvais earthenwares can be seen on the interior. Two joining sherds with the springing of a strap handle from (1749) have remains of glaze visible on the upper portion, above the handle springing. Two further joining body-sherds, from contexts (1588) and (1610), have extensive areas of reddish-brown bloom on the exterior surface.

There is documentary evidence for the production of Beauvais stoneware in the late C14th, but most examples in England are of C16th date. All the sherds at the Friary would appear to be from jugs, although a variety of other forms are known.

C 16 Beauvais sgraffito double-slip

Fig. 8

There are parts of three shallow dishes of this type of pottery, but no albarelli or jugs. Dishes are usually the commoner forms. On all vessels brown and cream slips have been applied to the interiors, and decoration incised through the upper layer. On [C 16 1 (823)] fine lines have been made with a six-pronged instrument in the border area between circular incisions. On [C 16 2 (237) and [C 16 3 (608)] the decoration consists of geometric and squiggly patterns. The smooth fabric varies from buff to pink, and the blue and green colourants have been added to the glaze to create a patchy effect.

This type is usually dated to the first half of the C16th but production continued after this (Gaskell-Brown 1979).

C 17 Beauvais yellow-glazed drinking mugs

Figs. 8 and 9

These are quite well represented at the Friary. Isolating individual vessels has proved difficult because of the uniformity of manufacture. However the estimate is twenty-eight yellow-glazed vessels, and twenty-three green-glazed. The yellow usually are commoner than the green. This total of fifty-one is higher than the number known from Exeter in 1984 (Allan 1984). Both yellow and green varieties are of early C16th date (Hurst 1970-1).

All sherds are in a fine white chalky fabric with some red inclusions.

The largest surviving portion of one yellow-glazed vessel is [C 17 1 (89/108/103)]. This has two grooves on the shoulder and two together higher up the neck. The handle has two longitudinal incisions on top. There is a full cover of yellow glaze externally and a splash internally; in places the glaze is lightly freckled with iron. There are a number of other body-sherds with two horizontal grooves on the shoulder.

Several rims survive, all of similar form, most with a slight cordon approximately 1cm from the top. Three of these are from (108) [C 17 5, C 17 6 and C 17 7]. Very similar rim forms (not illustrated) are found in (101), (350) and (2167). The handle attached to [C 17 5] has a stamp on the back. This is unusual, as decoration, usually in the form of seals, is more commonly found on the body. There is one of these with a cruciform and floral pattern [C 17 14 (871)]. The cordoned and grooved neck sherd [C 17 18 (909)] has a lighter and clearer yellow glaze. A different rim form with a single groove just below the top is [C 17 20 (103)]. On all rims the glaze extends over the top and covers a small area of the interior. A common feature noted on all Beauvais hollow-wares is the diagonal spiral marks found on the interiors. No complete lips remain, but part of one is evident on a rim of identical form to [C 17 5-7], from (89/108). Published examples of these jugs appear, like German stonewares, not to have lips (Hurst 1970-1) and they are generally unknown in northern France. The glaze of this is a greenish-yellow colour, and beneath it small red spots are visible in places.

The foot-ring of the basal angle [C 17 19 (909), Fig. 8] is unglazed, and the glaze on the body is heavily streaked with brown from the iron content in the clay. In one place the fabric of this sherd has blistered as the Beauvais stoneware sherd mentioned above, leaving a small pocket in the clay.

Also illustrated: C 17 23 (1108) C 17 22 (65) C 17

13 (871)

C 18 Beauvais green-glazed

Fig. 8

These are less uniform in fabric, a small number being much soapier in texture than the main group. Only a few sherds have the brilliant shiny green glaze that is characteristic of these vessels; on the majority the glaze is duller and blotchy. Rim and handle forms are similar to the yellow-glazed vessels, [C 18 4 (1), C 18 5 (381/108), C 18 14 (372)]. Only one seal is present [C 18 3 (U/S)]. It is obvious that this and the yellow-glazed one were separately applied, but on the handle the design has been stamped straight onto the body. The one large globular body portion, [C 18 7 (108)], has lightly scored horizontal grooves at wide intervals. Only one basal angle is present [C 18 13 (350)].

Glaze has run over the fracture of the handle of [C 18 4 (1)]. This is a feature also often found on imported Raeren stoneware, and shows that imperfect vessels were often widely traded, and need not be evidence of a kiln site.

Various other forms occur in the smoother fabric variation. There is the rim of a small costrel [C 18 17 (306)], and a body-sherd of very small diameter which is possibly from the same vessel, from (372). Both these sherds are fully glazed on both surfaces. Three further sherds from (166) appear to be from the flattened side of a costrel, manufactured in the same way as Martincamp flasks [C 18 19 (166), not ill.]. These are glazed externally only, and there is a scar where part of another vessel has adhered. The fabric of these sherds has a definite pink tinge, but the interior is heavily blackened by later burning, presumably from the collapsed roof, so this may have affected the colour.

Two joining sherds [C 18 20 (504)] are of an unusual form, but may be from the base of one of these costrels, or a chafing dish, or some form of statuary. Both surfaces are glazed, and there are definite horizontal incised grooves on the ledge. A base of this form, on an ornate flask, is illustrated in Charleston (1968, p118, no. 345). That piece is Saintonge, but it is noted that Beauvais produced a wide variety of forms: plates, bowls, drinking-vessels, bottles, flagons, jars, lamps and chafing dish stands, as well as statues of horsemen and musicians. These are, however, extremely rare in this country, and jugs are the usual finds.

The bowl rim [C 18 21 (659)] is glazed green internally only, the exterior being covered with a clear sheen resulting in a pale pinkish-brown colour. This green glaze is not mottled as the other Beauvais products, but pitted with iron specks.

Also illustrated, Fig. 21: C 18 28 (2001)

C 19 Miscellaneous other Beauvais wares

This includes Beauvais single slip and single slip sgraffito.

Three jug sherds, possibly only from two vessels, are decorated with red slip. The fabric, yellow glaze and forms appear to be identical to the yellow-glazed drinking jugs, C 17. A slight cordon and grooves on the shoulder occur on one sherd from (500). Presumably the slip has been cut away in areas, but strangely, on two of the sherds the glaze has flaked off from the slipped areas, not the plain yellow-glazed ones. On the larger sherd, from (727), the decoration that remains consists of a vertical line and a squiggle of yellow, the edges of which are blurred. The result is more akin to a marbling than a sgraffito technique, and possibly an attempt was being made to imitate an Italian marbled costrel. The most likely explanation, however, is sgraffito, performed while the slip was still wet. Possibly the slip was not compatible with the glaze, resulting in flaking. A further small sherd is from (354). The sherds are of C16th or early C17th date (Gaskell-Brown 1979).

There is a hard-fired body-sherd from (1368) with horizontal cordons approximately 1cm wide and part of a handle scar. It has a full cover of pitted green glaze on both surfaces, externally partially green and partially yellow, internally plain yellow. This may be part of a chafing dish.

C 20 Normandy stoneware

Fig. 8

A rim [C 20 1 (237)] and a base [C 20 2 (229)] are in a thin-walled but heavy, extremely hard fabric, which should probably be termed proto-stoneware, rather than stoneware, as it is not completely fused. Both forms are unusual, and published parallels cannot be found.

All surfaces are a smooth, matt, even, purplish-brown colour. These continue as a slight margin in the fracture of the rim outside the core, which is a consistent dark brick-red. The margins of the fractures of the base are thicker and a dark blue in colour. On the surfaces some flakes of white mica can be seen, and in the fracture, which is almost vitrified, there are many small angular quartz inclusions. On top of the rim and beneath the base are isolated splashes of green lead glaze. Part of another vessel has adhered to the glaze on top of the rim from stacking in the kiln. The underneath of the base is untidily finished, and clay is clumsily smoothed between the angle of the base and the wall, presumably to cover a join. The rim is obviously from a jar, but the form of vessel that the base is from is uncertain, possibly a bowl.

Normandy stoneware is rare in this country, and normally of C17th date. Examples are known from Southampton, Plymouth and Exeter (Platt and Coleman-Smith 1975, nos 1067, 1071, 1083, etc; Gaskell-Brown 1979, nos 150-156; Allan 1984, no. 2494). However it was made from 1350 onwards, and the presence of glaze and lack of complete vitrification of these pieces may indicate that they are earlier, although both occur in Phase V. Descriptions of this ware are given in Barton (1977) and Burns (1991).

A further unstratified sherd, from (DEG1), is also a northern French stoneware. This is from the body of a globular vessel, with the start of a small strap handle. The fabric is vitrified, dark grey, the interior surface is light brown, and the exterior ranges in colour from dark red to orange or brown.

C 21 and C 22 Martincamp-type Flasks

Fig. 8

As recent research has cast doubt on the attribution of all this pottery to the village of Martincamp, the term 'Martincamp-type' is used (Ickowicz 1993).

These flasks are quite well distributed in Wales, reaching far inland (Evans 1983, p15, Fig. 8).

Two sherds from two Type I flasks are both from the flattened body area. The first, from (350), is 7mm thick in one part. This is in a consistent cream-coloured fabric, containing only minute inclusions, with wheel-marks on the interior and a smooth exterior surface. The second sherd, which is unstratified, is 4mm thick at the widest point. The interior is the same colour as the first sherd, but there is a faint pale blue core, and the exterior margin is a warmer light orange-buff in places. The colour of the exterior ranges from pale blue to pale orange-pink. Wheel-marks are not prominent, but circular and spiral striations can be seen on both surfaces. A further eight sherds which would appear to be from one vessel are from contexts (1725), (1797) and (1803). This flask is very fine and thin-walled, mostly buff in colour, but with some areas of pale orange on the external surface.

Type I flasks are dated to the late C15th-early C16th (Hurst 1977b), but continue in the late C16th at Exeter (Allan 1984, p112, Table 12). Context (350) contains some C17th-C18th material, but an interesting group of imports (see below).

Type II flasks are represented by four sherds, possibly all from the same vessel. One of these sherds is the neck illustrated [C 22 1 (103)]; the others are body-sherds. All of these are in a very lightweight stoneware, the colour of which varies erratically throughout surfaces, margins and core from a bluish-grey to a pale orange-buff. The grey parts of the surface appear to have been created by the application of a wash, as brush marks are visible going in various

directions. Over this on the second pair of sherds, from (77) and (95), which may represent another vessel, are a few minute colourless spots of glaze. In most places the thickness of these sherds is about 4-5mm. The join between the neck and body is visible on the interior of the neck [C 22 1], where lumps of clay protrude and appear to have been smoothed with a knife or a flat instrument. Some small and medium-sized rounded and angular coloured quartz can be seen in the fabric of the neck, whilst the body-sherds appear to be virtually free of inclusions. These sherds do not directly correspond to descriptions of Type II flasks, but probably can be classified as these as they are stoneware. This type is dated to the C16th (Hurst 1966), but occurs from the second half of the C15th at Exeter (Allan 1984, p112, Table 12). The contexts in which these sherds are found at the Friary contain large amounts of C16th and later material.

A further sherd is in a hard-fired, thin-walled, consistent light red earthenware [C 22 B 1 (306), not ill.]. This is not Type III, which is more friable, but may be a variation of Type I, but has been left unclassified. There is no dating evidence for the context, but the other pottery in it is of C16th or C17th date.

There are three joining sherds from one vessel [C 22 B 2 (225/580)] in a very fine lightweight hard fabric similar to the Type II Martincamp flasks at this site, which is also possibly imported. The fabric and the form and method of manufacture, with spiral marks on the inside of the vessel, suggest that this may well be French, but splashes and spots of green lead glaze on the exterior cast doubt on this. It has been suggested that this vessel is an experiment of a North Devon potter using untempered or sieved clay. However as North Devon products are usually sturdy, functional and uninspired, this seems unlikely. The surfaces are dark orange-pink and in places the core light blue-grey. The exterior surface is smooth but deeply pitted by galena. Wheel-marks are evident on the interior, and over these lumps of clay have been dragged up diagonally, as on Beauvais vessels. The form is difficult to determine. The spirals appear to be coming to a point, possibly a nipple. This may be a mammiform costrel, but it is too globular to be the side of a normal Martincamp-type flask. Vertically it could be a lid, but the shape is not right for this either, and the narrowing of the neck is too acute for it to be a normal jug.

C 23 Islamic?

Fig. 20

A single sherd [C 23 1] was thought to be of Islamic origin. This is from a hollow-ware, in a fine pink fabric, both surfaces of which are covered with a very thick pale greenish-blue glaze, which is crazed and flecked with white. The form is uncertain, but there is a definite wide horizontal depression externally. Although it was found in a robber trench fill, (582), this

sherd is probably of C13th date, and may have reached the Friary via the Crusades.

Recent thin-sectioning of this sherd by Robert Mason at Oxford has suggested that a European origin may be more appropriate.

C 24 Spanish Olive jars

Fig. 7

[C 24 A] There is a possible Early Style Olive jar handle [C 24 A 1] in (372) (Goggin 1960, p9). This is in a pink fabric with buff surfaces, and similar in shape and finish to some Merida-type handles. The date range for Early Style jars is 1500-1580.

[C 24 B] Two rims of other types of Olive jar were found, and two body-sherds, all apparently from different vessels. Not enough is represented by the body-sherds for the shape of the vessels to be determined. None of the sherds is glazed.

The rims differ considerably in fabric and form. The rim [C 24 B 1 (237)] is in a warm reddish-pink fabric, with surfaces that are cream externally, and internally in the area of the rim. There are many small quartz and some soft red inclusions, as well as black and white mica and calcareous material. The form of the rim corresponds closely to those found on the Spanish Armada wrecks, *La Trinidad Valencera* and the *Santa Maria de la Rosa*, especially nos 6, 7, 9 and 10 (Martin 1979, p280-81, Fig. 1), although most of those forms are very similar. All are classified as Goggin's Middle Style Type B (1580-1800), (Goggin 1960), although Goggin's complex classification is now thought to have little chronological significance (Fanning and Hurst 1975, Allan 1984, p110). Similar forms are found at Exeter (no. 2060 in a late C16th-early C17th group, and no. 2390, 1670-1700).

The second rim [C 24 B 3 (373)] is extremely heavy. This is in a coarser and grittier fabric than [C 24 B 1], containing no calcareous material or obvious mica. Exterior and interior surfaces are cream in colour, and the fabric a warm light pink. Rim forms roughly corresponding to this are found in both Middle Style (Goggin 1960, p13, Fig. 5, E) and Late Style (Goggin 1960, p19, Fig. 8, E) Olive jars, but the coarseness of the fabric, and the size and thickness of the ring mouth suggest that this also belongs in the former category.

The two body-sherds are both in a fabric containing smaller inclusions, some of which are calcareous, mica, and rare patches of fused grey material. Both have a cream exterior, a blue-grey core, and a pink interior. Throwing marks are visible on the interior of one sherd.

Strangely, all four sherds come from only two contexts, (237) and (373). Neither of these provide dating evidence; both contain material that could be as late as C18th in date.

C 25 Westerwald stoneware

Only five sherds of four vessels of this C17th-C18th German stoneware were found at the Friary.

From pit (373) is the base of a jug with an incised design of stems and flowers, some of which have diamond-shaped petals. Part of this is glazed blue. This kind of decoration, sometimes found with G.R. medallions, was produced from the late 1680's and continued into the C18th. The vessel differs from normal Westerwald products as it is completely glazed over the underneath of the base.

A jug rim and strap handle from (T1 (1)) are comparable in form and decoration with Jennings no. 858 (Jennings 1981). (See also Reineking-von Bock 1976, no. 545, and Woodland 1981, no. 282.) The small strap handle has three grooves and a hole pierced part of the way through from the top. There is a cordon below the rim and beneath this horizontal tooled ridges and grooves. Part of stamped applied decoration of small bosses survives; these may have surrounded masks as on the Norwich example, which is dated to around 1700. The same areas are glazed blue, although the bands around the neck are not glazed near the handle.

A third sherd, from (489), is decorated with a vertical band of an incised geometric design of straight lines and small circles. The diameter suggests this is from a jug or chamber pot.

There is one sherd from (1527) [C 25 4, Fig. 21] with floral decoration which includes manganese purple; this was not introduced until 1665. The design is similar to no. 557 (Reineking-von Bock 1976). The diameter of the sherd suggests that this is from a larger vessel than a tankard, possibly a chamber pot.

C 26 Italian tin glaze

Fig. 21

Italian pottery is poorly represented at the Friary. There are only two sherds, and no examples of north Italian sgraffito, marbled costrels, or Ligurian Berretino.

There is one very unusual piece of pottery from (77), whose origin is doubtful. An attempt has been made to illustrate this sherd, but it is not published as it is impossible to draw accurately. The fabric is soft fine pinkish-buff with no visible inclusions. The external upper part, which is roughly circular, but dented and bent, is covered with tin glaze that has flaked off in areas. The colours are white, blue, green, yellow, orange and brown. The yellow and orange have been applied last and cover areas of green and brush strokes of brown; the blue, green and brown appear to be part of the glaze but the yellow and orange lie on top of it. The overall pattern would appear to be a free floral

design.

Uneven lumps of clay and finger prints are evident on the unglazed interior, and the sherd appears to have been formed by pressing clay into a mould. The lower part of the sherd, which is of circular shape like a base, is roughly broken off, and the figure or vessel obviously continued below this. The messy finish of the interior supports the idea that this is a junction of a piece of statuary, as the surface does not appear fit either for display or to contain anything.

The closest parallel for the colours of the glaze is on a figure of a bird, (I would like to thank Tim Wilson of the British Museum for showing this to me), which is thought to be of Italian origin, but is possibly Spanish. The closest identification for this sherd is probably north-central Italian, possibly Montelupo, C16th-C17th (H. Blake and T. Wilson, pers. comm.). Similar material has been found in Southern Spain, so its presence at the Friary need not indicate direct trade links with Italy. Its date suggests that it was not linked with the Friary at all. The few Italian sherds that have been found in Wales are all of C16th or C17th date (Lewis and Evans 1982), as is most of the Italian pottery in the British Isles.

A more easily identifiable Italian sherd is [C 26 2 (2053)]. This is the base of a Montelupo tazza (Hurst,

Neal and van Beuningen 1986, p20, no. 10). This example with similar decoration of bands of blue, orange and white, was found in north Holland in a general context of 1575-1625. These were very ornate decorative vessels with pictorial, geometric and floral decoration, and it seems likely that this example was used in the church.

C 30 South Netherlands Maiolica

Fig. 21

This is represented by only one sherd [C 30 1 (1610)] of the most common form of this ware, the flower vase. The sherd is in a hard buff fabric with internal and external tin glaze, with blue decoration externally. This appears to be in the form of an IHS monogram, widely used on the front of these vases which have consequently been called altar vases. They are thought to have been produced in the area of Bruges or Antwerp. Although they occur in illustrations in manuscripts of the late C15th, none has been found in an archaeological context dated before 1500. They are thought to have gone out of use at the Reformation, but the safest date range probably extends to 1550 (Hurst, Neal and van Beuningen 1986).

3. Pottery Analysis by Building

The complete lack of pottery in many contexts and its sparse distribution between others has precluded any form of analysis for large areas of the site. There may have been long periods of occupation which are represented by no pottery at all, as buildings that were continually in use were regularly cleaned out, and middens removed when they became unmanageable. In some cases it has been found necessary to describe every sherd in detail as this is the only evidence that survives (e.g. Room 1325, Room 1100).

To avoid repetition, standard mottled green-glazed Saintonge jugs are often referred to as C 2 B in this part of the report.

The material is dealt with in the same order as in the excavation report. Some larger quantities of post-medieval pottery are treated separately at the end.

Room 1101, Building 1323

There are few contexts here providing any medieval material. The dating of the pottery from the fill of pit (1112), which is important to the interpretation of the site, is difficult. The sherds are all from Saintonge jugs. Two joining unglazed rims join further rims and a strap handle from (823) and (630), forming the upper portion of an unglazed jug [C 2 H 1]. A body-herd from another vessel is also unglazed, and there is a splayed flat basal angle from a jug [C 2 B 26]. The external base wall of this is partially covered with pale mottled green glaze. All these sherds could date to any time from the C13th to the early C16th. (See Part 2.) The form of [C 2 H 1] is unusual as the rim diameter is wide and the handle comes from the top of the rim. Enough of the rim survives for it to be certain that the vessel did not have three handles and is not a pegau. The closest parallels that can be found for the form are two squat jugs at Southampton, nos 1005 and 1006, occurring there in contexts dated to the late C13th (Platt and Coleman Smith 1975). These are speckled with green glaze externally, although little is discernible in the photograph (Plate 92). There are small spots of glaze underneath the handle of the Friary vessel, and it is possible that some occurs on the part of the vessel which is missing. Although none of the three vessels is closely datable, and the range must remain throughout the medieval period, they may all be of C13th date.

Drain (1040) contained two sherds. One is from the shoulder of a jug, decorated with horizontal combed lines, and glazed yellow externally. The fabric of this sherd (B 20) is not well represented at the Friary, and few conclusions can be drawn about date, except medieval. The other sherd is in a rather smooth pasty version of the local gravel-tempered fabric. It is finely wheel-made and there are small splashes of glaze

internally only. It is probably from the shoulder of a jar, and may be as late as C16th.

The only other contexts in this room with any pottery are pit (1034), and (1044), the fill of pit (1056). The latter contained residual C14th or later medieval material (B 16 and B 19), a body-herd of a Nether Stowey bowl (late C16th-early C17th), and sherds of North Devon sgraffito jugs (C17th). The major part of one of these, [B 43 73], comes from (1034), which also contains a later slipware dish rim [B 49 1], C18th or possibly C19th, and a Cistercian-type cup rim [B 36 30], C16th.

Passage in north of Building 1323 entering Cloister Alley of Great Cloister

There is no pottery from this area, except for that from (1044), the fill of pit (1056), described above.

Yard area on the northern exterior of Building 1323

Again, apart from (1044), the only pottery here is from the crushed slate and sandstone layer (1108). The two sherds are both imports: the rim of a yellow-glazed Beauvais drinking jug [C 17 23] and a body-herd of an Isabela Polychrome dish. They can both be dated to the early C16th, although evidence from Exeter suggests that the Beauvais jugs continued to be used throughout the C16th (Allan 1984).

Room 1100, Building 1323

Pottery is again sparse here. From (1176), the fill of (1195), is a single body-herd of a C 2 B jug. As stated in Part 2, this is not reliable dating material. The starting dates both for manufacture in France and importation to England are uncertain; although the accepted date for the beginning of the main period of importation is 1250, there are various occurrences from earlier in the C13th. Thus the coming of the Friars to England in 1224 is better evidence for the earliest possible foundation date of the Friary.

From the floor or floor make-up in Room 1101, (1088), is a small rod handle from a Malvern Chase vessel [B 32 31]. It is covered with a clear orange glaze mottled with copper-green, a type of glaze used on this ware from the late C14th to the early C16th. The handle is either from a small jug, or possibly a cup. Malvern vessels are not common in Wales until the C16th, although an earlier date is possible.

Room 1325

Again there is very little pottery here. From (1315), the fill of (1321), is the basal angle of a Type A Ham Green jug [B 5 8]. This is the only Ham Green jug sherd on the site that can be positively identified as Type A. The base is not frilled as Type B, but plain and covered with a band of diamond-shaped rouletting. It is very abraded but this decoration is just visible. The other pottery from here is two local jug sherds [A 4 9], which could possibly be of the same date, or later.

From (1293), fill of (1292), is a Saintonge jug body-*sherd* which is splash-glazed, therefore possibly from a bib-glazed vessel, possibly post-1300 in date. Only a body-*sherd* of C 2 B occurs in (1215), the upper fill of tank (1217).

One sherd of an internally glazed jar or jug occurs in (1260), the fill of a small slot (1270). This is of an unsourced type of pottery, B 30, which does not occur elsewhere on the site until the C16th, although it possesses a few characteristics suggesting a late medieval date (see Part 2B).

Sherds from (1040) and (1034) are described under Room 1101.

Context (1226), a spread of clay from the decay of cob wall (1222), produced five sherds from the base of a Malvern jug or jar, probably C16th in date, containing an internal residue. A further sherd, fully internally glazed and splash-glazed externally, is from a local or North Devon jar, and would not be incompatible with a C16th date, although it could be later.

Outside the south end of Building 1323

The only pottery from this area is three body-*sherds* of one Merida-type vessel, from (1274). The exterior surface of these is darkened (Gaskell-Brown 1979, p47) and they are probably from a costrel. Although these do occur in the medieval period, the only one so far known in Wales is from the midden (73) at this excavation. The colour and the fabric of those sherds is distinctively different; it is therefore assumed that this vessel is of later date, probably late C15th-C17th, although it could date from the mid-C13th.

It can be seen that the sum total of sherds in and surrounding Building 1323 is very small.

Building 1324

This is one building in which it is tempting to claim that some kind of ceramic sequence in the medieval period can be observed. A pre-Saintonge horizon may be represented by Minety-type tripod pitchers (B 2), Ham Green jugs (B 5) and crude cooking pots (B 1) which are then replaced by Saintonge and Redcliffe jugs. It is possible, though, that the latter are still all

C13th, and that the earlier material is residual, and there is no change in actual date. A shoulder sherd of a C 2 B jug is the only material from (1196), in the base of the stone-lined drain (1117), which pre-dates this building. The buried soil, (1045), under Building 1324, contained five sherds of five different Ham Green vessels (one cooking pot and four jugs), a greater number and proportion than elsewhere, and the foot of a Minety-type tripod pitcher (B 2). There is also however a Redcliffe jug sherd, decorated with scored lines, giving an approximate post-1250 date. Part of a louver is also found in this context.

The floor layer (1031) contained only sherds of B 2 and B 5 and an unhelpful abraded unglazed body-*sherd*. From (1028), the fill of trench (1029), is a large portion of the lower part of a Saintonge jug, fully covered with mottled green glaze [C 2 B 9]. The surviving portion suggests a barrel-shaped vessel, rather than a globular type (therefore possibly of C13th rather than later date, see Part 2). The only other sherd is from a Ham Green jug.

Layer (1023) contained only four body-*sherds* of four different Saintonge jugs. Two of these are only partially glazed, so they may be parts of bib-glazed vessels, possibly post-1300 in date. (1008) above this contains only standard C 2 B and Redcliffe jug sherds.

From (997), fill of pit (998), are two parts of the rim of a local jug, from either side of a pouring lip [A 5 12]. There are small splashes of glaze internally only. The rim is not the typical West Wales inturned form. The fabric is 'gravel-tempered' and bears more similarity to the mass of Gwbert-type ware excavated at Cardigan Castle than most of the local pottery found at the Friary does. Dating is uncertain, but medieval, possibly C13th.

The only layers directly above these which contained medieval pottery are the mortar layers (970) and (968). Both these had only parts of jugs of a type very poorly represented elsewhere on the site (B 17). The sherds are heavily encrusted with mortar and the close association of these layers and the lack of this material elsewhere suggests that they are all from the same vessel, although they do not actually join. The jug rim is a simple collared form, there is a large leaf terminal of a lower handle springing, and the exterior is covered with an orange-green mottled glaze. A late medieval date is conjectured, but there are no firm grounds for this.

From within (1015) are two small jug body-*sherds*. One has a worn pitted light green glaze externally, the other combed lines and the remains of some glaze. The fabric of both is soft, and they appear to be from Redcliffe jugs, but with such small soft fragments it is difficult to tell if they are hand- or wheel-made. This is unfortunate as, if this is a construction layer of the Chapter House, a TPQ of 1250 would be useful. The second sherd is definitely not Ham Green as the lines

are made with a sharp instrument, but it could come from another unidentified source. From the layer above this, (1001), is another large portion from the lower half of a standard barrel-shaped Saintonge jug [C 2 B 8], and a rim [C 2 B 17] and a body-shoulder decorated with horizontal combed lines from a further two Saintonge vessels. Another jug body-shoulder is glazed yellowish-green externally and again is probably Redcliffe. More sherds of the same Saintonge jug are found in (980), the backfill of grave (994), together with a body-shoulder of another.

In the destruction debris (1003) outside the junction of Buildings 650/1324 are sherds of another three Saintonge jugs (one joining (1028) [C 2 B 9]), and part of a Llanstephan-type divided dish [B 12 1]. These vessels are in the same fabric as the oxidised jugs B 9, and may be contemporary with them, but they do not consistently occur in early contexts; possibly their form or function meant that they were less easily broken than the jugs, and this could account for their absence.

These contexts are the only ones in Building 1324 and the area outside the Chapter House which contained medieval pottery. The predominance of Saintonge jugs is overwhelming, and may indicate a 1250-1350 date for most of the layers.

Chapter House

The pottery from the floor levels and grave fills here reflects a similar pattern to that in Building 1324; few sherds, mottled green-glazed Saintonge jugs being the predominant type.

Of the three Saintonge jug sherds, comprising two vessels, from (556) (a possible construction surface for the Chapter House), one has what is probably the beginning of an applied thumbed strip, indicating a possible 1250-1300 date. The only other sherd from here, of a Redcliffe jug, could be compatible with this. The trampled floor surface above this, (549), had only three sherds from the strap handle of another C 2 B jug [C 2 B 23]. (547), the upper fill of grave (550), which was cut into (549), contained only a body-shoulder of a large vessel, possibly a tripod pitcher, or a jug, in a sandy pink fabric (B 14) with an abraded external glaze. This fabric type is scarce at the Friary, and unsourced, and dating is uncertain.

The fills of graves (613) and (591) contained only single C 2 B jug body-sherds. Associated with the skull (616) on the edge of grave (575) were a Ham Green jug body-shoulder, a Saintonge jug body-shoulder with 'all-over green glaze' (C 2 E), a type not earlier than 1270, and probably early C14th or later, and a jug body-shoulder of the same fabric (B 17), as the vessels in (970) and (968) in Building 1324. Both the latter sherds suggest a later date than the other material in the Chapter House, although bearing in mind the broad date range in which mottled green-glazed Sain-

tonge jugs can occur, this need not necessarily be the case. Above this in (546) was a Saintonge rim [C 2 G 13] probably of a jug although the form appears unusual. This has only clear, not mottled glaze on the edge and exterior, and could well be a later product.

Cloister Alley east of Building 24

In this area the appearance of B 2 and B 5 and other miscellaneous possibly early material found beneath Building 1324, is repeated. The trampled buried soil (446) contained a worn coin of 1210-17 in addition to sherds of B 2 (pre-1250) and B 5 (1180-1300). The other sherds are not easily identifiable. One cooking pot sherd is probably local, another bears faint stamped or rouletted decoration on a black exterior, and its medieval date is questionable. A further sherd in a gritty white fabric with a mottled copper-green glaze could be French or English (C 1). The fact that two of the five sherds are cooking pots, which are rare on the site in general, may also indicate an early date.

The layer of redeposited subsoil above this, (404), contained a similar but more extensive range of material. Here four of the nine vessels are cooking pots, including two local hand-made Gwbert-type wares. The others are one of the two examples on the site of Bath Fabric A, usually found to be late C12th or C13th in Wales (Vince 1983a), and a cooking pot rim of possible local or North Devon origin [AXB, Fig. 1]. There are sherds of B 2 and B 5, but in addition sherds of B 16 and C 2 B, indicating an approximate post-1250 date. A further sherd is in a pink sandy, somewhat anonymous fabric. It is possibly from a jug but cannot be sourced or dated.

(408), a charcoal lens beneath (404), contained only sherds of the same Saintonge jug as (404). The soil of (391) had only sherds of B 2 and B 5, one of the latter joining with the one in (404); this is obviously the same material. It is suggested that this early pot is residual from previous middens in the area, mostly cleared away before the construction of the east alley of the South Cloister.

There is a definite break, difficult to assess in terms of time, between the pottery in these layers and those above. From pit (400) are the rim and base of possible Redcliffe jugs [B 16 52 and B 16 53], and a local body-shoulder with shiny orange glaze and incised decoration, probably of later medieval or transitional date. Another pit, (390), contained a clay pipe stem and a residual Saintonge jug body-shoulder.

Contexts (382) and (371) provided a relatively large amount of pottery. Types B 5, B 11, B 16, B 19, A 5, A 11 and C 2 H are present, together with two unclassified sherds. Some of this is obviously residual. The large size and lack of decoration on a large portion of one vessel [A 5 1] suggests a late medieval date. The latest pottery in (382) is possibly transitional,

although type A 11 may be as late as C17th.

Robber trench (348A) contained C16th-C18th pottery (B 39), [C 5 16], [B 30 19]; robber trench (372), late C16th and C17th sherds (discarded on site). Robber trench (383) provided only one possibly local C16th sherd (A 8); material from the collapsed roof slate overlapping this, (388), was the same as in (382) (A 5 only). In robber trench (376) was a local sherd possibly of C15th-C16th date.

North end of C.1

Very few medieval sherds occurred here, only types B 2, B 5 and C 2 B. A possible pre-1250 date is suggested for (668), the packing of post pit (669), as this contained only the two former. Only C 2 B jug sherds were found in (665), the fill of pit (666), and the layer (663).

South end of C.1

There were no contexts here containing solely medieval pottery. The layer below the slates, (646), contained an interesting selection of mainly C16th pottery (see below), and some residual material. A similar group and a coin dated 1465-70 came from the collapsed roofing (521). Building debris (586) provided only the rim of a small globular Merida-type vessel, probably C16th [C 5 4].

East Cloister alley of North Cloister

Pottery from the grave fills (802), (1021), (991) and (957/966), consisted of two vessels of C 2 B, and single examples of B 20, B 6 and B 14, and one unclassified jug sherd. All of this material is medieval, but not closely datable. None is illustrated.

The mortar floor bedding for oolite tiles, (937), contained a further sherd of B 14 and an unsourced cooking pot sherd. A piece of unglazed Malvern roof tile, probably datable to the C15th-C16th, suggests that this may be residual.

Robber trench (948) provided only a Merida-type body-sherd, probably C16th. (862) and (500) contained modern material, (938) C18th pottery and coin.

South Cloister alley of North Cloister

Only three sherds from three vessels were found here. From (484) came a Ham Green jug sherd, and from (485) two unglazed unclassified body-sherds, one of which is probably a Spanish import which could be of C15th date (see Part 2, C 6).

Enclosure wall of Friars Park, Chapter

House, and Civil War Ditch

The contents of most contexts here have already been described above.

(909), the fill of robber trench (935), contained an impressive collection of early C16th imports (see below). In addition there were Malvern, local, and possible North Devon products, and an interesting unsourced vessel [B 38 2]. None of the material need be later than the C16th and there is only one residual medieval sherd.

A trench, (493), contained a Blackware basal angle, probably Jackfield, of the late C18th or C19th.

Building 177

None of the medieval contexts here contained pottery. Robber trench fills (221), (179) and (196) had C16th-C18th material, as did the rubble dump (216). The threshold above this, (516), contained only medieval and possibly C16th sherds, obviously residual.

Area 2 and T 7

The two pits, (148) and (41), cannot be stratigraphically linked with the rest of the site and can only be dated by their contents. The material in both and the pattern of types present shows some similarity to the Phase I-II drain fills (369), (928) and (403).

The types common to both pits and the above group of contexts, are A 1, B 5, C 2 B, C 2 B A and B 10. Redcliffe jugs, absent from the drain fills, occurred in the lower fill of (41) and in (148). In both pits Saintonge jugs were the predominant type. A sherd from (148) joins the C 2 B A jug in (928/369). A further Saintonge jug sherd with this decoration was found in (42), the upper fill of (41), and an unthumbed vertical strip in a slightly darker fabric is found on a Saintonge jug sherd in (45), the lower fill of (41). Both pits contained one cooking pot sherd each. It is difficult to discern any obvious chronological succession between the layers in the pits, largely because the quantities involved are so small. However the only joining sherds are between (148) and (162), which may indicate that the other layers are of separate dates. The primary silt of (41), i.e. (47), contained two sherds of types that are not common and may be early (X and C 1). In the upper fill of (41), (42), was more disparate material which was not found in other layers. This includes a local jug rim [A 5 18], a Llanstephan-type dish [B 12 4], and two sherds of a costrel in a fine white fabric with a mottled green glaze, decorated with concentric grooves which is possibly Developed Stamford ware. The sherds are however, well-preserved and unabraded, so it seems unlikely that they are residual early C13th material.

Drain 48 (Feeder to Infirmary Privy)

This feature contained C13th (B 5) and possible C13th (C 2 B and [C 1 7]) material, but also fabrics not found elsewhere on the site until the later or post-medieval period (e.g. A 7 and A 6) (illustrations [A 7 5, A 6 16, B 5 3, C 2 B 15]). From the fill of robbed (48), i.e. (49), there was only earlier medieval material: a combination of types B 5, B 16, A 1, B 10 and B 12 (illustrations [B 12 14] and [B 12 11]) and an unclassified possibly North Devon sherd [AXJ, Fig. 1] which joins with (175). Joining sherds between (49) and (72) suggest that some of this material may be derived from the midden.

Pipe trench (147) contained a mix of typical C13th-C14th types, B 6, B 9, B 10, B 5 and unclassified.

In tree root hole (154) was a North Devon medieval cooking pot body-herd, and in tree root hole (155) two unclassified sherds, one possibly late medieval or transitional.

As stated in the excavation report, the combination of layers (65), (102), (127) and (176), classed as (165), although post-medieval in date, contained in addition quite a lot of residual medieval material, and may have been the site of former middens.

Building 24

Only one of the early postholes, (441), produced any pottery, a sherd of C 2 B, which is, however, thicker and grittier than most examples. Apart from this medieval pottery is extremely sparse in this building. Layer (428) contained a single jug body-herd of B 19, possibly of South Glamorgan-type, which may be later medieval in date. Context (484) contained one sherd of a Ham Green jug (B 5).

A large number of contexts here contained C16th material.

The mortar filled pit (433) contained one jetton of C13th-C14th date. The only pottery here was a crude cooking pot sherd (B 1), and a Saintonge jug basal angle [C 2 J 3]; the fabric of this is pink and it has only some spots of orange-green glaze externally. Layer (432) again contained only medieval pottery (A 4 and C 1), but a brass weight that could date to 1605-19. Above this, level (424) contained a sherd of Beauvais (C 18, early C16th), a sherd of B 30, thought to be approximately the same date, and a body-herd of a double brown-glazed cup. This is definitely not a Cistercian-type sherd, but from a later C17th-C18th possibly slipware-type vessel. This layer may have been contaminated by (237) above, but the late weight beneath it might preclude the necessity of this interpretation.

Layer (363) contained six jettons, one dated to 1546; this dating is corroborated by the pottery, which consists of types B 30, B 32 and B 36 (and a residual sherd of BA 1). In the layer which partly sealed this,

(302), were only three sherds of one Merida-type vessel. The form of this is puzzling [C 5 8], and a parallel cannot be found. The fabric and colour of the sherds is similar to that of the medieval Merida costrel base from the midden, (72/73), but these sherds do not appear to be part of a costrel or a bottle, the only forms known in the medieval period. The exact date at which different forms began to be made is uncertain, but it is possibly some time in the C15th. The layer between the steps, (282), which sealed (302) and (363), contained C15th-C16th jettons and sherds of C 5 and A 6, and unclassified post-medieval material, extending the possible date range to as late as the C18th.

The medieval floor make-up (355) yielded only a single sherd of a Redcliffe jug, possibly of 1250-1350 date.

All the sherds from the gully (354) could be C16th in date, or possibly late C15th. A large portion of one single vessel was found here [B 31 11]. The source and date of this sprinkler are uncertain, but the fabric is similar to that of the cisterns, and it is possibly from South Somerset. (There are joins with sherds from (340), (366) and (237); (237) lay directly over (340) and (366).) The connection with (340) is reinforced by another join, a Malvern jug, with a plain orange glaze, and the late C15th-early C16th date reaffirmed by a Beauvais slipware body-herd and a probable Spanish green-glazed import.

Layer (301) contained only two body-herds of one C 2 B jug. This was sealed by (300), which had a mixture of medieval and post-medieval material, including china.

The pit (309), cut into the stairs, contained a body-herd of a South Somerset bowl and the rim of a South Somerset cucurbit, both datable to the late C16th-early C17th century (B 39 discarded). The accumulated debris (366) yielded only a further sherd of the sprinkler, most of which was found in (354).

In the east end of the building, (368), the fill of the cut into the subsoil, contained a doubtful sherd of C 2 G, and a possible tripod pitcher foot in an unglazed abraded sandy pink fabric. This sherd is in such a state that it could possibly be a handle, and need not necessarily indicate an early date. The layer above this, (367), had definite C16th material (C 11, C 7, B 33 and B 13) and these types were also found in the layer above that, (384), with the addition of a Merida-type sherd; however, pottery was also discarded from both these layers, so the latest date cannot be certain.

The rubble dump, (237), contained a large amount of material, including a wide variety of C16th and C17th imports, and many post-medieval redware sherds of various forms, possibly of South Somerset origin, together with B 39 (C16th-C18th).

T 11

There is very little medieval material here. The fill

of trench (629) contained the rim of a C 2 B jug [C 2 B 5], and a body-shoulder with the start of a strap handle from another jug [C 2 G 14]. This has some mottled splash-glaze and a large splash of plain green glaze and is possibly a later Saintonge vessel. With these was a body-shoulder of B 10.

From the drain (604) is a local splash-glazed jug rim [A 4 26], and three sherds from the base and body of a jug, the source of which has not been found. They are thick, hard-fired, and glazed olive-green externally. The base is splash-glazed beneath, and one body-shoulder has a cordon. The fabric is light grey in colour and contains quartz and large unidentified inclusions. It bears some similarity to Bristol wares but is not of Bristol origin. It is not possible to date this more precisely than medieval.

The fill of the redirected drain (561) contained only the body-shoulder of a Cistercian-type cup B 36 of C16th date.

In structure (565) was C18th and later material (some modern material was discarded on site); its fill (568) contained C16th-C18th sherds. Amongst the stones (558) was C18th and later pottery (again, some was discarded on site).

Building 198

Pit (563) contained only four sherds of one C 2 B jug.

In layer (312) were four sherds of another typical C 2 B jug, but in addition an unclassified jug sherd. This is possibly a later Bristol product (BPT 149). The sherd has a pronounced curve, and is possibly from a small globular vessel. It is fired to near-stoneware consistency. On the exterior is an applied vertical strip of iron glaze, and a full cover of green- and iron-flecked glaze. The interior surface is a brown colour, with a splash of green glaze. A C14th or later date is suggested, but not certain.

Context (325), the patching of flag floor (324), produced only a single sherd, of the white Llanstephan-type fabric, B 10, thought to be late C13th-early C14th. The floor (273) again contained only one sherd, of an internally green-glazed redware hollowware, possibly of South Somerset origin. The glaze is smooth and shiny and the unglazed exterior surface has a sheen in places, and is sooted. It may be from a jug but the sooting suggests a pipkin. This sherd does not correspond to any of the late C15th South Somerset types found at Exeter, as it has a full cover of internal glaze, and a C16th date would be more appropriate. However, the other parts of the interior may not have been fully glazed. As stated in the excavation report, there is a possibility that this sherd is intrusive. Context (254) provided only sherds of A 2 and C 2 B, which do not provide firm dating evidence, but could be C13th. In the layers comprising (243) was one sherd in a calcareous fabric which has been classified as B 9. This joins a sherd from (79). It is a thick

body-shoulder from a large vessel in the oxidised Llanstephan-type fabric, decorated with a raised horizontal cordon, with single incised horizontal wavy lines either side of this. Externally there is an almost full cover of shiny but pitted and lumpy green glaze. This is not necessarily sufficient to suggest a different date from the rest of B 9, but it is worth noting that it is different; the wavy line decoration is not found on any other sherds of this type.

Only one sherd comes from (232), the fill of drain structure (234). This is from the base of a local wheel-made jug, A 4, with a splash of glaze. Unfortunately there is no firm dating evidence for this type.

From (230), the make-up for layer (182), and (182) itself, are four sherds from one vessel. These are from a small jug (possibly a cruet, external diameter 8cm). It has been classified as a Bristol product (but this is doubtful, see Part 2). It is extremely hard-fired, suggesting it may be a later Bristol type, and covered externally with a bright light green glaze, blotched with copper. The interior surface is pink, but one edge of this is buff. The colour change does not appear to be the result of varying degrees of oxidation, and it is possible that the surface has been discoloured by its contents, possibly vinegar. A later medieval date is likely, but not certain.

(186), a layer of debris west of robbed wall (196), contained a C 2 B jug sherd, and part of the base of a Spanish tin-glazed bowl of Columbia Plain ware, datable to the early C16th.

Robber trench (96A) contained a residual sherd of B 12 and sherds of C 5, A 9, B 32 and B 35 (which could all be C16th), and B 39 (C16th-C18th), whilst robber trench (144A) had only a sherd of C 2 B, a basal angle of a Frechen stoneware drinking mug or jug (late C16th-C17th), and further sherds of B 39, again extending the possible date range to C18th. The Frechen stoneware, which has the latest definite date, could indicate post-Dissolution use of the building, or have arrived from dumping of rubbish from Park House or the town.

Building 97 and part of Cloister Alley north of Infirmary

A relatively large collection of pottery for this site comes collectively from drain fills (369), (403) and (928), the contents of which have been used to provide a TPQ for drain (11) and the construction of the Infirmary, although the latest possible date is not at all certain. Of the 41 sherds, 13 are possibly from one vessel, a Saintonge jug with a full cover of mottled green glaze, decorated with vertical applied thumbled strips. (These sherds join with others from (148), (837) and (500).) Although the 1250-1300 date previously assigned to these vessels has now been questioned, the selection of other pottery types found with this vessel suggests that it may still be appropriate here. This is

in fact one of the largest number of sherds representing one single Saintonge vessel from anywhere on the site, and this argues against it being significantly residual. Not all of the sherds join, but two of the more doubtful ones from (928) also have parts of applied vertical thumbed strips on them, giving added weight to the dating if it is correct and the sherds are in fact from three separate vessels. Another C 2 B jug sherd from (369) is decorated with horizontal combed lines. The only other datable sherd is from a Ham Green jug (in (369)). Other types represented here are A 1, A 3, A 4, B 6, B 9 and B 10 (and B 13), none of which would be incompatible with a late C13th-early C14th date. Possibly the most convincing argument for the date is the proportion of Saintonge sherds (26) to other types (41) (11:24 vessels). This pattern of approximately 50% or more of the sherds is typical of early Phases in some other buildings, but not noticeable in material from the floor layers of the Infirmary itself.

The fill of (248), the drain that replaced the earlier ditch, in fact displays a similar proportion and assortment of types, and need not be any later in absolute terms (12 of 23 sherds, 10 of 20 minimum vessels are Saintonge). A 3, B 9, B 10 and B 13 are again represented, with the addition of B 15, A 2 and B 16, all of which could again be late C13th-early C14th. Possibly this material is in fact residual from (369) etc. One sherd of unglazed Saintonge need not necessarily suggest a later date.

Pit (357) contained a sherd of B 4 and sherds of B 21 and B 12, at present thought from their occurrence elsewhere on the site to be C14th or later.

The floor (289) produced only one sherd of pottery, from a reduced Llanstephan-type jug, B 11. It is possible that these are later than the oxidised and white fabrics. They do not occur in any other contexts definitely assigned to Phases I and II.

Post hole (206) contained only one sherd, of a Cistercian-type cup B 36, C16th. Possible post hole (212) contained only one body-herd, of a costrel, possibly residual Developed Stamford ware or French. (An identical sherd occurs in (838).) From (214), the make-up of flag floor (134), were ten sherds from three vessels, of types AB 14, B 30 and A 5. From the occurrence of the two former types elsewhere on the site a late C15th-early C16th date is suggested. The two sherds from (222), which is possibly the same as (214), are of A 2 and B 10, presumably residual.

Layer (203) produced only a rim of a further Cistercian ware cup (B 36, C16th), and a local body-herd of a type, A 8, thought to be the same date. Layer (200), and (136), the mortar matrix for the flag floor (134), produced between them only sherds of Merida-type ware from costrels or jugs, probably of late C15th or C16th date. The drain itself, (11), contained only a single unglazed Saintonge sherd.

Contexts (225), (194) and (164) all contained ma-

terial which could be late C16th or early C17th, or later (B 39 and some modern material was discarded on site). The same applies to pottery from robber trenches (93), (113) and (179).

South Cloister–South Cloister Alley

The buried soil (359) contained only C 2 B jug body-herds and a crude Gwbert-type body-herd. The upper profile of this (477) contained a cooking pot rim of Bridgewater Fabric 2 (B 8), probably of C13th or C14th date. In addition there was an unclassified jug body-herd, parts of local (A 5) and Saintonge jugs. The basal angle of one of the latter has only a small area splash-glazed, possibly indicating a C14th-C15th date.

The majority of the ceramic contents of the pits (121), (130), (174), (380), (379), (392) and (411) does not reflect the date of their being filled during the demolition of Building 28, but presumably most of this material is residual and it would not be reasonable to expect much contemporary pottery to be incorporated during this operation. The date of the pottery in most of these contexts ranges throughout the medieval period, later types being represented by a Redcliffe jug sherd of a post-1350 type and a jug sherd of A 6, found in (379), and sherds of B 19 and C 2 G, in (392). Only in (121) is definite C15th-C16th or later pottery present. This consists of a twisted rod handle of a Donyatt jug [B 37 1], a Malvern jug body-herd, and the rim and body-herd of a very large cooking pot or jar with a heavily thumbled rim, decorated with vertical applied strips on the body. The fabric of this appears to be transitional between true medieval North Devon cooking pots and post-medieval B 39, although a sherd sent for thin-sectioning has been considered local. There are also examples of local types A 6, and A 9 and A 11, neither of which occur until the C16th or later elsewhere on the site. Type B 18 cooking pots appear to be concentrated in this area. Layer (339), filling these pits, contained residual? Llanstephan-type sherds, and further sherds of B 18, and joining sherds of the large cooking pot in (121).

Layer (124), which was cut by pit (121), contained only medieval material; (125), a dump over (121), contained the lower half of a Saintonge chafing dish [C 2 K 1], C16th, one sherd of B 39, C16th-C18th, as well as residual medieval sherds.

In robber trench (119/120) were miscellaneous medieval types (B 10, B 16, A 5, C 2 B, E, G, and H) and possibly later medieval material (B 18 and B 21), as well as the probably transitional B 30. All this is presumably residual.

The layers comprising (163) yielded C15th-C16th material (B 32, B 31) and one sherd of B 39 (C16th-C18th). The stone-lined drain (86) contained C18th and later material.

South Cloister Garth Soils

Apart from the drain fill (369), already discussed, the only context here bearing solely medieval pottery is a pit, (365). In this were the rim of a cooking pot, [A 2 15], possibly local, the rim of a Llanstephan-type dish [B 12 6], and a Saintonge jug rim and strap handle springing [C 2 G 11]. This is unglazed except for small spots under the handle, and could be from the top of a bib-glazed jug as those from midden (72), or a largely unglazed vessel. The last two sherds possibly indicate a C14th-C15th rather than earlier date.

Most of the material from (386), the remnant South Cloister Garth soil, would appear to belong to the same period, although there is one sherd of B 39. A sherd of B 6 is comparable to [B 6 11] from (74/76). In addition there are three sherds from three different vessels of B 19 (South Glamorgan), which appears to be later medieval, a local jug base sherd, not closely datable, and two Saintonge sherds. One of these is unglazed, the other glazed on both surfaces. The lack of standard C 2 B jugs, combined with B 19, and a wheel-made sherd of B 6, again suggests a C14th-C15th date.

Pit (385) contained residual C13th and other medieval material, a clay pipe stem and a rather anonymous pasty pink body-sherd, possibly post-medieval North Devon gravel-free.

Amongst the collapsed roof slate from Building 24, (361), was medieval and later material. A C15th or C16th date is suggested by a mostly unglazed Malvern jug body-sherd. Redcliffe and Saintonge jug sherds are present, two of the latter again indicating a later medieval date (C 2 G and C 2 E). Most interesting are the rims of local jugs [A 13 8] and [A 13 9] found here, in a thick pasty gravel-tempered fabric, and the tubular spout [A 13 10], associated with them. A positive C15th-C16th date for these would be useful. Possibly the latest sherd here may be the jar rim [A 11 2]. (Material was also discarded from (361), and it contained a clay pipe.) The layer of roofing slate (350) contained C17th-C18th sherds (B 39, B 57 and B 56), but also an interesting group of early C16th imports (see below). The soil accumulation between these two layers, (387), provided a C17th North Devon Sgraffito bowl rim [B 43 56], and a residual Saintonge jug rim [C 2 E 1], and in the soil above them, (349), was more C17th-C18th material (B 39, B 57). (Some later material was discarded on site.)

Recent pits (373) and (389) contained further C17th-C18th sherds. Pit (373) is noteworthy for being one of the few contexts on the site that produced Spanish olive jar sherds, especially as parts of two separate vessels are represented. An explanation for this could be found in the function of a building nearby used for storage, but none is close.

Contexts (337), (381), (95), (89) and (103) all contained some C17th or C18th material (plus later material which was discarded on site), but also some

impressive C16th collections, including many varied imports (see below). A large amount of pottery comes from these contexts, and it compares well with the contents of (108), the fill of drain (11).

Infirmary—Room 84

Pottery here, as in all other major buildings, is sparse. The primary floor level (293), however, contained nine sherds from eight vessels. Three of these are standard C 2 B jugs. There are also Ham Green, Redcliffe, local and unsourced jugs. The most distinctive sherd, however, is a highly decorated Redcliffe jug rim [B 16 10]. Parallels and possible dating for this are discussed in Part 2. This evidence, combined with the other sherds in the layer, means that a late C13th-early 14th date is most likely.

The presumed Dissolution copper smelting surface (436) contained only one sherd, of B 19, probably later medieval. In the clay and mortar patches (431), associated with this, were only sherds of C 2 B and A 2, possibly residual C13th material, but not closely datable. The burnt layers (397) above this contained a Redcliffe jug rim, possibly a later C14th type, and a further sherd of C 2 B. Amongst the collapsed and burnt roofing material, (92), was C15th-C16th material (B 31, B 30, B 32, A 13, C 5), and two sherds of B 39, C16th-C18th. This is the only context vaguely associated with the smelting to produce material of the assumed date.

Robber trench fills (23) and (59) produced late medieval and C17th-C18th pottery respectively (latter discarded).

To the south of wall (23) was a small midden (256). This contained only four sherds from four vessels, one of which joined with a sherd from (92), and may be of later date than the rest ([A 13 20], possibly C15th-C16th). The difference in colour between these sherds (that from (92) has been oxidised to pink by the fire, while the sherd from (256) is grey) illustrates the danger of relying on colour when defining pottery types. The other sherds here are of B 9, C 2 B and B 19, the latter suggesting a possible C14th-C15th date, possibly comparable with midden (72/73). Llanstephan-types of all varieties (B 9-B 13), Saintonge and Ham Green jugs make up the majority (approx 80 %, 16:19 vessels), of the material in (257), the soil horizon below this midden. However, single vessels of B 19 and A 7, thought to be later medieval types are also present, possibly contamination from midden (256) above. (Both are also found in midden (72/73).)

The soil below this, (261), contained sherds of C 2 B and B 16, and a possible Spanish tin-glazed sherd, and unclassified material including two cooking pots. A sherd of B 39 is obvious contamination.

Infirmary—Room 52

The main medieval pottery-producing contexts here are the floors (135) and (151). From the material within them, (135) would appear to be the earliest, although this lies above (151).

(151) contained a potentially useful selection of 20 sherds representing 14 vessels. These include a small portion of the rim of a Raeren stoneware drinking mug in a poor condition, with most of the grey glaze removed externally. The possibility that this could be Langerwehe, and thus of C14th date, has been considered and rejected, as this pottery type is unknown (or unrecognised) in Wales, and had the sherd not occurred in this context, neither would the idea. This is in fact the only Raeren sherd at the Friary found in a pre-Dissolution context; the remainder come from robber trench fills and destruction levels. Again, few have been recognised in Wales so far (Evans 1983, p14), and none are demonstrably of late 15th date, so an early C16th date has been generally assigned to them. This association should provide the much needed evidence of what other C15th pottery in the area is like, but much of this group does not differ from material that could be late C14th, for example in midden (72/73). However types B 18, B 13, B 6, B 21 and B 11 are all present, and these appear from their occurrence elsewhere on the site to be C14th or later. In addition the Redcliffe jug sherd is fired almost to stoneware, possibly suggesting a later date (Ponsford 1980). Two of the three Saintonge jug sherds are only splash-glazed, and the third is covered with a more even green glaze. There are also splash-glazed base sherds of a pink Saintonge jug. An additional interesting jug sherd is in a sandy fabric with applied decoration of a pellet and an impressed strip, and covered with a rich green glaze. This is possibly a regional import from Wiltshire, Dorset or Somerset. Similar sherds have been found at Chepstow and Bristol, but are not closely datable. There are no exclusively C13th types here such as B 2 or B 5, and it is noticeable that the probably late C13th-early C14th Llanstephan-types of B 9 and B 10 are absent, and that the proportion of Saintonge jug material is only approximately 25%. It is also worth noting that this layer contains none of the types which are thought to be transitional, e.g. B 30, B 31, B 32, and associated with Raeren stoneware in destruction contexts, and no local pottery at all, (possibly A 5 and A 13 could be expected at this date), or any other early C16th imports whose possible date range could be extended back into the late C15th, e.g. Merida types, Spanish green glaze, Beauvais wares etc. Possibly the Raeren sherd is an intrusion and the rest of the pottery can be happily placed in the late C14th-early C15th.

The layer above this, (135), contained two jettons, one of which is C14th, and sherds of B 9 and A 1, which could easily be of the same date.

The collapsed roofing material (64) above these

layers produced only a rim of C 2 B, of an unusual shape [C 2 B 18], possibly from a small jar, or part of the lip of a jug. Close dating is not possible.

The pit cut through this, (66), is assumed to be post-Suppression. It contained only two sherds, both of unglazed Saintonge jugs, possibly of C15th-C16th date. A jug rim and handle [C 2 H 3] are in a pink fabric with large inclusions. A device, possibly representing an Irish harp, has been incised on the back of the handle after firing. The other sherd is an unevenly finished basal angle in the standard white fabric [C 2 H 5].

The French drain (98), contained mostly C16th or early C17th material (B 33, B 30, B 37 L, A 6, C 5, B 32, in addition to residual B 5, C 2 B and A 5). The pottery from (53), a layer of crushed mortar above the collapsed roof, was C16th or later; the fill of robber trench (70) had late C15th or C16th sherds (types AB 14 and B 31, both joining with sherds from other contexts). Drain (86) contained C18th-modern material.

The absence of contexts containing only C 2 B sherds possibly reflects the later construction date of the Infirmary.

Infirmary—Room 51

The only context here producing medieval pottery not already described is (137), a pit in Room 51, below the floor (133). Neither of the sherds are much help in providing a TPQ for the floor, although a C13th date need not be inappropriate. This is possibly indicated by a hand-made jug sherd (it could also be part of a tripod pitcher). It is reduced internally and glazed green externally. The fabric contains little else but rounded shiny quartz. The source of this is not known. The other sherd is of mottled green-glazed Saintonge, rather a strange shape, but possibly from the side of the lip of a jug.

Robber trench (34A) contained only medieval pottery (C 2 B and X), as did the dumping (19) associated with the robbing of walls (15/18), although there was a clay pipe bowl there.

Infirmary—Privy Building 80 and Passage

A quantity of medieval pottery was found here but mostly in robber trenches (15/16), (23), (116) and (68). The single crude medieval cooking pot sherd from (18), the passage wall, is of type BA 1 (possibly local). This is not closely datable, but is hand-made, and therefore possibly earlier and contemporary with or previous to the construction of the wall.

Pottery from (133), the clay floor in Room 51, would be useful for dating purposes, but is not very informative. Four of the six sherds representing six vessels are of Saintonge jugs. One is decorated with

an applied strip, therefore possibly of 1250-1300 date. Another has combed horizontal lines. The other two are both very abraded, with only some glaze remaining. Two further sherds are unclassified. One is a rather anonymous jug body-sherd, the other a possible Spanish import, but if so of an unknown type (see Part 2). The uncertainty presented by this last sherd means that this material is little use for dating; without it a C13th date could be appropriate.

From (201), the mortar floor of privy (80), is one Ham Green jug body-sherd, and twelve sherds of another single jug. This is reduced internally and possibly of later medieval date (B 19). An identical sherd comes from the layer of collapsed roofing material (111) in passage (80).

The pottery from robber trenches (15/16), (23) and (68) is exclusively medieval, as is that from the fill of the robbed drain (58) (types A 7, B 19, as well as C 2, B 10, B 12 and B 13). Only (57A) produced a single sherd of later, possibly C16th date, a Merida-type lid [C 5 51].

Area F – South of Park House

The majority of medieval layers in this area which contained pottery exhibit no great variety of types; B 5, B 9 and C 2 B prevail, with the addition of B 16 and B 10 in (837), and A 2, B 6 and B 3 in (838). This limited range could suggest a late C13th, possibly early C14th date for most contexts.

The pottery from (897), the occupation layer pre-dating wall line (888), could be consistent with a C13th date. (A green-glazed white earthenware sherd was discarded from here which could have been medieval.) Sherds of three different Gwbert-type cooking pots are present (A 2) with jug sherds of types B 5, B 9 [B 9 5] and C 2, and one unclassified medieval sherd. One of the Saintonge sherds is unglazed (see Part 2). From the wall itself (885) are a further two sherds of two more C 2 B vessels. One of these joins the only sherd from the robbed structure (841). The debris from this wall, (720), fill of (770), contained only a sherd of B 9. Pottery from the hearth (807) consists of a single sherd of C 2 B.

Context (899), fill of drainage trench (903), which has been assigned to Phase III, produced only a single sherd of a Ham Green jug. The yard surface (838) contained sherds of B 5, A 2, B 6 and B 3, possibly Developed Stamford ware.

In (837), the upper fill of circular drain structure (924), were sherds of B 5, B 10 and B 16, together with five sherds of five Saintonge jugs. The rim of one of these joins the body-sherds with applied thumbled strips from (928), (369) and (148). Another rim has all-over green glaze [C 2 E 5], not found till after 1270, and possibly early C14th or later. This pottery would be quite appropriate for Phase II.

The dump over this early drain, (811), produced

only one sherd, of a B 9 jug, which joined with one from (257), the soil horizon below midden (256). Context (917), fill of (929), contained only a further sherd of C 2 B. In the pit (896), (fill (890)), was a single sherd of a B 9 jug, decorated with horizontal combed lines.

Destruction layer (673), containing debris from Building 1322, yielded only a further sherd of a C 2 B jug, decorated with horizontal combed lines, and another sherd of a B 9 jug. In the pit below this, (677), was a wider variety of material. In addition to sherds of B 5, C 2 B, B 9 and B 10, there was part of a local jug base [A 5 11], which joined another sherd from (521), the collapsed roof off the East Cloister Alley. This connection is from contexts which are some distance apart. There was also a sherd of B 19, reduced internally, (possibly South Glamorgan-type), which may be of later medieval date. Apart from these two sherds all the pottery discussed here could be of late C13th-early C14th date.

The slate destruction layer (689) contained only a French or imitation French jug body-sherd with incised and applied decoration [C 1 8].

The pottery from the mortar layer (829), probably associated with the demolition of wall (885), consisted of the basal angles of a Frechen stoneware mug [C 12 18], of late C16th or C17th date, and a Blackware tyg [B 55 16], C17th. In (765), the slate and mortar debris, probably from the roof off this wall, was only a sherd of B 39, C16th-C18th. Both these contexts were sealed by (720), the debris from the wall itself, which provided only a sherd of B 9, presumably incorporated during the construction of the wall.

The mortar layer above this, (660), associated with the destruction of Building 1322, produced one South Somerset bowl rim [B 37 K 7], of late C16th-early C17th date (plus later material discarded on site).

An internally glazed bowl rim [C 18 21], probably C16th Beauvais, was found in a pit (659). Also in the fill of this, (580), was a large amount of C17th-C18th material, mostly North Devon, but also a few interesting imported sherds (C 7, C 2 I, C 3 and sherds of a glazed flask joining (225)). (Later earthenware had been discarded.) This material also filled the late pit (819) which contained four sherds of one Saintonge vessel, partially covered with mottled green glaze and decorated with applied rouletted vertical strips [C 2 G A]. This is the only occurrence of this decoration on a Saintonge vessel on the site – the dating is uncertain (see Part 2).

The soakaway (679) contained C16th-C18th material (B 39, B 52 and A 13). In mortar layer (711) was only a single sherd, of a Cistercian-type cup (B 36), C16th. Context (719), the destruction debris from the wall (753), contained a basal angle of another B 36 cup [B 36 14], and a body-sherd of a local jug or storage jar (A 13), which could be of the same date.

Middens

The largest concentration of pottery, 386 sherds representing 29 vessels, and the largest concentration of more complete vessels, was found in the area of middens (contexts (72), (73), (75) and (76)) outside the south of the Infirmary. Sherds from the collapsed roof (74) sealing these, and from the intermediate layer (79), also join with sherds from the middens. (There are also instances of joins with (49), (16), (380) and (243).) This material illustrates the wide range of medieval pottery types, mostly jugs, that were in use at the Friary. Notably lacking are mottled green-glazed Saintonge products which often occur in Phase I and II contexts to the exclusion of all other types. Only one body-herd of this type is found, decorated with horizontal scored lines, in context (75). There is also a single sherd of Saintonge polychrome, but this, and the one Ham Green jug sherd, are presumably residual. There are, however, substantial portions of two bib-glazed jugs [C 2 G 1 and 2] and some unglazed and clear-green-glazed Saintonge jug sherds. Another possibly French but not Saintonge jug [C 1 1] is of uncertain date.

The one Redcliffe jug [B 16 1] has a plain strap handle and no decoration. These features place it in the C14th. All Llanstephan-types are present, including B 11, the reduced variety, which is possibly later in date than B 9 and B 10. The Llanstephan-type dish [B 12 14], is unique on the site, being larger, undivided, double-glazed and with a different rim form to the Llanstephan-type condiments, which are absent from here. This and the strangely decorated double-glazed jug [B 13 1] are possibly later products.

'Local' pottery is also conspicuous by its absence from this area, although there is a small divided dish (or condiment) in the local gravel-tempered fabric [A 5 28], and three sherds of one local cooking pot (both of these vessels are from (73)). There are parts of two North Devon medieval cooking pots [B 6 1 and B 6 2]. The most complete of these appears to be wheel-made. This possibly indicates a later medieval date, although it may come from a different production centre to the known North Devon medieval hand-made coarsewares which are current until 1500. The internal glaze found on another cooking pot which is possibly from North Devon [B 6 11] also suggests a later medieval date.

Possible South Glamorgan ware (B 19) is represented by one almost complete vessel [B 19 9] and several sherds. This is also probably of later medieval date.

The Merida costrel base [C 5 84] is medieval but not closely datable.

Sherds of eleven different vessels are distributed between the contexts listed above, and it is not possible to discern any pattern in the joins (although four vessels are exclusive to (73) and (74)), or detect date differences between the layers. For example sherds of

the cooking pot [B 6 11] are found in the lower layer, (76), of midden (72), and the collapsed roof (74), but not in the upper layer, (75). Of the nine vessels represented by material from (74), six join with other midden contexts, and one is obviously from the same vessel. The remaining sherds, Saintonge polychrome and the strap handle of a local unglazed jug, appear to be earlier rather than later, so the material from (74) does not seem to represent a distinct later deposition.

Considering that middens can accumulate over a considerable length of time, be partially removed and then added to, these present relatively few dating problems. Only the individual sherds already mentioned are obviously residual, although the single occurrences of Llanstephan-types B 9 and B 10 may also be; it is not known how long production of these continued. The almost complete lack of mottled green-glazed Saintonge sherds suggests that the dating lies beyond the period of their greatest currency, 1250-1350. A C14th date at least is suggested by the C 2 G jugs and the C 2 E sherds. This is supported by the Redcliffe jug, and reinforced, though not decisively, by the reduced Llanstephan-type jug (B 11), dish (B 12), and double-glazed jug (B 13), the presence of B 19, and the wheel-thrown North Devon cooking pots [B 6 1, B 6 2 and B 6 11].

On the other hand there are no obviously late medieval types of pottery, such as the large plain jug [A 5 1], or any possibly late C15th imports such as Raeren mugs or Martincamp Type I flasks. Therefore a date somewhere between 1350 and 1485 is suggested, in the first half of Phase III. Two types of pottery which are sparse on the site but do occur in the floor surface (151) in association with Raeren stoneware, but not necessarily as late in date as that, B 18 and B 21, are not represented here. However B 11 and B 6, also there (and elsewhere), are.

The few contexts which have been definitely assigned to Phase III do not present a large enough sample for comparison with this material.

C16th AND LATER POTTERY

Church

One period which is well represented, and datable by well-known imports, is the early C16th. Possibly most C15th pottery was disposed of elsewhere, and complete vessels in use at the time of the Dissolution may have been removed, but the rubbish of the preceding years was left spread around. Most of this material is found in robber trenches, often with later C17th material, but in many cases there are impressive collections of brightly coloured drinking vessels which could be interpreted as giving a vivid picture of Friary life in the immediate pre-Dissolution years. It is perhaps strange though, that very few of these sherds are found in pre-Dissolution contexts, and possibly they

represent the rubbish left by a more affluent institution which used the buildings after the Friars had left. Beauvais green- and yellow-glazed drinking jugs are found together with red Merida wares, purple-glazed Cistercian cups, and grey and brown Raeren stonewares. Also present are fragments of fine Spanish tin-glazed imports. Although an early C16th date can be assigned to many of these wares, the date range for some extends back into the C15th.

Apart from the Merida-type wares, which are distributed between a greater range of contexts and probably cover a wider date range than the other types of import, the mass are concentrated in certain contexts and areas. These are:

South Cloister Garth Soil

A large and varied group of C16th imports were found collectively in the soils and dumps here (381), (350), (95), (89), (103), (373), (349). Material was discarded from all these contexts except (350), but C17th and C18th sherds were also found in most. Repeated joins between (95/89/103) and the drain fill (108) suggest there is little difference in this pottery. There are also instances of joins between

(95) and (77/70/92/113)

(89) and (70/75/92/113)

(381) and (389/108)

The commonest imports are Merida-type wares, and Beauvais yellow- and green-glazed drinking jugs. There are also examples of Raeren stoneware, Spanish green-glazed, Isabela Polychrome, a Saintonge chafing dish, Martincamp flasks, and a possible Spanish mammiform costrel (from (350)).

Later imports in addition to Frechen stoneware (late C16th-C17th) in (95), are olive jars (post-1580) in (373), and Westerwald stoneware in (95/89/103).

English and Welsh types repeatedly associated with these are the sherds of cisterns [B 31 1] and [B 31 2], B 32, B 33, B 30, B 36, and A 6, A 8, AB 10, A 12, A 13, AB 16 and A 17.

Building 1324

A group of contexts here, (1108) and (1099), layers of slate from the destruction of Building 1324, (1074), the fill of drain (1116), (930) the fill of robber trench (935), and destruction layers (909) and (871), present a collection of C16th imports, not obviously contaminated by later material (pottery was discarded from (909), (930) and (871)). Dumps (922) and (944) pro-

duced material probably of the same date (types B 32, and A 9, A 11, B 32, B 34 and B 39 respectively, but no imports).

Merida-type wares, yellow-glazed Beauvais drinking jugs, and Spanish green-glazed vessels are the predominant types, but there are also examples of Spanish lustre-ware, Isabela Polychrome, Beauvais stoneware, and unclassified French jugs.

The unusual vessel [B 38 2 (909)], the possible Barnstaple jug from (909), and the stoneware copy [B 38 1 (930)] are probably of the same date. Local types A 9, A 11, A 13, A 17, and regional imports B 31, B 32 and B 36 are again associated with these.

The Infirmary

The absence of these imports from the area in and around the infirmary may indicate that it went out of use before the Dissolution.

The Church

In contrast the C16th imports from the 1988 and 1990 excavations are not so concentrated in particular areas. Those from the 1990 season were mostly found in robber trenches and post-medieval pit fills; they were not found in pre-Dissolution contexts. The same applies to Areas I and II of the 1988 excavations. However an interesting assemblage here was found in the robbed buttress fill (1610), in Area I. This contained six sherds of which four are imported; there are sherds of Beauvais stoneware and green-glazed drinking jugs, and parts of two imported tin-glazed earthenware vessels: the rim of a Spanish Isabela Polychrome/Yayal Blue dish (1525-1575) and a body-sherd of a South Netherlands Maiolica Altar Vase (1500-1550). The two other sherds are also compatible with a C16th date. In Area III there were C16th imports in the Church, in pre-Dissolution levels. Context (1851) contained only Raeren and Merida sherds, and in the layer in the Church, (1839), a few contexts below this, there is one sherd of a Beauvais green-glazed drinking-jug. Grave fill (1874) also contains a Beauvais sherd, of a yellow-glazed drinking jug. Contexts (1783) and (1951), fills of the choir stalls under-floor, also contained C16th imports, but (1783) at least must be post-Dissolution because it contains part of a Frechen stoneware jug which can only be late C16th or later in date. The demolition rubble (1725) which covers the whole of Area III contained Merida ware, and also part of a Type I Martincamp flask, other parts of which are found in (1797) and (1803).

4. Pottery Statistics

Vessel/Sherd count by pottery type

TYPE	VESSELS	SHERDS
A		
1	7	9
2	35	41
3	19	23
4	37	44
5	58	148
6	29	33
7	10	29
8	10	17
9	21	41
10	14	26
11	35	46
12	21	23
13	33	45
14	10	48
15	14	24
16	13	26
17	14	22
18	6	7
TS SAMPLES	11	11
TOTAL	397	663
TYPE	VESSELS	SHERDS
B		
1	14	17
2	20	22
3	3	4
4	15	15
5	97	99
6	27	118
7	3	3
8	1	1
9	52	85
10	22	36
11	12	38
12	14	46
13	13	73
14	6	6
15	3	3
16	69	127
17	8	20
18	12	16
19	32	104
20	11	11
21	4	8
22	4	4
27	11	11
TOTAL	453	867
TYPE	VESSELS	SHERDS
BB		
28	9	10
29	1	5
30	69	93

31	18	73
32	80	133
33	25	45
34	5	5
35	4	10
36	62	99
37	108	144
38	6	18
39	394	506
40	6	6
41	54	85
42	11	27
43	81	131
44	34	39
45	2	2
46	26	52
47	3	3
48	2	2
49	5	5
50	8	10
51	7	7
52	5	6
53	23	24
54	23	24
55	21	26
56	27	32
57	38	54
58	19	26
59	9	12
60	16	16
TOTAL	1200	1725
TYPE	VESSELS	SHERDS
C		
1	10	67
2	344	551
3	7	19
4	1	1
5	90	133
6	11	15
7	15	16
8	3	3
9	3	4
9A	1	1
10	5	6
11	20	21
12	29	33
13	1	2
14	1	1
15	5	7
16	3	4
17	28	39
18	29	35
19	5	5
20	3	3

Topic Report No. 2: Pottery, Ridge Tile and Water Pipe

21	3	12
22	2	4
22B	3	5
23	1	1
24A	1	1
24B	4	4
25	4	5
26	2	2
30	1	1

TOTAL	636	1006
TOTAL A-C	2686	4261
All		142
Modern		150
GRAND TOTAL		4553

5. Phase Summaries

The following comments are based on very small samples, as most of the contexts containing pottery are in Phase V (C17th and later). Apart from the high proportion of Saintonge evident in early phases, and possibly the presence of Ham Green, few of the other percentages can be significant, as moving a doubtful context from one phase to another dramatically alters the figures when the amounts of pottery involved are so small.

Phase I: Mid to late C13th

62 sherds 43 vessels

Only a few contexts and a small amount of material have been definitely assigned to Phase I, mid-late C13th. Six of the fourteen contexts contain only Saintonge jug sherds, and this type comprises 31/62 (exactly half) of the total sherds, and 14/43 (32.5%) of the total vessels in this Phase. Of these one body-sherd, from (1001), is decorated with combed horizontal lines, and one from (556) has what is possibly part of applied thumbed strip decoration on it. One body-sherd, from (897), is completely unglazed, and may well come from a largely or entirely unglazed vessel. A substantial portion of the lower part of a jug, [C 2 B 8 (1001/909/980)], is close to the form of the full-bodied jugs at Southampton (Platt and Coleman-Smith 1975, no. 999, 1000), which are decorated with thumbed applied strips, and another sherd from (1001) joins sherds of the base of a vessel of similar form [C 2 B 9 (1028)]. The only surviving rim fragment [C 2 B 17 (1001)] is not very informative, but need not disagree with this date. Little can be deduced from the handles [C 2 B 23 (549)] and [C 2 B 10 (663)].

Three sherds of Ninety-type tripod pitchers from (1045), (668) and (446) indicate an early or mid-C13th date.

There is a shoulder sherd of a Ham Green cooking pot from (1045). Amongst the abraded Ham Green jug sherds, which form 23.2% of the vessels in this Phase, is a rim [B 5 2 (668)], which is very heavy and crudely made, and a basal angle of a Type A jug [B 5 8 (1315)] (possibly earlier than Type B). There are however three body-sherds of wheel-made Redcliffe jugs, which are approximately post-1250 in date.

Local pottery is represented by four crude and abraded hand-made cooking pot sherds from (897) and (838), and two sherds of a wheel-thrown splash-glazed jug decorated with scored lines [A 4 9 (1315)]. The occurrence of a Llanstephan-type vessel, (a jug [B 9 5 (897)]) in this Phase agrees with the date proposed for their start at Llanstephan Castle, where they are also associated with mottled green-glazed Saintonge jugs.

Single examples of a North Devon medieval cooking pot, B 6, and a Developed Stamford ware costrel are found in (838).

The preponderance of jugs over other types of vessel throughout the medieval period at the Friary is evident even at this date, although the proportion of cooking pots is higher than in any subsequent phase:

8 cooking pots 18.6%

3 tripod pitchers 6.9%

1 costrel 2.3%

31 jugs 72.0%

Types represented: B 2, B 3, B 4, B 5, B 6, B 9, B 16; C 1, C 2 A, B, H; A 2, A 4; X.

Phases I and II: Mid C13th–early C14th

81 sherds 57 vessels

A major proportion of the sherds assigned to this joint group come from the fill of the ditch (369/403/928) (see Part 2) (41 sherds, 23 vessels). As this material has been used for dating it is not separately described here.

Again Saintonge jugs are the main pottery type, representing 40/81 of the sherds and 22/57 (38.5%) of the total vessels in these contexts. The basal angle [C 2 G 8 (447)] has only splashes of glaze and is possibly from a bib-glazed vessel. A body-sherd from (1293) is similar. Although these have been assigned a late medieval date elsewhere, they occur from 1300 at Hull and need not be out of place in Phase II.

Proportions of vessel forms:

10 cooking pots 17.5%

2 tripod pitchers 3.5%

45 jugs 78.9%

Additional types to Phase I only:

BA 1, B 6, A 1, A 5, A 3, B 10, B 13, B 7, B 8, B 14, B 19.

Phase II: Late C13th–early C14th

73 sherds 58 vessels

The first example of Saintonge 'all-over green glaze' [C 2 E 5 (837)], which dates from 1270 or early C14th, occurs in this Phase. This is always a minor type at the Friary.

The proportion of Saintonge, again the major pottery type, to other sherds, differs little from Phase I, or Phase I and II, but is greater when counted as mini-

mum vessels: (38/73 sherds, 27/58 vessels (46.5%).

Types of pottery that occur here but not in Phase I are the Llanstephan-type white fabric, B 10, and the reduced variety, B 11, although there is only a single occurrence of the latter. There are also single examples of other types which may have little significance, e.g. B 13.

Fewer types occur here than in contexts assigned jointly to Phases I and II. The only additions to types found solely in Phase I are B 10 and A 3, B 13, B 15 and B 11.

Proportions of forms:

6 cooking pots 10.3%

1 tripod pitcher 1.7%

51 jugs 87.9%

Phases II and III: Late C13th–Dissolution

83 sherds 64 vessels

These contexts, largely fills of pits in Area 2 and T7, contain much presumably residual earlier medieval material, but also a wider range of pottery types than has hitherto been encountered. Overall the proportion of Saintonge jugs is smaller than in earlier groups (23.4% of total vessels). Local jug fabrics A 6, A 7 and A 15, and regional imports B 20 and B 21 make their first appearance, and the proportion of varied unclassified jug types is relatively high.

Little development is observable in the Saintonge sherds, although the sparsely glazed jug base [C 2 G 6 (148)], and the partially glazed body-sherd decorated with an applied boss [C 2 G B 1 (1116)], may be reflections of a later date. However most sherds continue to be fully covered with a mottled green glaze. A body-sherd with part of an applied thumbled strip is found in (42), and another in (175). A sherd from (148) joins the C 2 B A jug from (369) etc.

The earliest examples of Llanstephan-type dishes, B 12, occur here in contexts (42) and (357).

Phase III: C14th–Dissolution

24 sherds 10 vessels

The amount of pottery definitely assigned to this Phase is very small, and few conclusions can be drawn. Saintonge jug sherds still predominate, forming 30% of the total vessels, but other jug types, B 16 and B 17, are present. The Llanstephan-type jug body-sherd is thicker and decorated differently to the earlier jugs.

All sherds, (except for the residual Samian), are from jugs, and cooking pots are completely absent; however, considering the size of the sample and the general scarcity of these at the Friary this is probably not surprising.

Phase II – IV: Late C13th–C16th

148 sherds 44 vessels

As this group covers the period late C13th to late C16th, analysis is not considered worthwhile.

Phase III – IV: C14th–C16th

468 sherds 109 vessels

This covers a long period of time, from the late C14th to the late C16th centuries, the pottery of which is notoriously difficult to characterise.

The proportion of Saintonge is similar in Phases II-IV and II-III, 24.7% of total vessels.

North Devon medieval cooking pots, B 6, reduced Llanstephan-type jugs, B 11, and South Glamorgan-type B 19, are represented more strongly than before. B 21 is also present.

Local types A 11, A 13 and AB 16 put in their first appearance

Phase IV: C16th

57 sherds 48 vessels

Although a large proportion of the whole Friary collection is of C16th date, little of it is found in contexts assigned to this Phase. The wide variety of imports of this period is not represented here, only Saintonge and sherds of Merida-type costrels and jugs occurring.

Amongst the Saintonge sherds is a neatly tooled basal angle, the internal surface of which is covered with a pale thin green glaze. The only other occurrence of a sherd of this type is in (108), and this may be a later variety. There is another very small, flat, not splayed, Saintonge basal angle from (392), which could also be later rather than residual. There are also sherds of mottled green-glazed Saintonge with wide horizontal grooves, and combed horizontal lines.

Cistercian-type cups B 36, types B 30 and B 39, make their first appearance in this Phase.

The local jug type, A 6, thought to be late medieval, is better represented here than previously.

There is also residual medieval material.

Contexts assigned to Phases III+, I-III, and I-IV, provide 3:3, 7:6, and 8:7 sherds/vessels respectively, not providing a large enough sample for analysis.

Some of the larger quantities of material in Phases IV-V and V are partly treated in the section on C16th imports.

ANALYSIS OF 1988/1990

EXCAVATION – THE FRIARY CHURCH

Pre-Friary features

Of cuts (2174), (2178), (2113), (2114), (2141), (2158) and (2183), the earliest features on the site, only the latter contained pottery (fill (2182)). This comprised only Samian and a coarse sherd of unsourced crude hand-made cooking pot, type BA 1, which possibly precedes Dyfed Gravel-tempered ware (A 2). From below the floor of a pre-Church timber structure (2172) there were only two sherds of one vessel, a mottled green-glazed Saintonge jug decorated with horizontal combed lines. A near contemporary burnt layer has produced a remnant magnetic date of Cal AD 1250-1310, 68% confidence level (AJC-74) and the layer must predate the first dated reference to the Church in 1282. This could well be of pre-Friary date as Saintonge has been found elsewhere in the town and Saintonge jugs with this type of decoration have been found in Phase I contexts elsewhere on the site. The burnt layer (2125) contained two sherds of a further two Saintonge jugs, and one sherd of a Ham Green jug, suggesting a possible date range of 1250-1300 for this context. Level (2168) contained 10 sherds of 10 vessels, representing a wider variety of sources: two Saintonge jugs (one decorated with horizontal combed lines), two Ham Green jugs, one local jug with a rilled neck, one unsourced jug decorated with vertical bands of white slip, one Minety tripod pitcher and three cooking pots, two of which are probably local, the other unsourced. The nature of the contents of this deposit, 10 sherds representing 10 different vessels, suggests a high degree of residuality already at this date; all the main forms in use in the medieval period are represented, and the variety of fabrics is consistent with Friary occupation elsewhere on the site.

Although the contents of (2182), (2172) and (2125), and (2168) do not provide precise dating for the building of the Friary, they do show some kind of sequence, and an increase in the amount and variety of pottery in use. Context (2100), developed soil outside the Church, also exhibits this variety of forms and sources, but also contained later material (one bowl rim and two probably post-medieval sherds) and was not well sealed. Context (2109), the fill of a trench pre-dating the building of the east end of the Church, contained further sherds of Saintonge and Ham Green, but also one sherd of a Redcliffe jug (post-1250) and a sherd of an unsourced rouletted jug.

Three contexts are assigned to the later Phase of Friary occupation: grave fills (2093) and (2090), and (2058), the fill of drain (2059). The latter contained single sherds of Ham Green and regionally imported jugs, two sherds of one local cooking pot, and parts of two types of ridge tiles which are possibly the earliest in use on the site, Types H and D/N. Grave fill (2093)

had one sherd of type BA 1 cooking pot, one of a Minety tripod pitcher, and one local glazed jug sherd, possibly C14th or later, while grave fill (2090) had one sherd only, of a variety of Saintonge pottery which may be early C14th or later.

These are the only contexts in this area representing medieval occupation of the Friary.

Area 1

The earliest context containing pottery here is (1623), part of the fill of the foundation trenches for the building butting the NE corner of the Chapter House. This contained two sherds of two standard mottled green-glazed Saintonge jugs, and one sherd of a Redcliffe jug with a type of decoration datable to 1325-1350. If the traditional dating of Saintonge to 1250-1350 is accepted, then a TPQ of 1325-1350 could be suggested for the walls butting onto the NE corner of the Chapter House. However, as has been discussed elsewhere in this report, it is possible that the same kind of Saintonge pottery continued to be imported until the early C15th. There is no evidence to suggest that this was the case at Bristol (Ponsford 1983, p219-24), and at the previous excavations at the Friary Saintonge comprised the highest proportion of pottery in the late C13th to early C14th, and there was no evidence to suggest that later occurrences were not residual.

(1623) was sealed by (1617), which contained one sherd of one Ham Green jug, and one of a Minety tripod pitcher, both presumably residual as the latter are thought to have gone out of use by 1250, and Ham Green by 1300.

Above the burnt layer in the upcast subsoil (1615) were two sherds of one Saintonge jug (joining one from (2063), Phase IV i), and one piece of Type A ridge tile.

All contexts above this which contained pottery have C15th-C16th material and could be post-Dissolution in date.

Area 2

The earliest features with pottery here are the backfills of foundation trench (1675): (1674) and (1677). The latter contained only one sherd, of a Ham Green jug (1180-1300). (1674) contained one sherd of a crude cooking pot (type BA 1), two sherds of one Saintonge jug, and a sherd which is not compatible in date with the rest of these, a rod handle of type A 8 (possibly Newport). In the previous excavations none of this type of pottery was found in pre-Dissolution contexts, and it is difficult to date precisely but has been presumed to be C15th-C16th. All definite known products of the Newport kilns have strap handles, so this could either be earlier in date, or from another production centre. A later medieval date, at the earli-

est, is suggested.

Other contexts in this area with only medieval material are (1685), a layer outside the north of the Nave (one sherd only, possibly local cooking pot), and (1670), the floor surface of the Nave (one sherd only, standard Saintonge jug), and the grave fills (1681) and (1701), which both contained types of pottery that are thought to be later medieval.

Area 3

The lowest levels containing pottery here are (1964), a pre-Friary or construction level (one sherd of a Ham Green jug), and (1968), a pre-Church pit fill. This had 12 sherds of 12 vessels, demonstrating some degree of residuality as in (2168), previously discussed. Seven of the sherds here are varieties of Saintonge dating from 1270 or later. Two are Ham Green, one Redcliffe (post-1250) and a further two glazed sherds are unsourced but probably regional imports. Local pottery is not present.

The burnt layer (1873) which sealed (1964) and (1968) contained seven sherds representing six vessels: two Ham Green, one Redcliffe and one possible Somerset jug; two cooking pots, one BA 1 and one local. Again this must post-date 1250 because of the Redcliffe jug, and it presumably pre-dates 1282, but the pottery cannot confirm this.

(1936) contained only a sherd of an internally glazed locally made dish, probably of later medieval date. The medieval layer in the Church, (1860), above a C14th tiled floor, contained one Redcliffe jug body-sherd and parts of ridge tiles of Types D/N and B. The medieval layer (1863) contained a further Redcliffe jug sherd, and a broad strap handle in a white fabric with a yellow glaze, which is unsourced (it could be French or English) but medieval. A further sherd of this type of pottery occurs in grave fill (1899), and is the only pottery found there and the only other example of this type of pottery on the site.

A number of graves contained pottery, but it cannot alone be used to work out the stratigraphic succession of the graves because it is almost certainly residual, as the earth that was excavated for the graves would have been replaced when they were back-filled, not necessarily in the same graves if several were dug at the same time. However this pottery does provide a TPQ for the graves. The majority that contained pottery had only one sherd.

The lowest grave fills, (1953) and (1942), beneath the tiled floor (1861) (early C14th) contained a sherd of a jug handle very similar to, but not, Saintonge, (joining one from (871), a post-medieval destruction layer), and an abraded local cooking pot body-sherd respectively, both compatible with a C13th date. Above these (1899) contained the yellow-glazed medieval jug sherd mentioned above; (1903), in an area where the tiled floor does not survive, had a Ham Green jug sherd, presumably residual as the grave also contained mid-C14th floor tile.

Of the graves above the tiled floor, (1801), (1807), (1809), (1817), (1819), (1838), (1840), (1874) and (1885), only (1819) and (1874) contained C15th-C16th material; the contents of all the others could be C14th or earlier. (1819) contained a sherd of type B 30, which is considered C15th-C16th in date. Further sherds of this were found in (1907), above the later tiled floor, and (1889), above the demolition rubble. These sherds could all be from the same vessel, as could a number of other sherds of this material which are the only pottery found in the floor bedding in the choir, contexts (1810), (1813), and (1822), but this is not certain as they do not join.

(1799), above (1807) and below the later tiled floor, contained only ridge tile, of types A, B, E, and D/N, which could all be medieval. (1795) contained parts of Types B and R/M, and (1878) Type R/M only.

Disturbed tomb fill (1765), and robbed grave fills (1774) and (1782), all contained C16th material.

6. Discussion

Although, as stated in the introduction, the information provided by the pottery is limited, it is helpful in some respects. These can be summarized as the dating of the site, the development of the local pottery industry, the trade contacts of Carmarthen and the Friary, and life at the Friary itself.

Uncertainty still remains over the actual foundation date of the Friary. The presence or absence of certain pottery types may help with this problem, but does not resolve it. Pottery types are given broad date ranges to enable them to be used as a working tool, and precise dating is not possible. Even the end of a date range cannot be taken literally. The presence of small quantities of Minety-type tripod pitchers (B 2) and Developed Stamford ware (B 3), both of which were not produced after about 1250, suggests that the Friary may have been founded before this date. However distribution and use of these vessels may have continued well after they stopped being made. In all cases these sherds are found together with pottery of a broader date range. Some of the other types, for example BA 1 and A 2, may start to be produced as early as this, but such close dating is not yet available. It now appears that Ham Green wares are earlier in date than has been thought. An extraordinary feature is the degree of abrasion on all the Ham Green sherds, which may suggest that they are residual even in early contexts. It is possible that there was previous occupation near the site, and that sherds derived from that became incorporated with the soil used, for example, to pack post pit (669). There may be some explanation for the residual Roman material which could equally apply to these types. However the exception must be Developed Stamford ware, which is rare so far west, and scarcely known from Wales at all. The costrel forms that this is found in are also extremely unusual. It is difficult to believe that these vessels were being used in Carmarthen in the normal course of events, and it seems possible that these vessels were used by the Friars on their original journey to Carmarthen from England.

On the other hand one French type of pottery which may be pre-1250, and could possibly be expected, Rouen ware, is not present at the Friary.

Little can be said about the chronology of the pottery in the following centuries. What remains is sparse and much could be residual and, apart from the vessels remaining in the middens (72/73), most pottery was obviously removed from the area of the buildings. This could explain the general lack of vessels of larger capacity which are possibly more typical of the later medieval period.

The large amount of possibly C16th pottery, for example Malvernian wares, as well as the varied imports, could be an indication of continued post-

solution use of some of the buildings, even after the known period of the grammar school (1543-7). The Frechen stonewares and Martincamp flasks especially suggest this. However the large quantities of C17th and C18th pottery show that the site was used as a rubbish dump, possibly for the town and Friars Park House, for some time to come.

The site provides very little evidence that can help with the dating of the local wares. It is possible that there was a changeover from hand-made to wheel-thrown cooking pots in the late C13th, as has already been suggested (Vince 1983a, p205) but the quantities involved are so small that they do not really provide conclusive confirmation of this theory. The presence of two sherds of sparsely glazed jugs of A 4, in Phase I, agrees with the evidence from Cardigan Castle, where one sherd of this material (fabric 6 there) was found with the large deposit of Gwbert-type and Ham Green jugs. Most 'A' types appear in post-medieval contexts, including some apparently medieval types such as A 6 and A 13. The confusion between local and North Devon fabrics, such as AB 14 and AB 10, which are possibly of C16th date, does not help in establishing the date at which local production was completely replaced by North Devon.

The wide variety of types of pottery imported both from abroad, Bristol and the surrounding area, and the south-west peninsula of England, in both the medieval and the post-medieval periods, suggests that the products of local potters may have been held in low regard. The number of types of cooking pots which are not local (BA 1, B 4, B 6, B 7, B 8 and B 18, as opposed to A 2 and A 3) shows that if there was a flourishing local industry making these the Friars did not patronize it. The quantity of Dyfed gravel-tempered material in all medieval Phases is small (between 3 and 12%). The discovery that there were people with 'crocker' surnames living outside Carmarthen in 1268 (James 1989) suggests that there may have been a pottery industry near Carmarthen at this date. In all only 20 sherds representing 18 vessels of local 'A' material of all varieties were present in contexts assigned to Phases I and II, which both could be of this date. (9.2 % of the total sherds in these contexts, 11.3 % of the total vessels.) Possibly the kilns producing this pottery were not in this area, although the large quantities of local gravel-tempered ridge (and floor) tile would appear to contradict this, as these must have been much heavier and more expensive to transport than pottery. It is possible that these were made by itinerant tilers who used local materials, as the styles and decoration of the local tiles are found elsewhere in South Wales, and in England. However the elaborate decoration on the Llanstephan-type ridge tiles would appear to be unique, and the variety and amount of Llanstephan-type wares present at the Friary could

indicate that it was these that were being made in Carmarthen in the late C13th, although the proportion of these products in Phases I and II is in fact little different to those of the local material (9.7% total sherds, 10.1% total vessels). The potters who produced these wares were using different clays and different firing techniques, producing white, oxidised and reduced varieties of pottery, making forms that do not appear to be usual in this area, and experimenting with decoration. All of these facts suggest an advanced well-organized industry of craftsmen, rather than a basic set-up such as would be all that was required to make Dyfed gravel-tempered ware cooking pots. There is however no real evidence that these vessels were made in Carmarthen either and, as they are so unlike the usual local material and have a limited coastal distribution, it is possible that they are also sea-borne imports, from an as yet undiscovered source.

Carmarthen was a major Welsh port, and in the recorded years of the C14th and C15th it imported more wine than the other ports of Cardigan, Haverfordwest, Milford, Tenby, Conway, Beaumaris and Caernarvon, the highest totals for the numbers of ships from which the prise of wine was taken being in the early years of the C14th (James 1971, p117-8). The trade with France is obviously well-represented by the mass of Saintonge imports, but the well documented trade with Spain and known enjoyment of Spanish wine in the later medieval period (Davies 1985) is not reflected in the pottery, unless more of the Merida wares are of medieval date. Certainly the number of lustre-wares, which could be expected as a by-product of this trade in the C15th and C16th, is negligible. The one Islamic sherd must have reached the Friary through individual contact rather than trade. The lack of Dutch wares and earlier German stonewares is to be expected on a site on the western coast of Britain.

In the C13th, Ham Green, Minety wares and Bath Fabric A are thought to have travelled together up the Bristol channel (Vince 1983a, p663). In contexts assigned to Phase I products from Bristol and travelling via Bristol collectively in fact out-number those from the Saintonge: 39.5% / 32.5% minimum vessels. Later contacts with Bristol throughout the medieval period are represented by Redcliffe wares, and it is most likely that the later medieval and post-medieval Malvern wares also arrived by this route. German stoneware was probably also re-exported through Bristol, as there are several records of 'cuppes' being shipped from Bristol to Carmarthen and Milford in the Port Books of the late C16th, which could refer to these (Lewis 1927). The few medieval Somerset products found at the Friary may also have come via Bristol, although it is likely that in the post-medieval period there was direct contact across the Bristol channel, as there must have been with North Devon at all times.

Pottery from other parts of Wales appears to be

largely absent from the site, although some of the unclassified sherds or unsourced fabrics such as B 27 may come from there. There are however some sherds of Vale Fabric, and several jugs of South Glamorgan ware corresponding to material from Kenfig Castle (Francis and Lewis 1984), which is considered a variety of Vale Fabric. Possibly products from North Wales could be expected to arrive via coasting trade, but none have been recognized and little is known about North Welsh pottery. Certainly the well-known products of the Welsh borderlands, both of the medieval and post-medieval period (Knight 1982, Vince 1983a), are not found at Carmarthen, the mountains obviously providing a greater obstacle to transport than the sea.

Several facts suggest that the Friary, especially in the later years, was not as poor as might be expected. One of these is the general scarcity of cooking pots on the site, indicating that more expensive metal containers could be afforded. In fact in the long run these would last longer and prove cheaper than constantly replacing breakable ceramic pots but, without credit, there must have been ample funds for their original purchase. However ceramic cooking pots are rare in the Severn valley after the mid-C13th (Vince 1983a), and this could also be the case for Wales, so their absence may be another reflection of date. The later wheel-made North Devon cooking pots (for example from midden (73)) may have been imported because there were no local ceramic equivalents.

The high quality jugs of Saintonge and Llanstephan types were also presumably more expensive, and could be afforded and preferred to any cheaper local competitors. The collection of C16th imports may also indicate wealth, but as stated in Part 5 these may not be associated with the Friary.

The range of forms in use in the medieval period is limited; jugs predominate but cooking pots occur in smaller quantities, and there are examples of tripod pitchers, costrels and dishes. West Country or incurved dishes, which are common in Glamorgan, are not found at the Friary at all (Sell 1984). This may be another indication of date, as they may be confined to the C12th, or of distribution, or merely of requirements. The presence of the small divided dishes (B 12), however, is interesting. They suggest a civilized lifestyle, and although they are termed condiments it is likely that they contained a variety of foods or sauces, and were used for several purposes, including heating or keeping foods warm. The gravel-tempered example [A 5 8 (73)] is blackened internally and externally, and several of the others have residues inside. If Llanstephan-type pottery was produced in Carmarthen it is possible that these vessels were specially commissioned for the Friary, as they have not been found elsewhere. The distribution of sherds of this form across the site does not suggest that their use was confined to one building in particular.

The new pottery forms which came into use in the

later medieval period elsewhere, for example cisterns and cups or mugs, do not occur in pre- Dissolution contexts at all (with the exception of the Raeren stone-ware in (151), which may be intrusive). There are also no bowl forms found in medieval contexts and it is

possible that as in the south-west peninsula of England these were not in use until after 1500. The South Somerset cucurbits which are of late C16th-early C17th date may be connected with the Civil War use of the site.

APPENDICES

APPENDIX A: RIDGE TILE

Figs. 23 and 24

Pottery ridge tiles occur at the Friary in very large quantities. There are the same problems in distinguishing between North Devon and local products, but the mass of material is thought to be local and only tiles in fabrics corresponding to pottery type B 39 have been classified as North Devon. Some forms and decoration are peculiar to certain fabrics, but there is some overlap between these. Apart from Type A (local) tiles, the only others that occur in any quantities are Malvernian (F/G). There are no flat tiles. Types A, B, D/N, E and H are demonstrably medieval, while Types F/G, C/P, R/M and K are probably of C15th-C16th date.

(This type series is a compressed version of a former one.)

Type A

The fabric of these varies considerably in the amount of inclusions present, the degree of firing, and oxidization, but similarities in form and manufacture suggest a common source. The fabric corresponds most closely to pottery type A 5, although sometimes it is more like A 4. Decoration consists either of high knife-cut crests, stabbed singly on one side only, often with applied strips of clay along the edges at either end of the tiles, or much lower moulded or cut crests, with no stabbing. There are many tiles somewhere between these two extremes, with crests of varying height and angularity, and one or two have the odd additional stab in the other direction. It is not possible to divide these satisfactorily into stabbed and unstabbed tiles, because a large part of the former bear no stabbing. The complete tile from (64/53) shows that these tiles were quite short in length and had only a small number of crests compared to examples from other parts of England, e.g. the north-east.

Illustrations: (589) (64/53) (64) (profile only)

Type B

Only a few fragmentary tiles can be positively identified as this type, as the fabric is very similar to (A). Incised lines extend from the sides of the crests often well down onto the body of the tile. These appear to be only simple three-pronged geometric shapes, not the elaborate 'fir-tree' decoration found on Cornish tiles. The fabric of most of the tiles decorated like this is usually completely oxidised orange, softer than the usual (A) varieties, and fully covered with a consistent

brown or a green glaze. The inclusions are usually more rounded than in (A) types, and of fairly uniform size. Examples of these tiles at the Friary are usually abraded and broken. This type would appear to be local, although a tile with this kind of decoration and a fabric description corresponding is found at Exeter (Allan 1984, no. 2952). The possibility that Welsh ridge tiles reached Exeter cannot be discounted; Cornish micaceous tiles with fir-tree patterns have been found in Wales at Tintern Abbey, Monmouthshire (Miles 1970). Alternatively this could in fact be a North Devon fabric, or an attempt to copy Devon styles, which could account for the fact that most tiles are badly broken if the attempt was not successful.

Illustrations: (302) (195)

Type R/M

A very small number of tiles in a pink fabric, containing some small quartz as well as rounded reddish-brown inclusions, are possibly of Newport origin. These have low triangular crests, and no slashing or stab-marks. They are often very hard-fired. The glazes are green or brown. A fragment of an edge of a tile in this fabric is found in (1023) (Phase II), which is considerably earlier than the supposed date of the Newport kiln.

Illustration: (213)

Type H Llanstephan-type

Like the Llanstephan-type pottery, these tiles exhibit more sophisticated techniques and decoration than other types. Large white calcareous inclusions are obvious in the reduced cores of the fractures. There are also some quartz, possibly sandstone, and unidentified soft brown inclusions. The exterior surfaces are fully covered with the same green glaze as B 9 pottery, and unglazed areas are oxidised as those. The oxidised under-surface is rough but not apparently sanded. An applied strip along the top of the tiles is thumbbed to form small crests; the thumb impressions between the crests are larger than the crests themselves. At the base of these on either side are diagonal slash marks approximately 3cm in length. The sides of the tiles are decorated with a few single incised wavy lines, which interlock in places. It is not possible to determine the whole pattern as no complete tile survives (or has been reconstructed). The ends of these tiles are formed into spur finials (e.g. contexts (37) and (696)). At the Manor

of the More in Hertfordshire these were thought to be of late C14th date (Dunning 1959). There is one example of a tile from (93) in a fine untempered version of the Llanstephan-type fabric, with the same broad thumbing along the ridge but no incised decoration, either at the sides of the crests or on the flat areas of the tile.

Illustrations: (696) (37)

Type D/N South Glamorgan

There are not many fragments of these varieties, but they comprise a considerable proportion of those found in medieval contexts. The fabric of (D) is matched by the louver fragment (thin-section Sample 24) from (1045). The only surviving crests are large and triangular-shaped, some but not all (e.g. one from (92) is not) are decorated with large vertical slashes on both sides. The tiles are usually completely oxidised orange, and covered with a good shiny orange or green glaze. The fabric of Type (N) is coarser, the inclusions less fine and the cores are usually reduced. Again the only surviving crests are large and triangular, and do not appear to be slashed.

Illustrations: Type D (92) Type N (104)

Type E

The fabric of this lies somewhere between Types A/B and D/N. Many small rounded dark slaty inclusions are visible in the blue-grey reduced core. The few surviving ridges (eg from (92)) consist of strips of clay along the top which have been moulded to form low, almost indiscernible, crests. These tiles are always of an even thickness, and quite heavy, and may have been formed by a different method to the other types. None is illustrated.

Type C/P

There are a few examples of definite post-medieval North Devon gravel-tempered tiles. Most of these are very thick, and in the standard gravel-tempered fabric, but packed with inclusions. There is one complete length of six knife-cut crests from (953) and several shorter stretches. This type has almost continuous rows of sharp vertical slashes on either side; a parallel

for this type of decoration in North Devon gravel-tempered ware cannot be found. Most examples are covered with a plain green glaze, but that from (953) has the addition of slip and copper. A few fragmentary pieces of tile in this fabric have only small triangular-shaped impressions at the bases of low moulded crests, and a darker green glaze. There are also examples in this fabric of plain tiles with low crests similar to those found in fabric (A).

Illustrations: Type P (953) Type C (1)

Type K

A rather miscellaneous group, sometimes not dissimilar to Type R, some identical to pottery type AB 10, could be local or North Devon products. Some of these tiles have triangular-cut crests with flattened tops. There are also a few examples of triangular crests with two neat vertical slash marks either side. Glaze is often quite sparse.

Type F/G

Malvern. There is quite a large amount of these tiles. Many pieces are unglazed, but probably come from tiles that are glazed along the top of the ridge only. There are also very few surviving crests, which take the form of small knobs, but as each tile probably had only two, again this is not surprising (Vince 1983a). One side of a tile that does survive complete is 41cm long. The glaze that does exist is either brown or green, not speckled with darker green as at Hereford (Vince 1985a). However there is one example of a tile with large triangular crests with this type of glaze, from (1535). The few pieces of Malvernian roof furniture present at the Friary are in a coarse fabric and have the blotchy copper glaze found on the jug rim [B 32 34]. These consist of the frill off a finial from (89) and the flange off a louver from (30). Another sherd in the same fabric and glaze variation from (337) is possibly part of a curfew, or another piece of roof furniture. The dating of Malvernian, as of all roof tiles, is not certain as they are usually found in destruction deposits. The earliest they could be is late C14th, but they are more likely to be C15th or C16th in Wales (Vince 1985a, p69, 1977, p274). None of these tiles is illustrated.

RIDGE TILE TYPE BY CONTEXT

Context	A	B	D/N	E	F/G	H	K	C/P	R/M	X	Total
4	-	-	-	-	1	-	-	-	-	-	1
14	2	1	-	-	-	-	-	-	1	-	4
15	1	1	-	-	-	-	-	-	-	-	2
16	5	-	-	-	-	-	-	-	-	-	5
19	5	-	-	-	-	-	-	-	-	-	5
Context	A	B	D/N	E	F/G	H	K	C/P	R/M	X	Total
20	8	-	-	1	-	-	-	-	-	-	9

21	4	-	-	-	-	-	-	-	-	-	4
23	5	-	2	-	-	-	-	-	-	-	7
25	1	-	-	-	-	-	-	-	-	-	1
26	-	-	-	-	3	-	-	-	-	-	3
30	1	1	-	-	-	-	-	-	-	-	2
Context	A	B	D/N	E	F/G	H	K	C/P	R/M	X	Total
32	2	1	-	-	-	-	-	-	1	-	4
34a	3	-	-	-	-	-	1	-	-	-	4
37	-	-	-	-	1	1	-	-	-	-	2

Topic Report No. 2: Pottery, Ridge Tile and Water Pipe

38	1	-	-	-	-	-	-	-	-	1	
39	5	-	-	-	-	-	1	-	-	6	
42	-	-	1	-	-	-	-	-	-	1	
48	49	-	1	-	-	-	-	-	1	51	
49	4	-	2	-	-	-	-	-	-	6	
50	2	-	-	-	-	-	-	1	-	3	
53	17	5	-	-	4	-	2	-	2	30	
54	6	-	-	-	-	-	-	-	-	6	
55	3	-	-	-	-	-	-	-	-	3	
57a	1	-	-	-	-	-	-	-	-	1	
59	2	-	-	-	5	-	-	-	-	7	
60	19	-	2	3	-	-	-	-	-	24	
61	2	-	-	-	-	-	-	-	-	2	
63	7	-	-	-	-	-	-	-	-	7	
64	91	-	-	-	-	3	-	-	-	94	
65	3	-	-	-	-	1	-	-	-	4	
66	4	-	1	-	-	-	-	-	-	5	
67	1	-	-	-	1	-	-	-	-	2	
68	4	-	1	-	-	-	-	-	-	5	
68/58	5	-	-	-	-	-	-	-	-	5	
70	-	1	-	-	-	-	-	-	-	1	
71	1	-	-	-	-	-	-	-	-	1	
73	2	-	4	-	-	-	-	-	-	6	
74	3	-	1	-	-	-	-	-	-	4	
76	3	-	-	-	-	-	-	-	-	3	
78	3	-	-	-	-	-	-	-	-	3	
79	6	-	-	-	-	-	-	-	-	6	
83	5	-	-	1	-	-	-	-	-	6	
84	4	-	-	-	-	-	-	-	-	4	
87	3	-	-	-	-	-	-	-	-	3	
88	7	-	-	-	-	-	-	-	-	7	
89	2	2	1	1	20	1	3	1	2	33	
90	-	-	-	-	1	-	-	-	1	2	
92	35	-	5	1	-	-	1	-	-	42	
93	1	3	-	1	-	1	-	-	-	6	
95	2	1	-	-	7	-	3	-	-	13	
96	1	-	-	-	-	1	-	-	-	2	
98	5	-	-	-	1	1	-	-	3	11	
101	15	-	-	2	-	-	-	-	-	17	
102	8	-	4	-	-	-	1	-	-	13	
103	9	-	3	-	19	-	1	-	2	34	
104	-	-	2	-	-	-	-	-	-	2	
106	8	-	-	-	-	-	-	-	-	8	
108	88	-	-	-	26	1	3	5	4	129	
110	6	-	-	-	-	-	-	-	-	6	
111	123	-	-	22	-	-	-	-	-	145	
113a	-	-	-	-	3	-	-	-	-	3	
114	6	-	-	-	-	-	-	-	-	6	
116	15	-	-	-	-	-	-	-	-	15	
119	-	-	1	-	-	1	-	-	-	2	
120	3	-	1	1	-	-	1	-	-	6	
121	22	16	3	-	-	1	1	-	-	43	
123	-	-	-	-	4	-	-	-	-	4	
124	1	4	1	-	-	-	-	-	-	6	
126	33	-	-	-	-	-	-	-	-	33	
127	2	5	1	-	1	-	6	-	-	15	
130	-	-	-	-	-	2	-	-	-	2	
Context	A	B	D/N	E	F/G	H	K	C/P	R/M	X	Total
135	7	-	-	-	-	-	-	-	-	-	7
136	-	-	-	-	-	-	1	-	-	-	1
144a	1	-	-	-	-	-	-	-	1	-	2
150	34	-	1	-	-	-	10	-	-	-	45
151	1	-	-	-	-	-	-	-	-	-	1
173	1	-	-	-	-	-	-	-	-	-	1

174	2	-	-	-	-	-	-	-	-	-	2
176	5	2	-	-	-	-	1	-	-	-	8
186	-	-	-	-	1	-	-	1	-	-	2
195	-	1	-	-	-	6	-	1	-	-	8
196	1	-	-	-	-	-	-	-	-	-	1
199	-	1	3	-	-	-	-	-	-	-	4
201	5	-	-	5	-	-	-	-	-	-	10
203	-	4	-	-	-	-	-	-	-	-	4
210	1	-	-	-	-	-	-	-	-	-	1
213	-	1	2	1	4	-	-	8	1	-	17
216	-	-	-	-	-	-	-	1	-	-	1
218	-	-	-	-	1	-	-	-	-	-	1
219	1	-	-	-	-	-	-	-	-	-	1
220	3	-	-	-	-	-	-	-	-	-	3
237	17	4	-	1	102	-	1	29	3	2	159
241	-	-	-	-	-	-	1	2	1	-	4
242	-	-	1	-	-	2	-	-	-	-	3
245	-	-	-	-	2	-	-	-	1	-	3
246	-	-	1	-	-	-	-	-	-	-	1
248	-	-	1	-	-	-	-	-	-	-	1
249	-	-	-	-	-	-	2	-	-	-	2
254	-	-	1	-	-	-	-	-	-	-	1
256	15	-	-	-	-	-	-	-	-	-	15
273	-	-	-	-	-	-	-	1	-	-	1
277	3	-	-	-	-	-	-	1	-	-	4
282	-	-	-	1	-	-	-	-	-	-	1
293	-	-	1	-	-	-	-	-	-	-	1
302	-	4	-	-	-	-	1	-	-	-	5
337	2	1	-	-	3	-	-	-	-	-	6
340	2	-	-	-	-	-	-	-	-	-	2
348a	1	-	-	-	3	-	-	-	-	-	4
349	2	-	-	-	5	-	-	-	-	-	7
350	4	1	-	-	13	1	1	18	1	-	39
353	3	-	-	-	3	-	1	-	-	-	7
361	18	4	-	1	-	1	-	-	1	-	25
366	-	-	-	-	-	-	-	1	-	-	1
368	1	-	-	-	-	-	-	-	-	-	1
369	-	-	3	-	-	-	-	-	-	-	3
371	2	-	-	-	-	-	-	-	-	-	2
372	16	-	2	-	106	-	33	4	-	1	162
373	-	-	-	1	-	-	2	-	-	-	3
376	2	-	-	-	-	-	-	-	-	-	2
378	1	-	-	-	-	-	-	-	-	-	1
379	2	-	-	-	-	-	-	2	-	-	4
380	12	7	-	-	-	2	-	-	-	-	21
381	17	-	-	1	-	-	-	-	-	1	19
382	14	-	2	-	-	-	-	-	-	-	16
386	1	-	2	-	-	4	-	-	-	-	7
388	3	-	-	-	-	-	-	-	-	-	3
398	2	-	-	-	-	-	-	-	-	-	2
399	-	1	-	-	-	-	-	-	-	-	1
400	18	-	-	-	-	-	2	1	-	-	21
401	10	16	1	2	-	1	-	6	-	1	37
411	-	-	-	-	-	-	-	1	-	1	2
Context	A	B	D/N	E	F/G	H	K	C/P	R/M	X	Total
417	1	-	1	-	-	-	-	-	-	-	2
418	-	-	-	1	-	-	-	-	-	-	1
419	6	13	1	1	-	1	12	4	-	-	38
420	8	5	2	-	-	1	-	-	-	-	16
447	-	-	1	-	-	-	-	-	-	-	1
491	-	1	-	-	-	-	-	-	-	-	1
500	2	14	3	4	-	-	6	-	1	4	34
504	-	2	1	-	12	-	3	1	-	-	19
513	-	-	-	-	-	-	-	8	-	-	8

Excavations at Carmarthen Greyfriars 1983-1990

514	1	-	-	1	-	5	-	1	-	8	
515	2	-	1	-	-	1	-	-	-	4	
516	-	-	-	-	-	-	-	1	-	1	
521	2	-	3	1	-	-	2	19	-	27	
534	-	-	-	-	-	-	1	-	1	2	
580	6	-	7	-	-	1	-	1	2	3	20
582	-	-	-	-	-	-	1	-	-	-	1
583	-	-	-	-	-	-	-	-	2	-	2
585	-	1	-	-	-	-	-	-	-	-	1
586	1	2	-	-	-	-	-	1	-	-	4
589	19	-	-	-	-	1	-	4	-	-	24
610	4	-	-	-	-	-	-	-	1	-	5
646	8	1	-	-	-	1	1	-	4	-	15
659	-	1	-	-	-	-	-	-	-	-	1
660	1	-	-	-	-	-	-	1	-	-	2
677	-	-	2	-	-	-	-	-	-	-	2
679	1	-	-	-	-	-	-	1	-	-	2
696	-	-	-	-	-	1	-	-	-	-	1
702	48	9	1	-	-	-	1	-	-	-	59
710	1	-	-	-	-	-	-	-	-	-	1
719	5	-	-	-	-	-	-	-	-	-	5
724	7	-	-	-	-	-	-	-	-	-	7
714/741	-	-	1	-	-	-	-	-	-	-	1
765	-	-	-	-	-	-	-	-	1	-	1
775	1	-	-	-	-	-	-	-	-	-	1
776	15	1	-	-	-	-	-	-	-	-	16
781	-	-	-	-	-	-	-	1	-	-	1
782	-	-	1	-	-	-	-	-	-	-	1
809	-	-	-	-	-	-	1	-	-	-	1
823	-	1	-	-	-	-	3	-	-	-	4
826	-	-	1	-	1	-	-	-	-	-	2
871	1	1	-	-	2	-	-	-	-	-	4
909	11	15	-	-	1	-	7	-	11	-	45
916	-	-	-	-	1	-	-	-	-	-	1
921	1	-	-	-	-	-	-	-	1	-	2
922	-	-	-	-	-	-	1	-	-	-	1
930	7	-	-	-	-	-	2	-	-	-	9
931	1	-	-	-	-	-	-	-	-	-	1
934	1	-	-	-	-	-	-	-	-	-	1
937	-	-	-	-	1	-	-	-	-	-	1
944	7	-	-	-	-	-	1	1	-	-	9
948	-	1	-	-	-	-	-	-	-	-	1
953	9	1	-	-	-	-	1	4	-	-	15
1023	-	-	-	-	-	-	-	1	-	-	1
1044	1	-	-	-	1	-	-	-	-	-	2
1073	4	-	1	-	-	-	-	-	-	-	5
1074	8	4	-	-	1	-	-	-	-	-	13
1099	2	-	-	-	2	-	-	-	-	-	4
1103	1	-	-	-	-	-	-	-	-	-	1
1108	1	-	-	-	-	-	-	-	-	-	1
1112	-	-	1	-	-	-	-	-	-	-	1
Context	A	B	D/N	E	F/G	H	K	C/P	R/M	X	Total
1116	4	-	-	-	-	-	-	-	-	-	4
1120	-	-	-	-	-	-	-	8	-	-	8
1121	1	-	-	-	-	-	-	-	-	-	1
1182	1	-	-	-	-	-	-	-	-	-	1
1220	-	-	-	-	-	-	3	-	-	-	3
1237	5	-	-	-	2	-	1	1	1	-	10
1241	1	-	-	-	-	-	4	-	-	-	5
1507	-	-	-	-	-	-	1	-	8	-	9
1508	1	-	-	-	-	-	-	2	-	-	3
1509	5	-	-	-	11	-	-	-	-	-	16
1511	-	-	-	-	-	1	-	-	-	-	1
1522	-	-	-	-	-	-	1	-	-	-	1

1527	7	5	1	-	18	2	-	6	1	-	40
1529	-	-	-	-	1	-	-	-	1	1	3
1535	4	-	-	-	13	-	-	-	-	-	17
1536	-	-	-	-	2	-	-	-	-	-	2
1538	-	-	-	-	1	-	-	-	-	-	1
1545	1	-	1	-	17	-	-	-	1	1?	21
1550	-	-	-	-	-	-	-	-	2	-	2
1552	-	1	-	-	-	-	-	-	-	-	1
1557	7	-	3	-	2	-	-	-	-	-	12
1559	-	-	-	-	1	-	-	-	-	-	1
1561	1	-	-	-	3	-	-	-	2	-	6
1581	1	-	-	-	-	-	-	-	-	-	1
1582	1	-	-	-	-	-	-	-	-	-	1
1584	-	-	-	-	2	-	-	-	-	-	2
1587	3	-	-	-	2	-	-	1	-	1	7
1607/8	2	2	1	-	3	3	-	-	-	1	12
1615	1	-	-	-	-	-	-	-	-	-	1
1618	-	-	-	-	-	-	-	-	-	1	1
1619	-	2	-	-	2	-	2	-	-	-	6
1621	-	-	-	-	1	-	-	-	-	-	1
1628	-	-	-	-	1	-	-	-	-	-	1
1629	-	-	-	-	1	-	-	-	-	-	1
1631	3	-	-	-	3	-	-	-	-	-	6
1634	-	5	-	-	-	-	-	-	-	-	5
1639	6	-	-	-	1	1	-	1	-	-	9
1642	-	-	1	-	-	-	-	-	5	-	6
1644	-	-	-	-	3	-	-	-	1	-	4
1650	2	-	-	-	-	-	-	-	-	-	2
1652	1	-	-	-	-	-	-	-	-	-	1
1653	3	-	-	-	-	-	-	-	-	-	3
1654	3	-	-	-	-	-	-	-	-	-	3
1664	28	-	19	-	1	7	-	-	1	-	56
1671	3	-	-	-	-	-	-	-	-	-	3
1701	-	-	-	-	-	1	-	-	-	-	1
1711	3	-	-	-	-	-	-	-	-	-	3
1712	-	1	-	-	-	-	-	-	-	-	1
1725	5	-	3	-	16	-	-	-	-	-	24
1726	-	-	2	-	-	-	-	1	-	1	4
1730	-	-	-	-	1	-	-	-	-	-	1
1738	-	-	1	-	-	-	-	-	-	-	1
1742	-	1	-	-	-	-	-	-	-	-	1
1744	-	-	1	-	-	-	-	-	-	-	1
1745	-	1	-	-	-	-	-	-	-	-	1
1749	-	-	-	-	-	-	-	-	1	-	1
1772	1	-	-	-	1	-	-	-	-	-	2
1795	-	3	-	-	-	-	-	-	1	-	4
1797	2	-	-	-	7	-	-	-	8	-	17
1799	7	4	4	2	-	-	-	-	-	-	17
Context	A	B	D/N	E	F/G	H	K	C/P	R/M	X	Total
1803	-	-	1	-	3	-	-	-	-	-	4
1807	-	1	-	-	-	-	-	-	-	-	1
1817	1	-	-	-	-	-	-	-	-	-	1
1819	-	-	-	-	-	-	-	1	-	-	1
1832	-	1	-	-	-	-	-	-	-	-	1
1878	-	-	-	-	-	-	-	-	2	-	2
2001	3	2	7	-	4	3	-	1	2	2	24
2004	2	-	-	1	-	-	-	-	-	-	3
2005	14	1	2	1	-	3	-	1	1	-	23
2006	-	-	-	-	1	-	-	-	-	-	1
2007	4	-	-	-	-	-	-	1	1	-	6
2008	-	-	-	-	1	-	-	-	-	2	3
2009	-	-	-	-	-	-	-	-	-	2	2
2010	-	-	-	-	-	-	-	-	-	1	1
2012	-	-	1	-	-	-	-	-	-	-	1

2013	-	-	-	-	-	-	-	-	1	-	1
2015	-	2	-	-	-	-	-	-	-	1	3
2016	-	-	1	-	-	-	-	-	-	-	1
2017	8	-	-	1	11	-	-	2	-	-	22
2020	-	1	-	-	-	-	-	-	-	-	1
2021	7	1	4	-	2	-	-	1	-	-	15
2022	1	-	-	-	1	-	-	-	-	-	2
2032	2	-	-	-	1	-	-	-	-	-	3
2039	-	-	1	-	-	-	-	-	-	-	1
2041	-	-	1	-	1	-	-	-	1	-	3
2043	2	1	3	-	1	-	-	1	3	-	11
2045	1	2	-	-	-	-	1	-	-	1	5
Context	A	B	D/N	E	F/G	H	K	C/P	R/M	X	Total
2049	6	-	1	-	4	-	-	-	1	-	12
2052	1	1	-	-	-	1	-	-	-	-	3
2053	1	-	-	-	-	-	-	-	-	-	1
2054	2	1	1	-	-	-	-	-	-	-	4
2057	-	1	11	-	-	17	-	-	2	-	31
2058	-	-	7	-	-	19	-	-	-	-	26
2060	-	-	-	-	5	-	-	-	-	-	5
2065	-	-	-	-	1	-	-	-	-	-	1

2067	-	1	-	-	-	-	-	-	-	-	1
2071	-	4	-	-	5	-	-	1	-	-	10
2073	-	2	-	-	1	-	-	-	-	-	3
2077	-	-	3	-	1	6	-	-	-	2	12
2079	-	-	-	-	-	1	-	-	-	-	1
2082	-	-	-	-	1	1	-	-	2	-	4
2091	-	-	-	-	1	-	-	3	-	-	4
2100	-	-	-	1	-	-	-	-	-	-	1
2103	11	-	1	-	-	6	-	1	-	-	19
2115	1	1	-	-	1	-	-	-	-	-	3
2134	2	1	-	-	-	-	-	-	-	-	3
2137	-	-	-	-	-	-	-	-	1	-	1
2167	3	-	-	-	-	-	-	-	-	-	3
2179	1	-	1	-	-	-	-	-	-	-	2
U/S	118	14	3	4	19	1	1	14	32	2	208
TOTAL	1410	222	172	63	544	97	133	157	159	48	3005

APPENDIX B: WATER PIPE

Fig. 24

This appears to be entirely of local manufacture. The bulk of it is in a standard gravel-tempered fabric, corresponding most closely to pottery type A 5. A minor element occurring only in post-medieval contexts is of types closer to A 11 and A 17 (e.g. illustrations from (237/340) and (354/340) respectively). Apparent differences in fabric may only be the result of variations in firing as the inclusions seem to be basically the same. Harder-fired pipes appear to be grittier, are often completely oxidised in parts, have a layered appearance in fracture and a shiny green or brown glaze. Less well-fired examples appear pink, with a pasty matrix, and a blue-grey core, and a duller more sparse green glaze, but the two extremes can both be seen on different parts of the same pipe. Small and medium-sized elongated and rounded inclusions appear dark grey in the grey cores and there are some sparse opaque white angular quartz. The narrow cylindrical forms would have been impossible to throw in one piece, and most of the pipes appear to be made by

coiling, although some consist of sections that have been wheel-thrown and then joined together. Some are very crudely and unevenly made. The wider ends are knife-trimmed internally. Not all of the thinner ends of pipes have flanges, and some that do not have bands of five or six scored lines between two and five cm from the end. Wheel-marks are obvious on the interiors of these. Little water pipe has been published, and presumably found, since Dunning's brief survey (Dunning 1967). The collection from the Friary would appear to be the first large one in this area. Most of the material is found in Destruction contexts, but the earliest example is from (293) (Phase I- II). Many of the fragments were recovered from trenches that are believed to have carried these pipes, the joins being clay bonded. Their use as water spouts on roofing cannot be ruled out.

Illustrations: (102) (127/147) (147) (105) (42) (237/340) (354/340)

APPENDIX C: ANALYSIS OF RESIDUES

Carl Heron

All except one of the inorganic white flaky deposits are located only on the internal wall of each vessel. It consists of magnesium phosphates and calcium carbonates.

CGF 84 F1 Context 677. Pit containing debris from a medieval building. Local vessel base with paint splashes on broken edges and inner wall. Probably but not definitely haematite.

CGF 84 T11 Context 561. Drain fill. Cistercian ware. Paint splash on exterior surface of the vessel and broken surface – Cinnibar.

CGF 84 C2 Context 909. Fill of robber trench (935) (Chapter House). Merida ware rim. Paint splash on rim and blackened deposit on rim top, discoloured or burnt? Appears to be Cinnibar. Confirmed using SEM XRF analysis.

CGF C2 Context 909. Fill of robber trench (935) (Chapter House). Large medieval pot. CaCO_3 was present within the fill of the feature, as evidenced by its presence on the broken edges in much quantity. Partly residue?

CGF 84 Context 521 C1. Collapsed 'pentice' roof, S. Cloister. Externally glazed base with internal inorganic deposit.

CGF 84 C2 Context 944. Slate dump. Building 1324 (post-medieval?). Large base, external glaze, internal inorganic deposit, very thick.

CGF 84 T11 Context 565. Post medieval. Base sherd, internal green glaze with black carbonised residue appears burnt through. Attempted analysis for remnant organics failed.

CGF 83 Context 151. Latest floor of Building 52. Small externally glazed and decorated sherd. Possible inorganic deposit on inner wall of sherd not visible on broken edges or external face.

CGF 83 Context 147. Water pipe trench. Base with thin inorganic deposit.

CGF 83 Context 293. Floor make-up, infirmary passage. Sherd from a Saintonge vessel, jug? Inner wall not glazed, possible internal accretion of some sort? Inconclusive test for tartrate.

CGF 84F Context 917. Saintonge vessel jug? external glaze only. 0.3g extracted in 20 mls 2m HNO_3 . Inconclusive wet chemical test for presence of tartrate.

CGF 83 Context 348. Robber trench fill. Merida ware vessel, approximately half of the base intact. The vessel contained an appreciable quantity of a red paint/pigment material. Based on Mr. Ewan Campbell's assessment, a series of wet chemical I.R. XRD tests established the paint to be Cinnibar (Mercury II Sulphide) a bright red attractive mineral. Interestingly

enough Spain is one of the chief Cinnibar producing countries. A naturally occurring pigment. NB. Work by the author has also confirmed haematite or red ochre (Fe_2O_3) being used at Carmarthen Friary, the specimen found *in situ* in association with a mixing dish, an oyster shell.

CGF 84 B1 Context 513. Post-medieval accumulation in Chapter House. Merida vessel, internal inorganic deposit.

CGF 85 Context 1226. Clay spread from cob wall 1222. Internal inorganic deposit.

CGF 84 C2 Context 930. Layer in Building 1324, C16th. Large base Merida? Internal inorganic deposit.

CGF 83 Context 19/127. Dumping associated with robbing of wall 15/18 (post-medieval). Two base sherds, internal inorganic deposit.

CGF 84 C2 Context 909. Fill of robber trench (Chapter House). Merida, internal inorganic deposit.

CGF 84 Context 1003. Debris outside Building 690/1324. Blackened internal deposit overlying glaze, tableware partition bowl. Solvent extraction followed by gas chromatograph indicated saturated fatty acids. Food residue.

CGF 83 Context 105. Primary silt. Drain 48. Two base sherds, internal inorganic deposit.

CGF 83 Context 121. Exhumation pit, S. Cloister. Internal inorganic deposit.

CGF 83 Context 339. Cloister alley cut by exhumations. Internal inorganic deposit.

Merida Vessel with Cinnibar

Ewan Campbell

In the base of the vessel (from CGF Context 348) there are crystals of Cinnibar (mercury sulphide), and ground-up Cinnibar is present on the interior wall of the vessel and in dribbles on the exterior. This Cinnibar is almost certainly imported from Spain. The major mercury source in classical and medieval times was around Almaden on the upper reaches of the Guadiana River. This area had a virtual monopoly of the supply of mercury and Cinnibar. The presence of the crystals shows that the Cinnibar was not produced locally by combining mercury and sulphur (as is described by Theophilus), but was mined from actual Cinnibar deposits.

This result ties in with Kate Hunter's discovery of Cinnibar pigment on a terracotta object from the site. Cinnibar was the major red pigment of the Middle

Ages and its use in manuscript illustration is described by Theophilus. Its presence on a friary site could suggest illustrated manuscripts were being produced in Carmarthen.

Although Merida-type wares were made at several centres it is significant that Almaden lies close to Merida (about 80km upstream).

APPENDIX D: PETROLOGICAL ANALYSIS OF MEDIEVAL AND LATER POTTERY FROM CARMARTHEN (THIN-SECTION)

Alan Vince and Duncan Brown

A number of sherds of medieval or later pottery were submitted for analysis but due to constraints of funding it was decided to examine only a sample of these in thin-section. Several sherds were identified as having fabrics already characterised. Their diagnostic features are noted here but no further analysis was undertaken. By far the largest fabric group contained large rounded fragments of fine-grained sedimentary rocks, most likely from the Ordovician shale. It was felt that petrological analysis could be used to answer several questions. Firstly, it should be possible to demonstrate that the wares were locally produced. Secondly, the potential source area can be defined, and, thirdly, to determine whether there are differences in petrology between the sherds which might be used to distinguish sources.

Andalusian Coarseware. Sample 23 from Carmarthen contains large angular fragments of coarse-grained reddish metamorphic rock. This, together with the colour of the fabric, thickness of the vessel and general appearance enables the fabric to be identified as 'Andalusian coarseware'. This ware, defined in London in 1981, has only been found in the London area in 18th-century contexts and in a single form, a large unhandled storage jar with inturned rim. It is possible that examples from south-west Wales could be of earlier date, considering the higher quantity of Spanish and Portuguese ceramic imports known from Wales.

Bath Fabric A. Sample 28 from Carmarthen contains sparse angular fragments of flint or chert in a matrix containing abundant angular quartz and sparse rounded quartz. The flint or chert fragments, when found in combination with a clay matrix of atypical type for south Wales, demonstrates that this vessel is imported to the Principality. Production sites producing the ware have not been found but distribution analysis shows that the source lies in central west Wiltshire, where a number of medieval potteries have been documented in a band following the outcrop of the Gault clay.

Malvern Chase ware. Two samples, 30 and 31 from Carmarthen, are of Malvern Chase glazed ware. The diagnostic feature of this ware is the presence of sparse angular fragments of granite or similar coarse-

grained acid igneous rock and the rarity of muscovite and biotite. In a region such as south-east Wales sources of acid igneous rock are not as remote as in the Severn Valley and the possibility of confusion with wares from Ireland, south-west England, the Iberian peninsula and even more remote sources exists. However, the presence of patchy mottled green lead glaze, as well as the scarcity of micas distinguishes the Malvern sherds from those from these other sources (see Vince 1985a, where the results of clay and temper sampling in the Malvern Chase area are described).

'Merida-ware' or 'Spanish Red Micaceous ware'. Sample 29 from Carmarthen is a sherd from a costrel of what has been variously called 'Merida' and 'Spanish Red Micaceous ware'. Martin has suggested convincingly that these wares are actually Portuguese since they are found on Armada wrecks which were provisioned from Lisbon but not on those provisioned from Cadiz (Martin 1979). Both the actual colour and its homogeneity within the sherd suggest that the present vessel is a medieval import, of late 13th or 14th century date, rather than a post-medieval piece (Hurst 1977).

South Glamorgan ware. Three samples from Carmarthen (9, 10 and possibly 24) have a fabric which has been shown by thin-section analysis and distribution studies to be of south Welsh origin, produced at kiln sites somewhere in south Glamorgan (Vince 1983, Ch. 2, South Glamorgan ware). The diagnostic feature of the fabric, abundant rounded fragments of ill-sorted medium-grained sandstones and sub-angular quartz, can only be identified in thin-section but the colour range of the clay matrix, the forms of vessel found and the techniques used in their manufacture when taken in conjunction with a south Welsh provenance are good evidence that the present sherds are of this ware.

North Devon Medieval ware. Two sherds, samples 1 and 2 from Carmarthen, contain a range of inclusions among which are sparse flakes of biotite, fragments of quartz, and sparse fine-grained sedimentary rock. These inclusions are found in a clay matrix which appears to the naked eye to be inclusionless. The biotite, although rare, is proof that these sherds originated in the south-west peninsula. Identical fabrics

have been examined at Meldon Quarry, Okehampton and Exeter and a source in North Devon has been suggested. Although a medieval kiln site has been found at Barnstaple preliminary comparison of its wares with that of the North Devon medieval ware is not conclusive.

A south-west Welsh post-medieval ware? Sample 32 from Carmarthen at first glance appears to be of standard post-medieval North Devon gravel-tempered ware. However, Ms. O'Mahoney has demonstrated by binocular microscope analysis that it contains thin rounded slabs of fine-grained sedimentary rock, similar to those found in south-west Welsh medieval pottery. Such rock fragments are present in definite North Devon Gravel-tempered ware, but always as a minor element. The form, method of manufacture and glaze of the vessel are identical to that of North Devon Gravel-tempered ware. Until similar siltstone- or mudstone-tempered vessels can be discovered among North Devon wares from Devon itself the presumption must be that there was a pottery in south-west Wales set up by North Devon potters. A similar offshoot of the Barnstaple industry has been documented at Truro. Because of the similar nature of some of the geology in North Devon and south-west Wales it is possible to prove by petrological analysis that a pot was made in North Devon but only suggest strongly that a pot was made in south-west Wales.

Carmarthen Sample 22. White mica and granite. A Cornish ware? Carmarthen Sample 4 (MoL TS M955) contains large flakes of white and black mica. In thin-section the most common inclusions are abundant fragments of shale, up to 1mm across. These are much finer in texture than those in the Dyfed wares with more highly developed bedding. Moderate inclusions of sheaves of white mica, up to 1mm long, and subangular fragments of orthoclase feldspar up to 1.5mm across were present, together with a single rounded rock fragment composed of intergrown muscovite and quartz, 1mm across. The clay matrix was anisotropic. The feldspar, micas and rock fragment could all be derived from a granite while the combination of muscovite-rich granite and shale suggests a south-western English source, probably Cornwall.

Neither the muscovite sheaves nor the shale are resistant to weathering and the source of this ware should be sought in a river valley draining both the granite and shale deposits. Previously examined Cornish micaceous wares, mainly from south Cornwall, contain metamorphic rock fragments in addition to the types found in the present sample.

A slipped Saintonge ware bowl. A sherd of a late or post-medieval bowl with painted decoration over a white slip was examined in thin-section for comparison with samples of medieval Saintonge ware, from sites in the west of England, previously examined. In thin-section a thin white slip could be seen, c. 0.1mm thick. It contained few identifiable inclusions and is finer textured than both other medieval white slips and the body fabric of medieval Saintonge ware. The slip was therefore either prepared from a pipe clay or perhaps one with a coarser texture which had been treated by levigation. The body of the vessel contained a remarkably angular quartz sand, with wedge-shaped grains up to 0.2mm across. A single angular brown rock fragment, probably a silicious sandstone was present while the finer elements in the sand seemed to include rock fragments and minerals other than quartz. Similar fabrics have been seen from the north-west of England, where they have been interpreted as rock flour, produced by purely mechanical weathering, and in that instance almost certainly glacial action.

Dyfed Gravel-tempered and similar wares. Half of the samples submitted consist of sherds, characterised by greyish rounded slabs of fine-grained sedimentary rock. In thin-section these rocks are seen to vary in texture and composition. The coarsest examples are quartz-rich siltstones and the finest are mudstones, composed almost totally of clay minerals. The only other inclusions of note are sparse fragments of quartz.

It is clear that the pottery has been tempered, by accident or design, with a gravel derived almost totally from the weathering of fine-grained sedimentary rocks. This source, given the location of the sites in south-west Wales, is the Ordovician shales.

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Plate 1. *Saintonge jug handle with incised decoration (JC 2 H 3 (66))*

Note

Figures are reproduced at 1:4, except for Figs 11-13, which are scaled

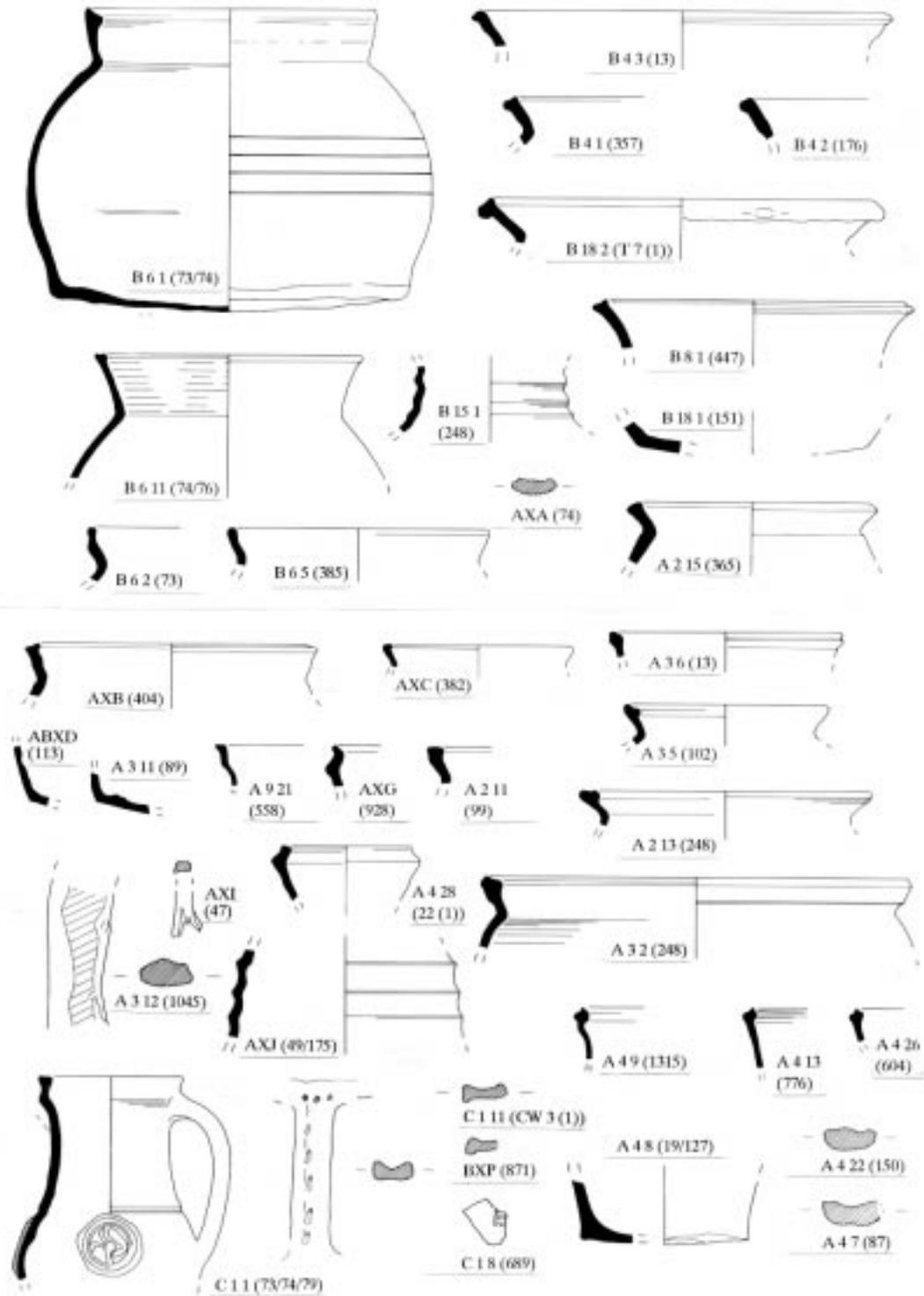


Figure 1. A2: local cooking pots; A3: local cooking pots; A4: local glazed jugs; A9: poss. Newport; AXI/ABX: misc. fabrics. B4: Ham Green cooking pots;

B6: Med. N. Devon cooking pots; B8: Bridgewater Fabric 2; B15: Cornish wares. C1: French/English jugs.

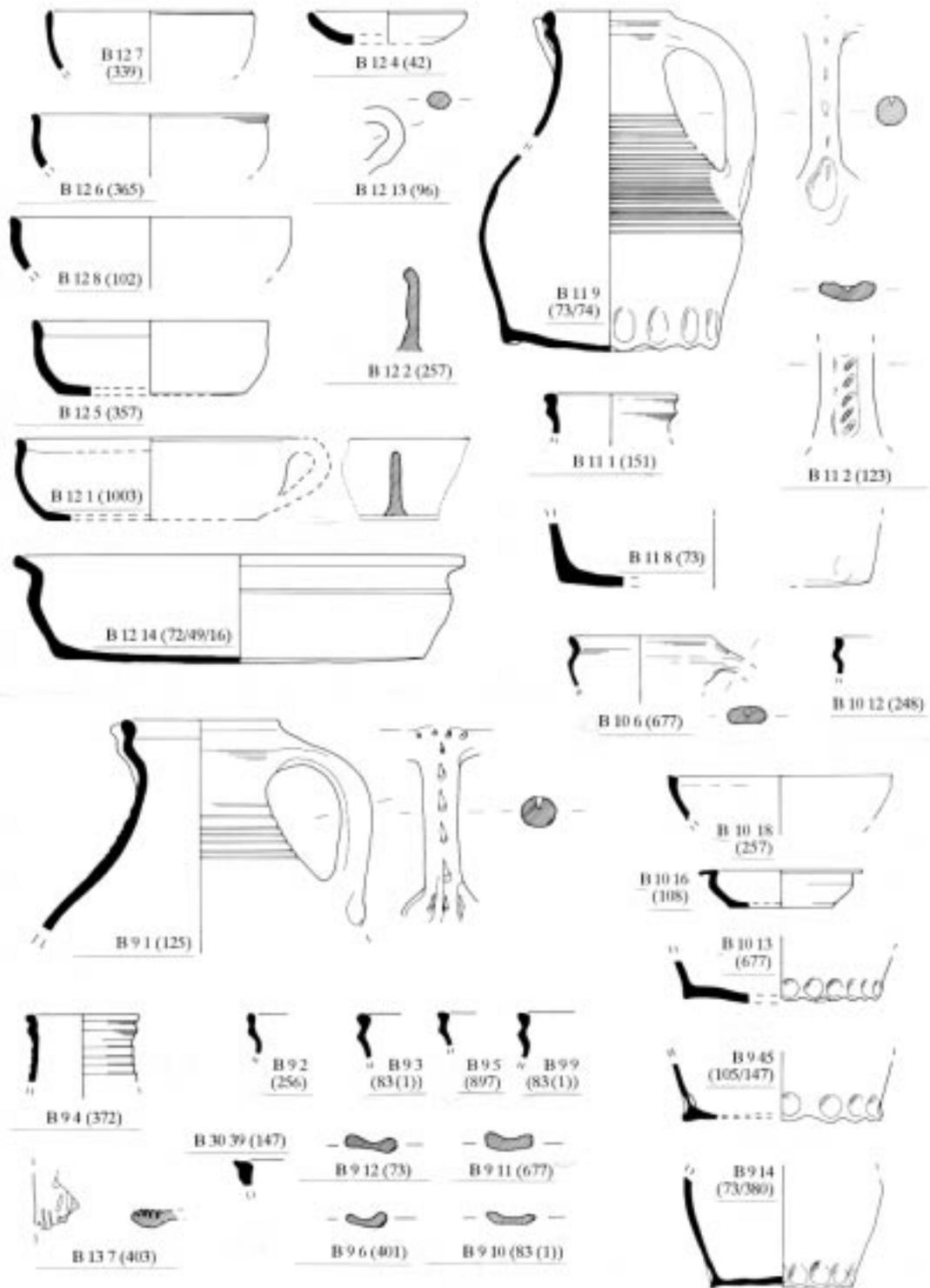


Figure 2. B9: Llanstephan-type; B10: Llanstephan-type white fabric; B11: Reduced Llanstephan-type

jugs; B12: Llanstephan-type dishes; B13: Misc. calcareous wares.

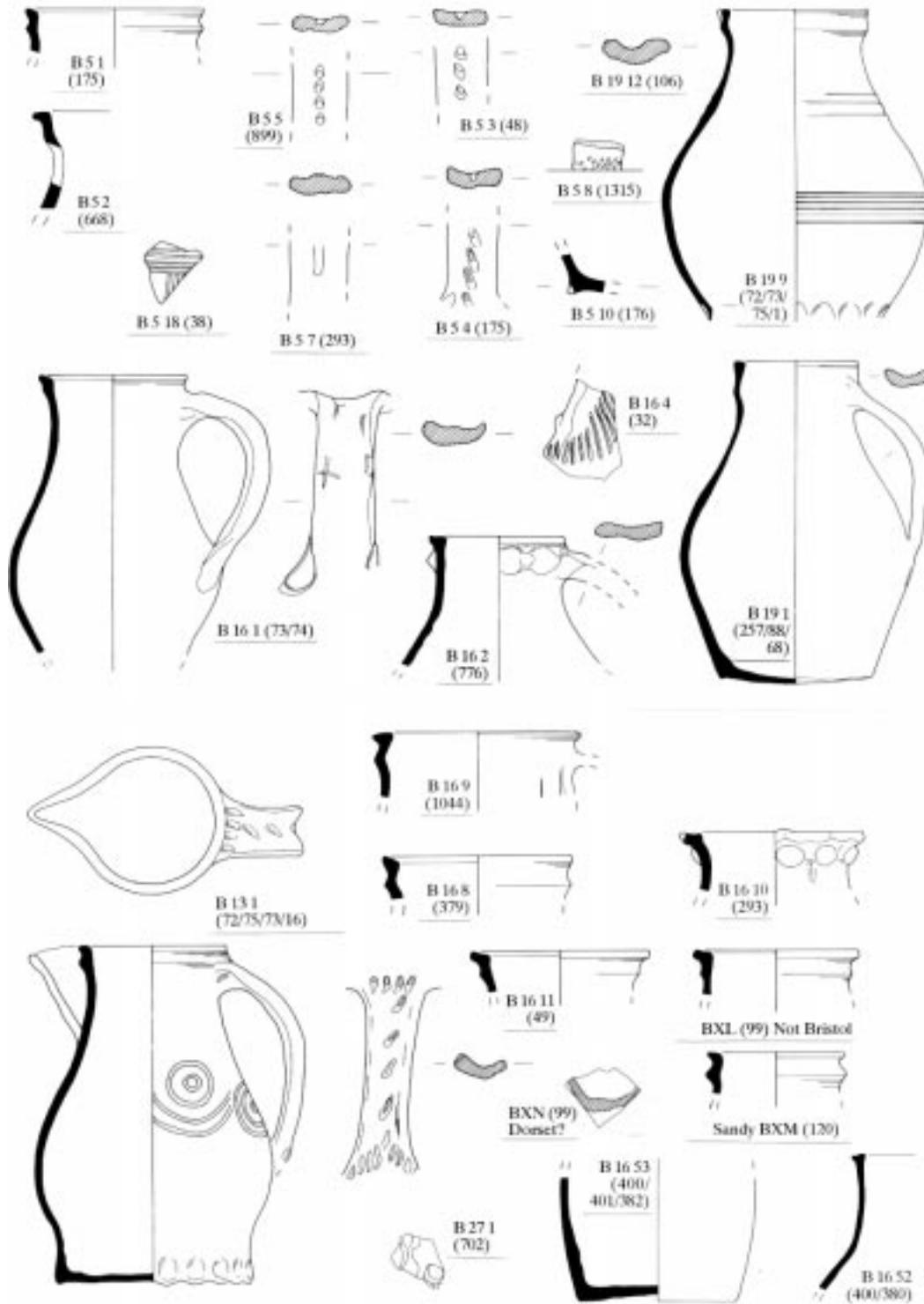


Figure 3. B5: Ham Green jugs; B13: Misc. calcareous wares; B16: Redcliffe jugs; B19: S. Glamorgan-type jugs; B27: Similar to B16.

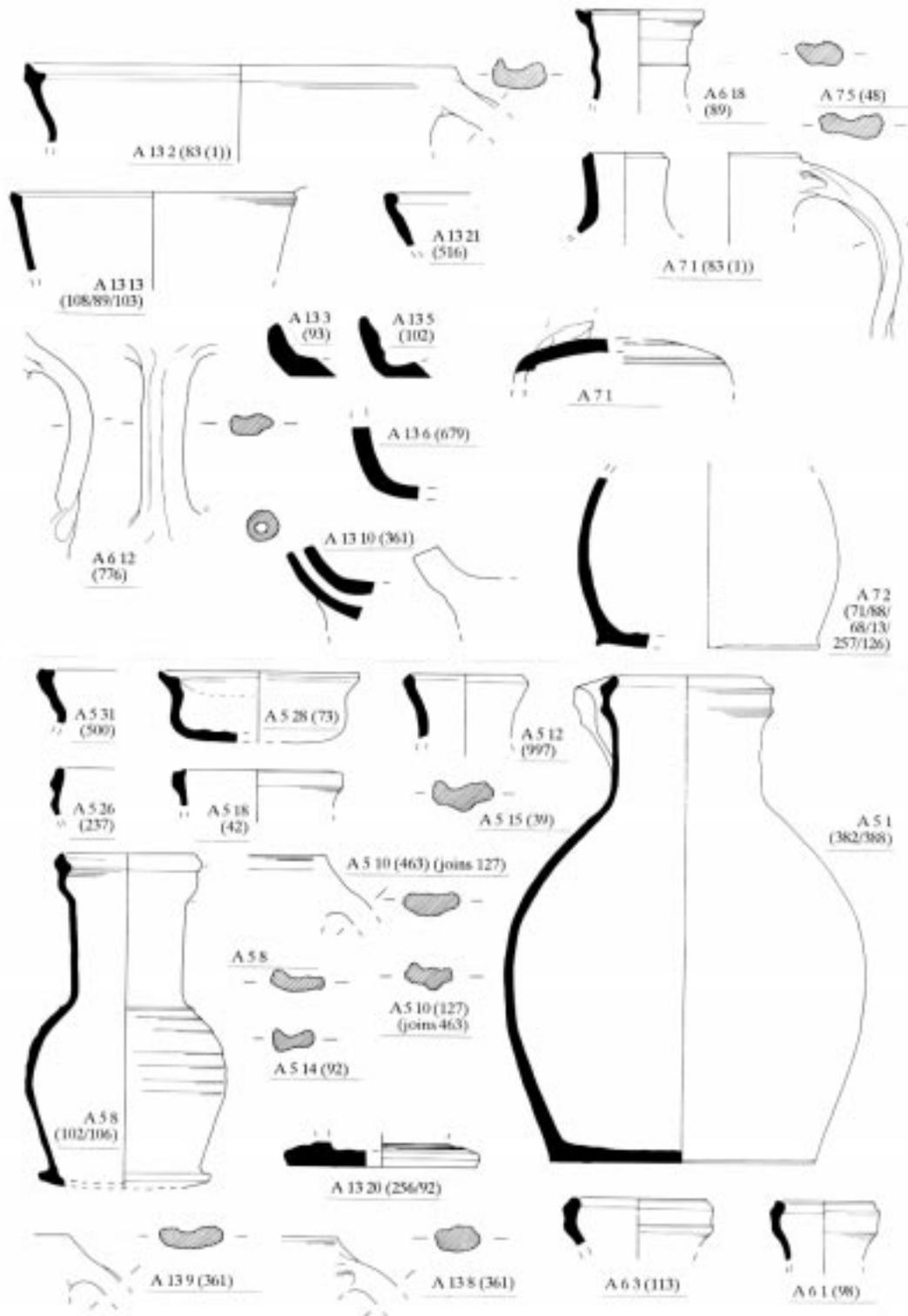


Figure 4. A5: Glazed Dyfed Gravel Tempered Ware; A6: Glazed Dyfed G.T.W. Jugs; A7: Glazed

G.T.W. - possibly local; A13: Glazed Dyfed G.T.W. - misc. forms.

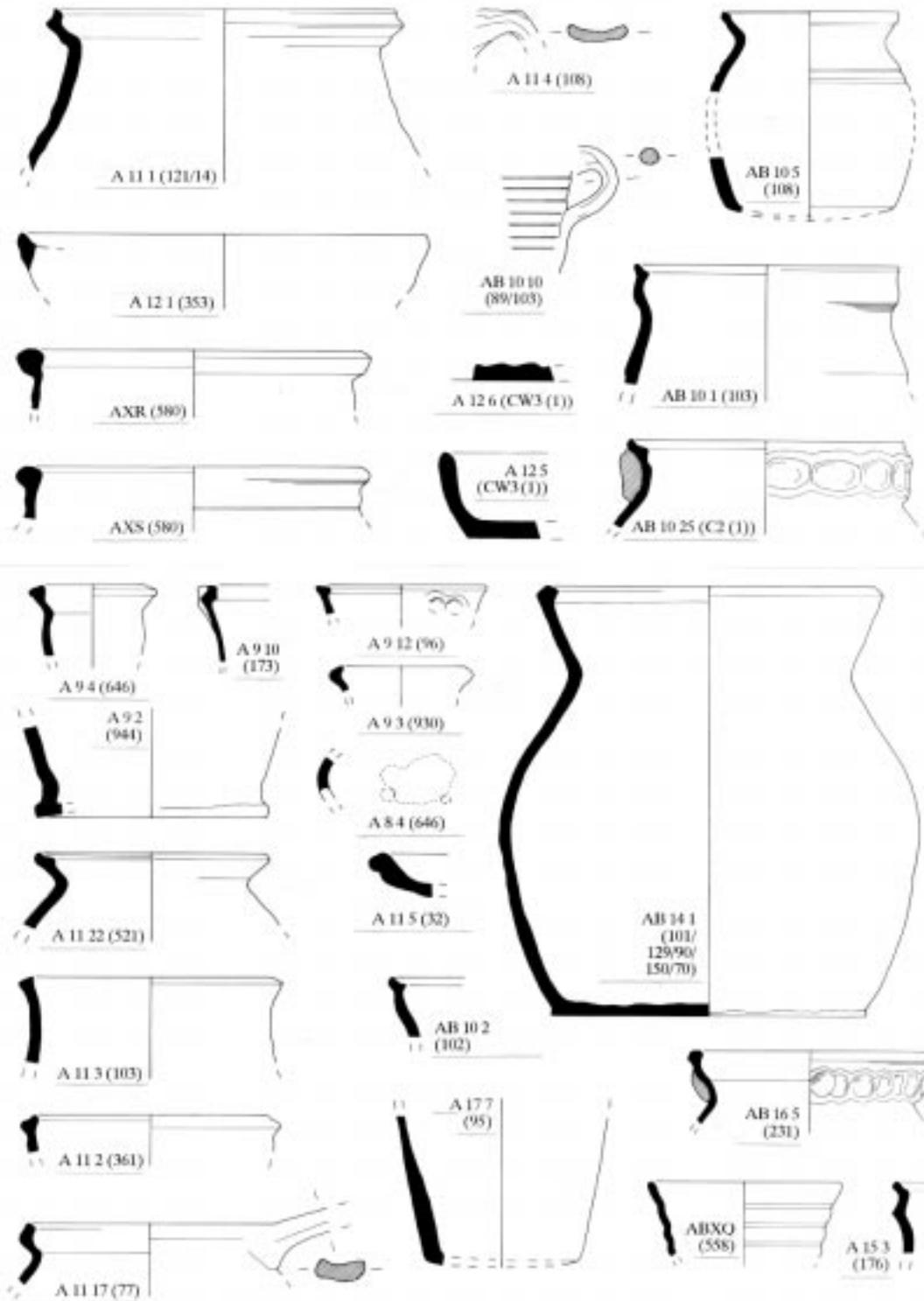


Figure 5. A8: possible Newport; A9: possible Newport; AB10: C16th/later - possible Newport; A11: C17th possible Newport; A12: similar to A11; AB14: G.T.W.

- local/N. Devon; A15: local medieval; AB16: late med./C16th; A17: misc. group; AX/ABX: misc. fabrics.

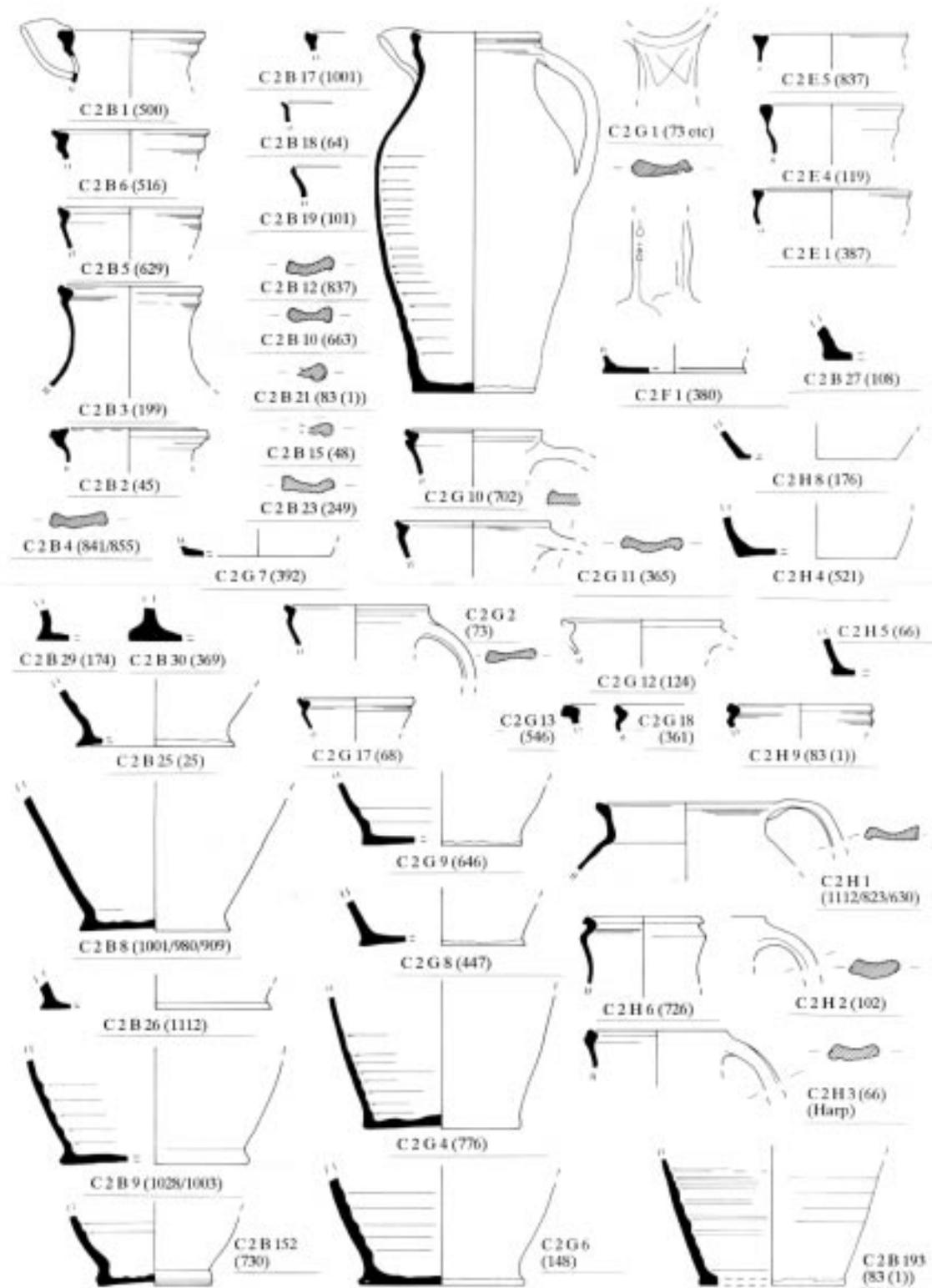


Figure 6. C2: Saintonge.

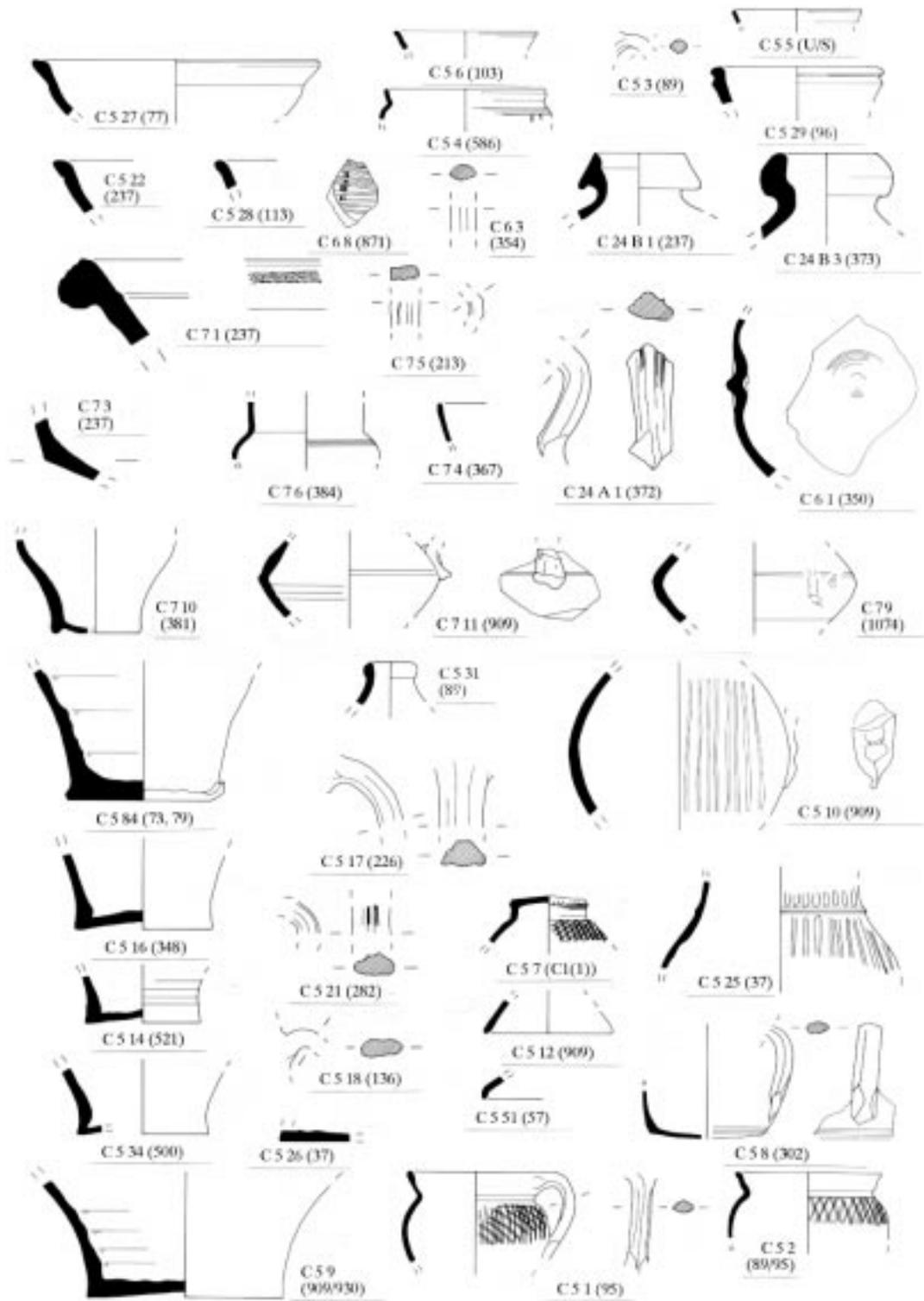


Figure 7. C5: Merida; C6: Unclassified Spanish; C7: Spanish green glaze; C24: Spanish olive jars.

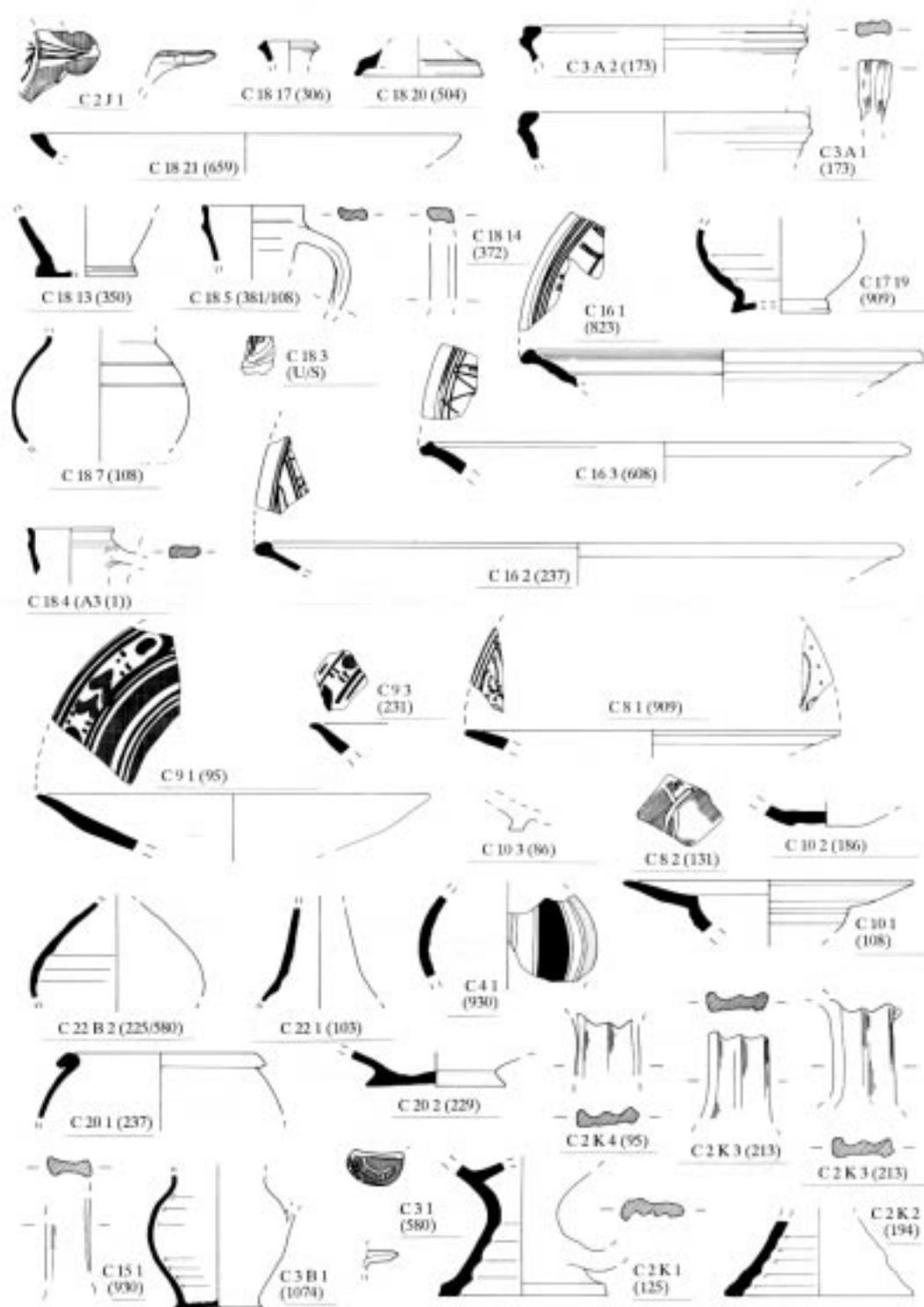


Figure 8. C2: Saintonge - misc. (K: chafing dishes); C3: Unclassified French; C4: Cuera Seca; C8: Spanish Lustre-ware; C9: Isabela Polychrome; C10: Columbia Plain; C15: Beauvais Stoneware; C16:

Beauvais sgraffito double slip; C17: Beauvais yellow glazed drinking mugs; C18: Beauvais green glazed; C20: Normandy Stoneware; C22: Martincamp Flasks.

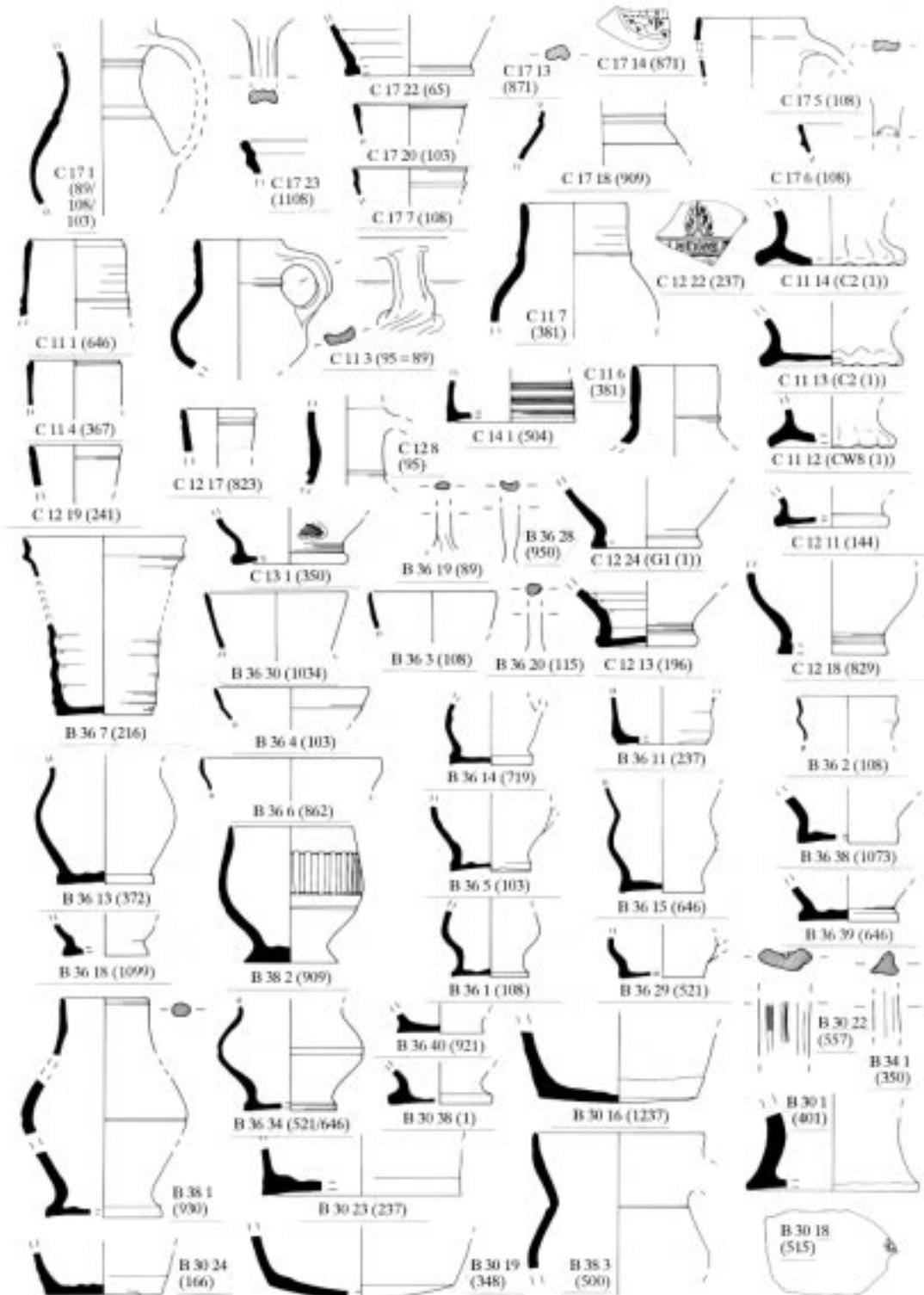


Figure 9. B30: ?late C15th glazed; B34: Double amber glazed; B36: Cistercian-type; B38: Misc. C11: Raeren Stoneware; C12: Frechen Stoneware;

C13: Cologne; C14: Siegburg; C17: Beauvais yellow glazed drinking mugs.

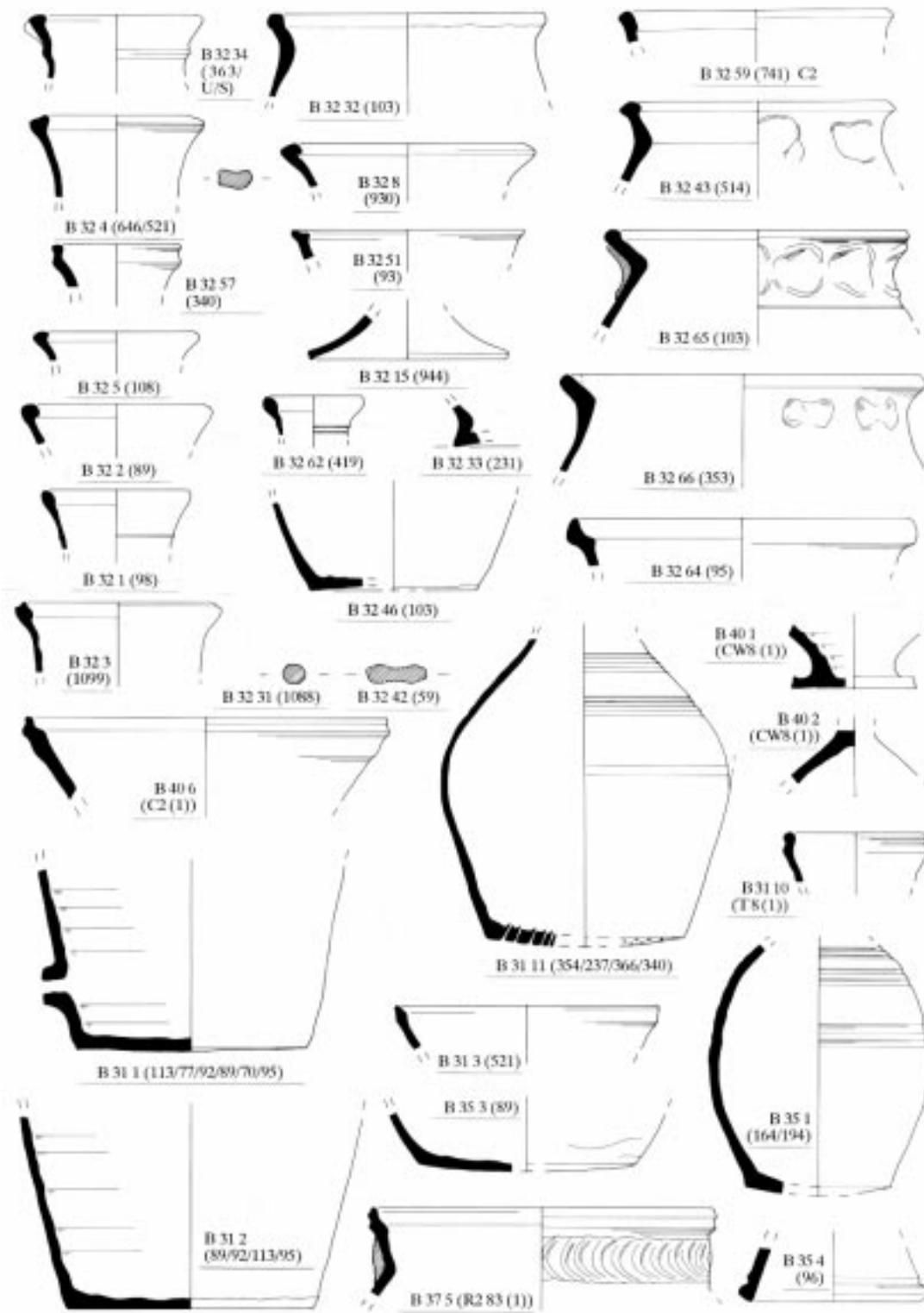


Figure 10. B31: Unsourcesd, probably S. Somerset; Somerset; B37: S. Somerset; B40: probably N. Devon source.
 B32: Malvern; B35: Pasty Redwares, probably S.

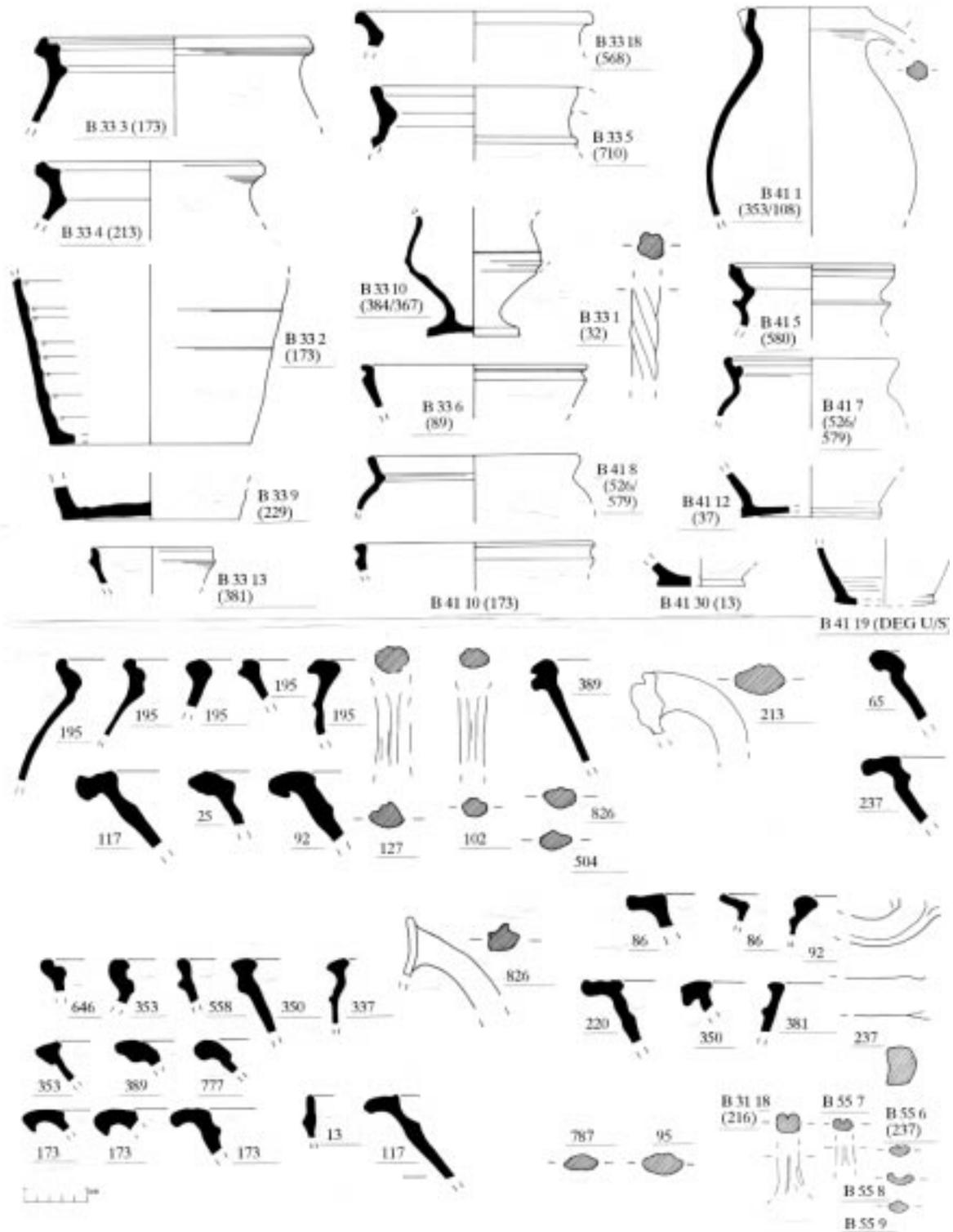


Figure 11. B31: Unsourced, probably South Somerset; B33: North Devon Calcareous; B39: North Devon Gravel-tempered; B41: North Devon Gravel-free; B55: Blackware tygs.

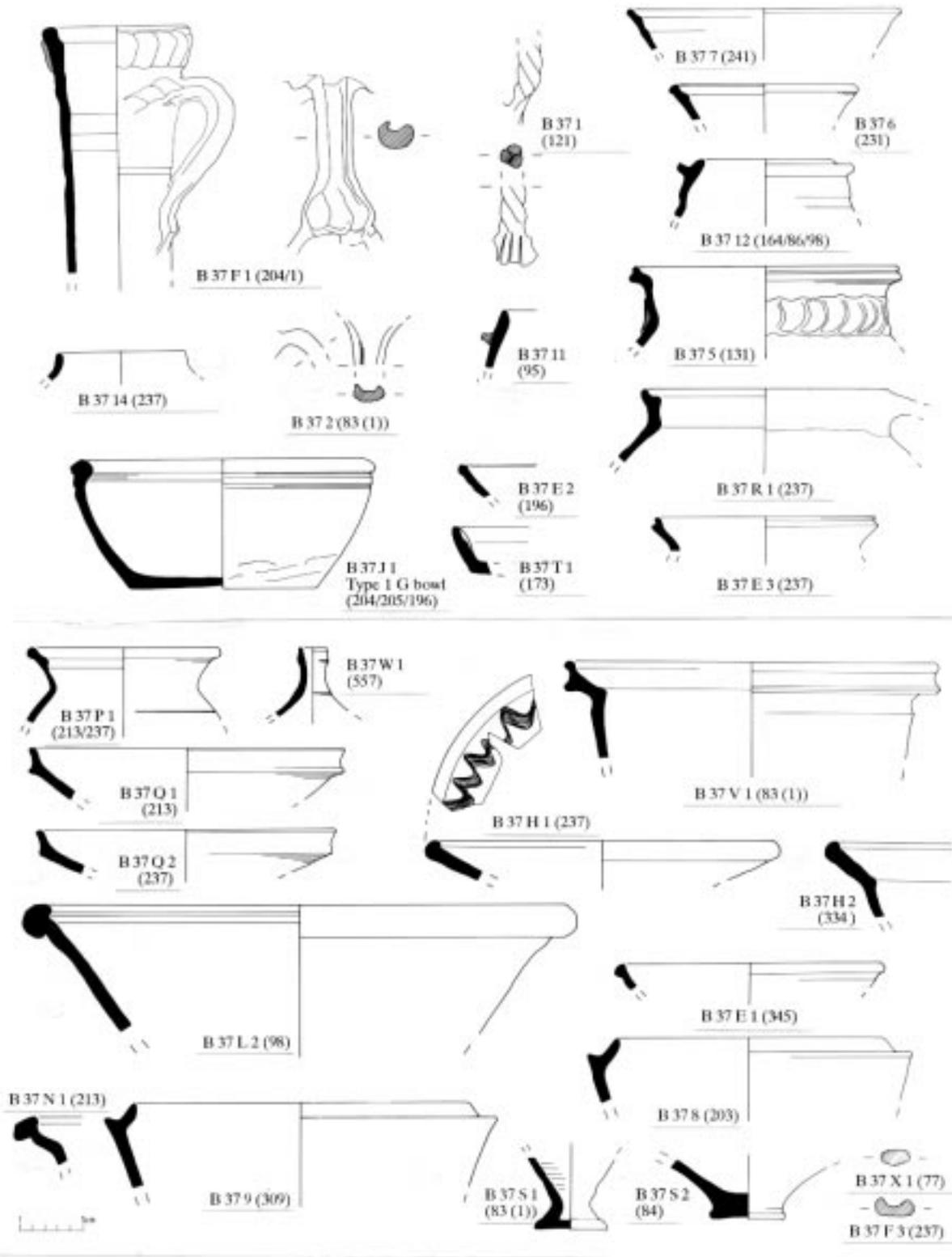


Figure 12. B37: South Somerset.

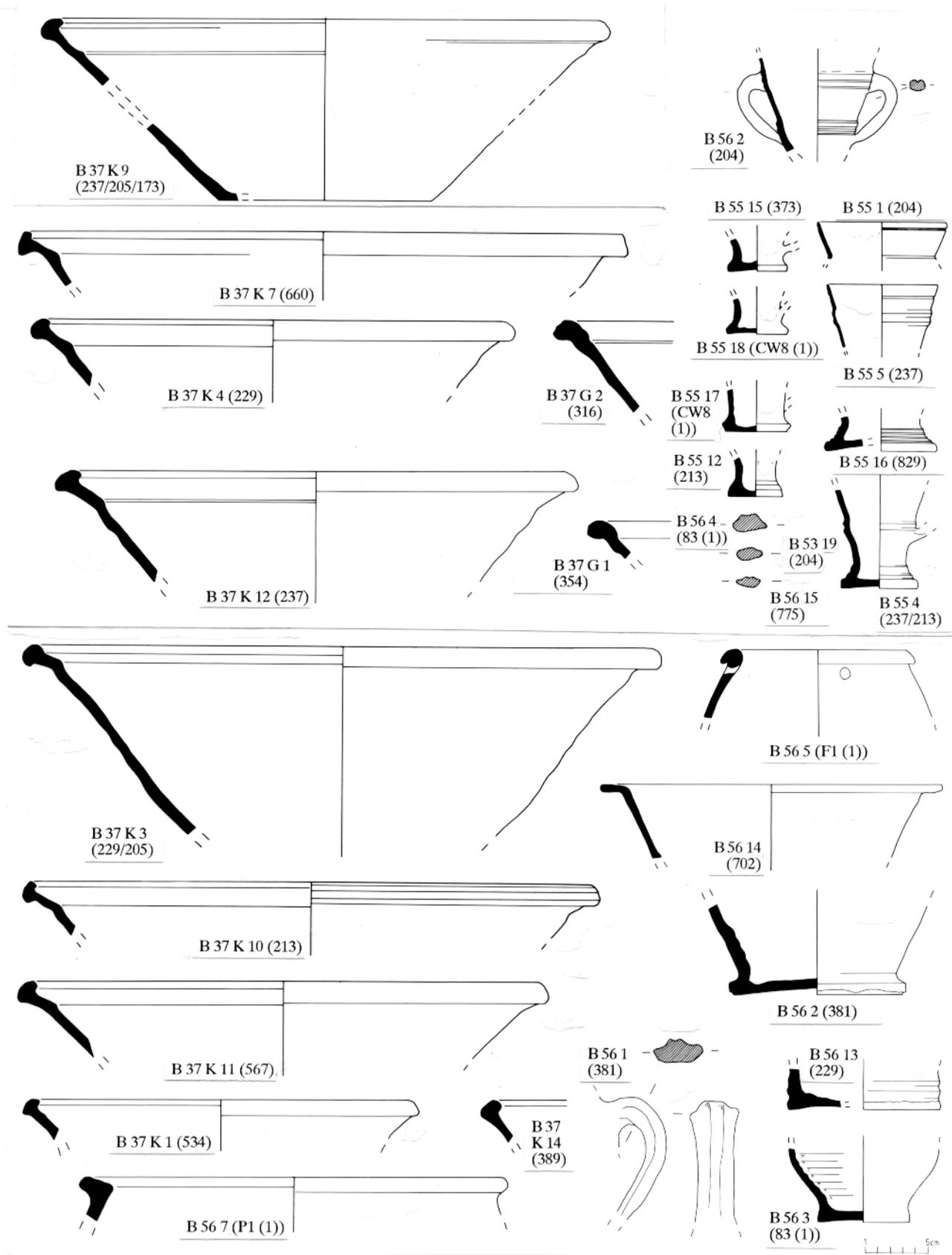


Figure 13. B37: South Somerset; B55: Blackware tygs; B56: Miscellaneous Black-glazed red earthenwares.

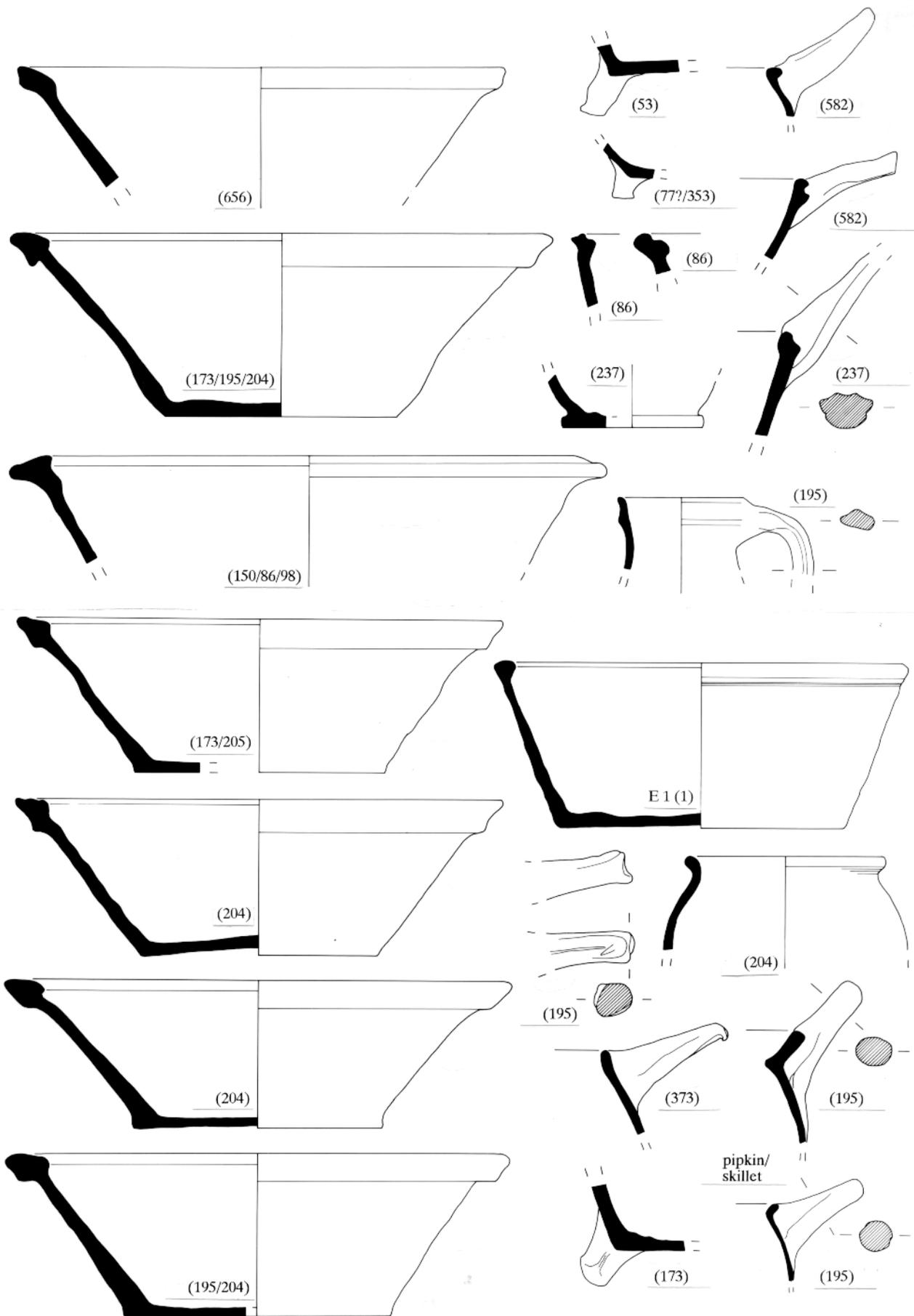


Figure 15. *N. Devon Gravel Tempered Ware.*

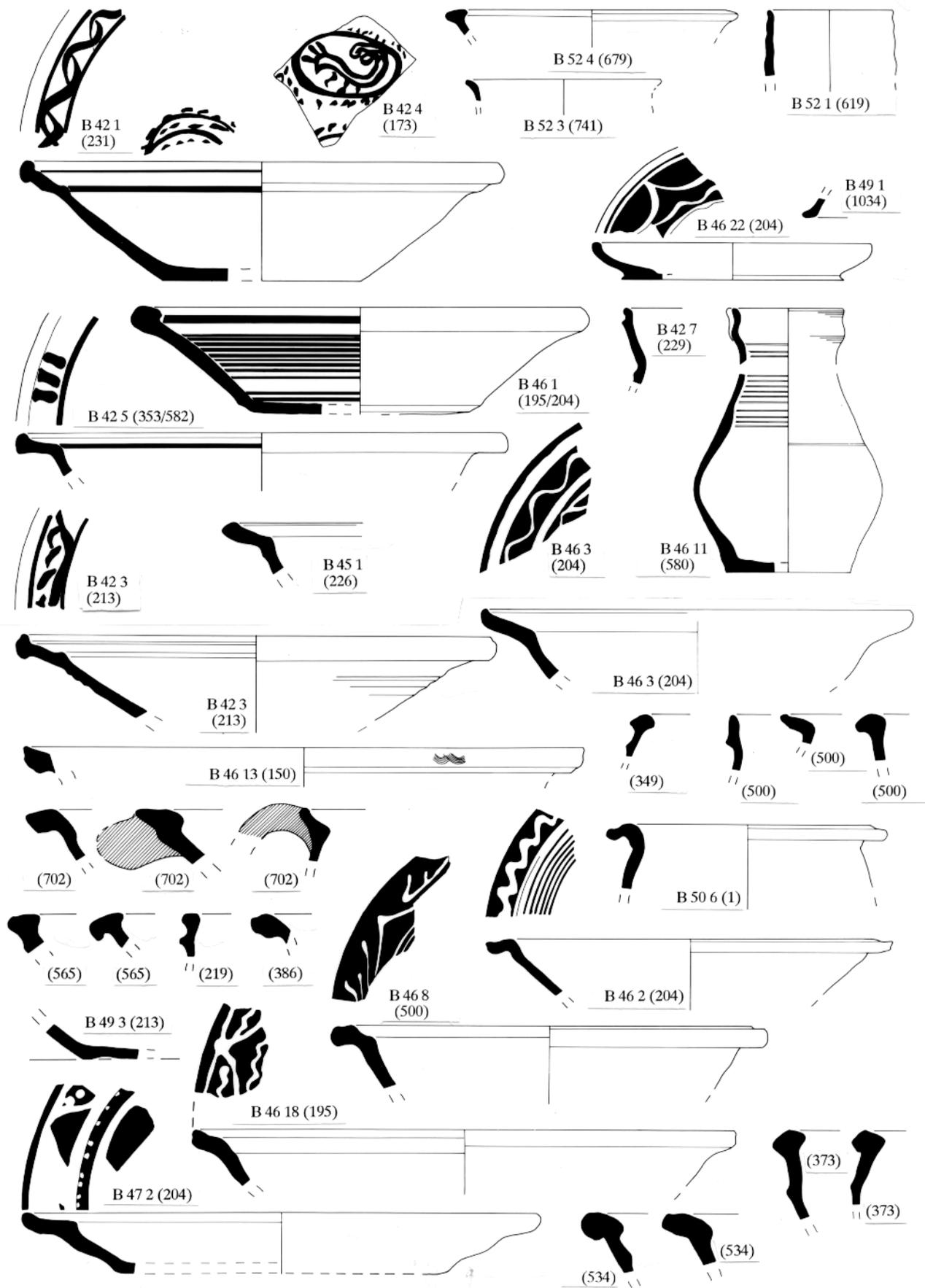


Figure 17. B42: Sgraffito; B45: South Somerset Sgraffito; B46: Unsourced Slipwares and Sgraffito;

B47: Slipware dishes; B49: Misc. C18th-C19th Slipware; B52: Donyatt Slipware C17th.

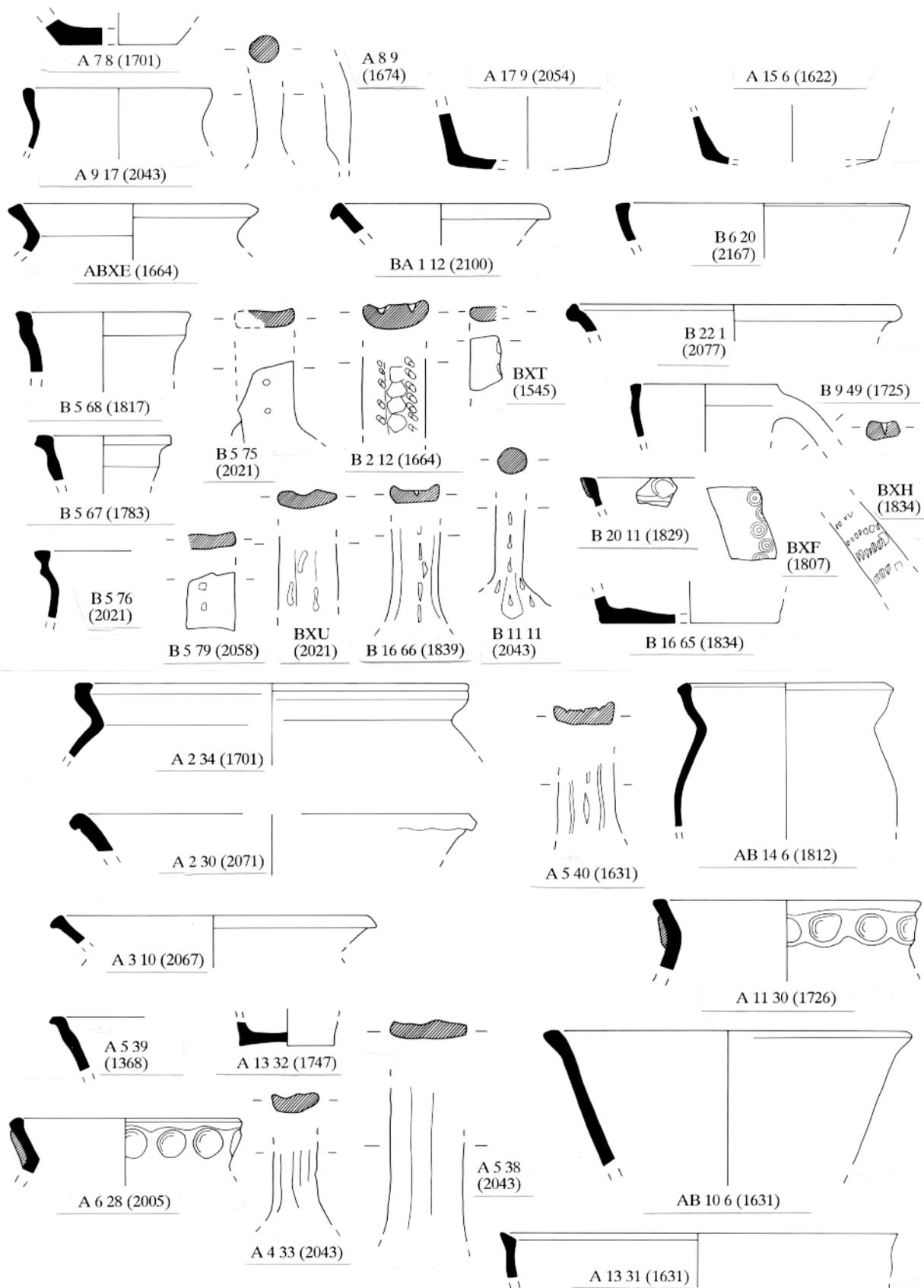
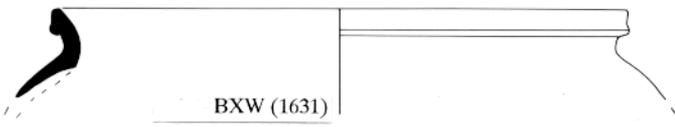
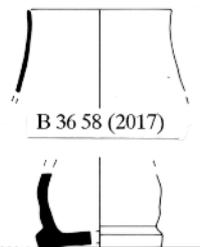
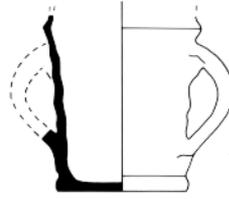


Figure 18. A2: Local G.T.W. cooking pots; A3: Local cooking pots; A4: Local glazed jugs; A5: Glazed Dyfed G.T.W.; A6: Glazed Dyfed G.T.W. jugs; A7: Glazed G.T.W. - possibly local; A8 and A9: possibly Newport; AB10: G.T.W. - local/N. Devon?; A11: C17th - possibly Newport?; A13: Glazed Dyfed G.T.W.;

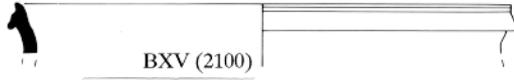
AB14: G.T.W. - possibly N. Devon; A15: Local Medieval; A17: Misc. group; ABX: misc. BA1: crude cooking pots; B2: Ninety-type ware; B5: Ham Green jugs; B6: Medieval N. Devon cooking pots; B9: Llanstephan-type; B11: Llanstephan reduced-type jugs; B16: Redcliffe jugs; B22: Vale fabric.; BX: misc.



BXW (1631)



B 36 58 (2017)



BXV (2100)

B 36 56 (2017)

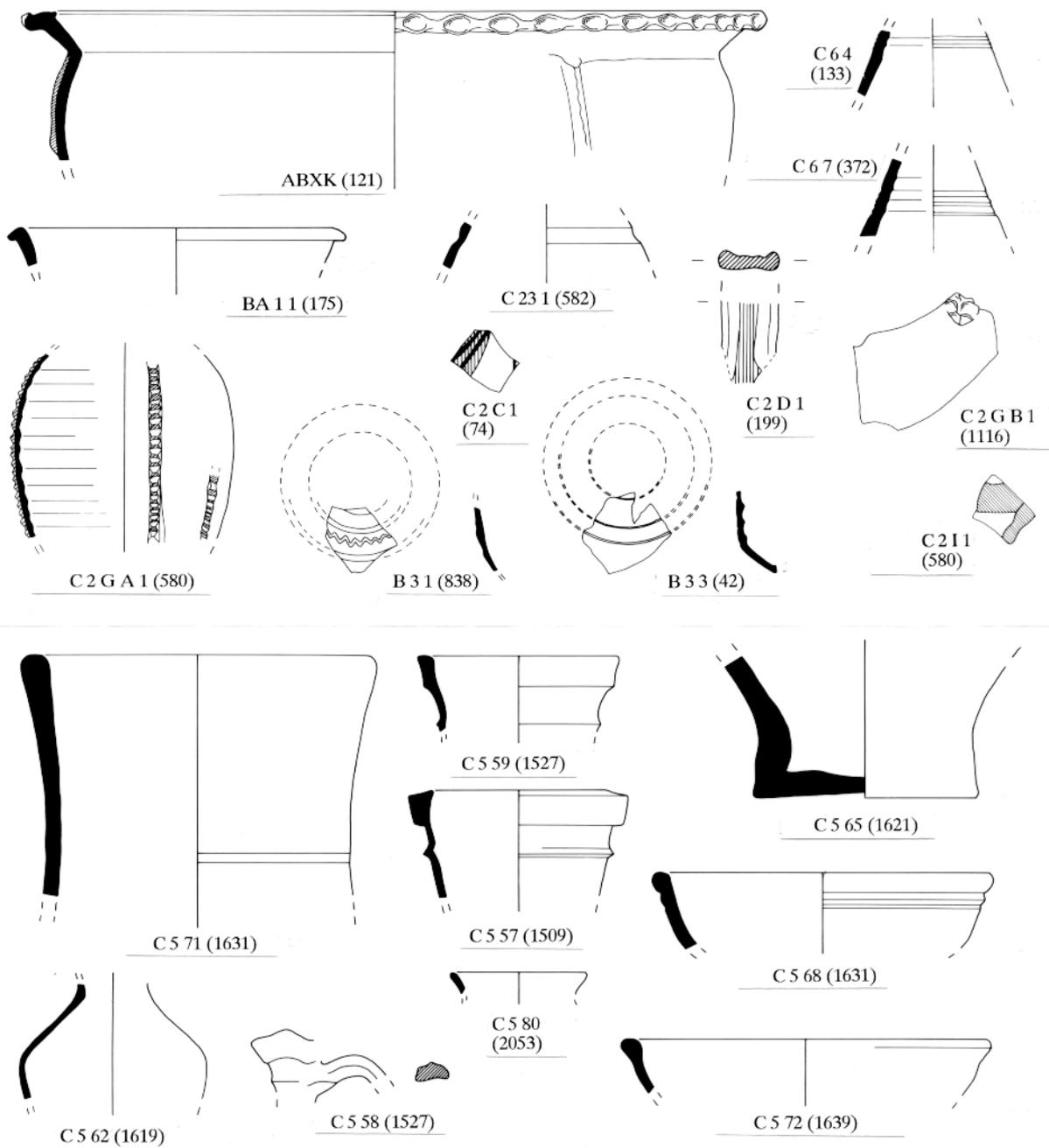


Figure 20. ABX: G.T. - possibly N. Devon transitional. BA1: Crude cooking pots; B3: Developed

Stamford ware. C2: Saintonge; C5: Merida; C6: Un-classified Spanish.

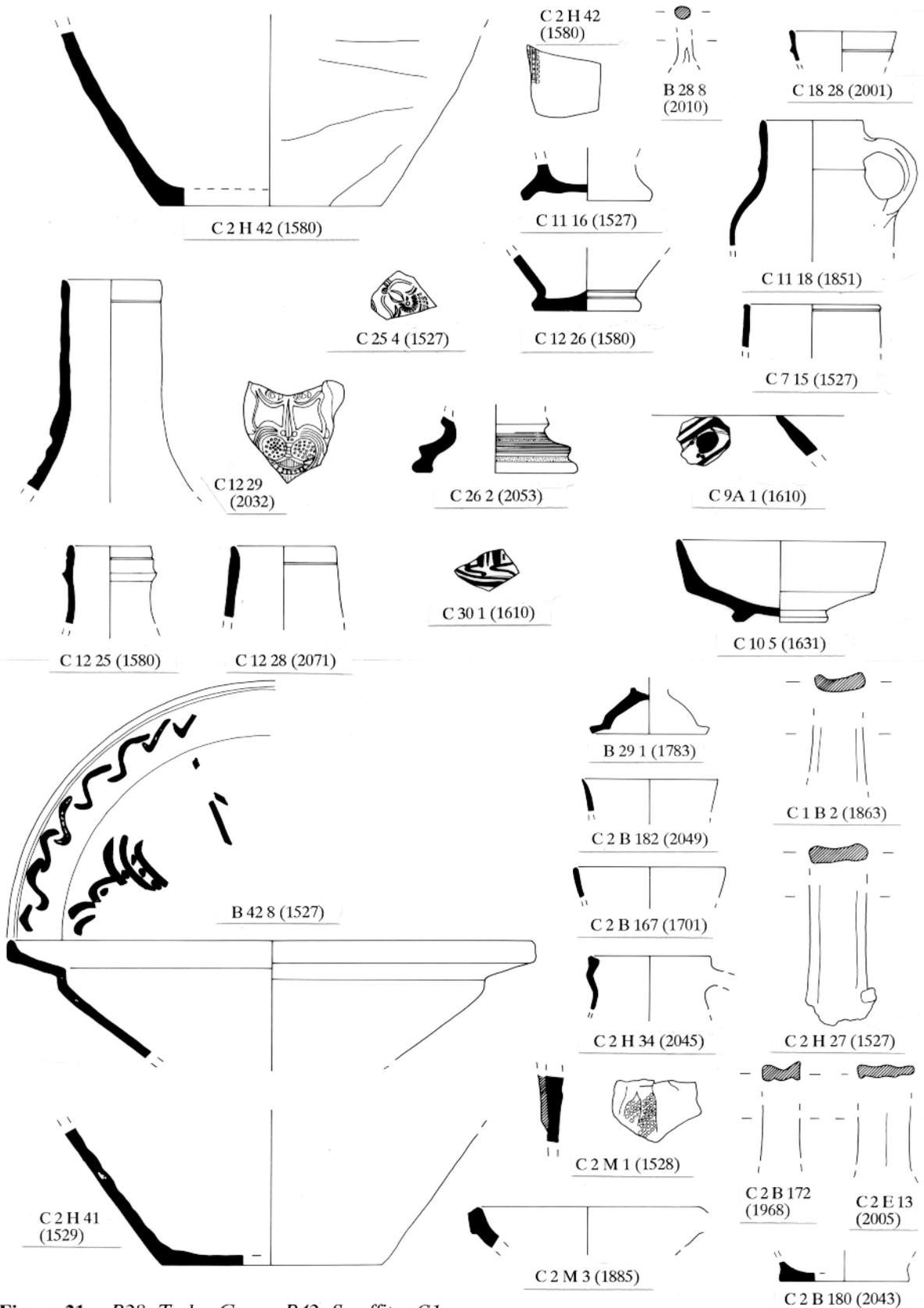


Figure 21. B28: Tudor Green; B42: Sgraffito. C1: French/English jugs; C2: Saintonge; C7: Spanish green glaze; C9A: Isabela Polychrome/Yayal Blue; C10: Columbia Plain; C11: Raeren Stoneware; C12:

Frechen Stoneware; C19: Misc. other Beauvais ware; C25: Westerwald Stoneware; C26: Italian tin glaze; C30: S. Netherlands Maiolica.

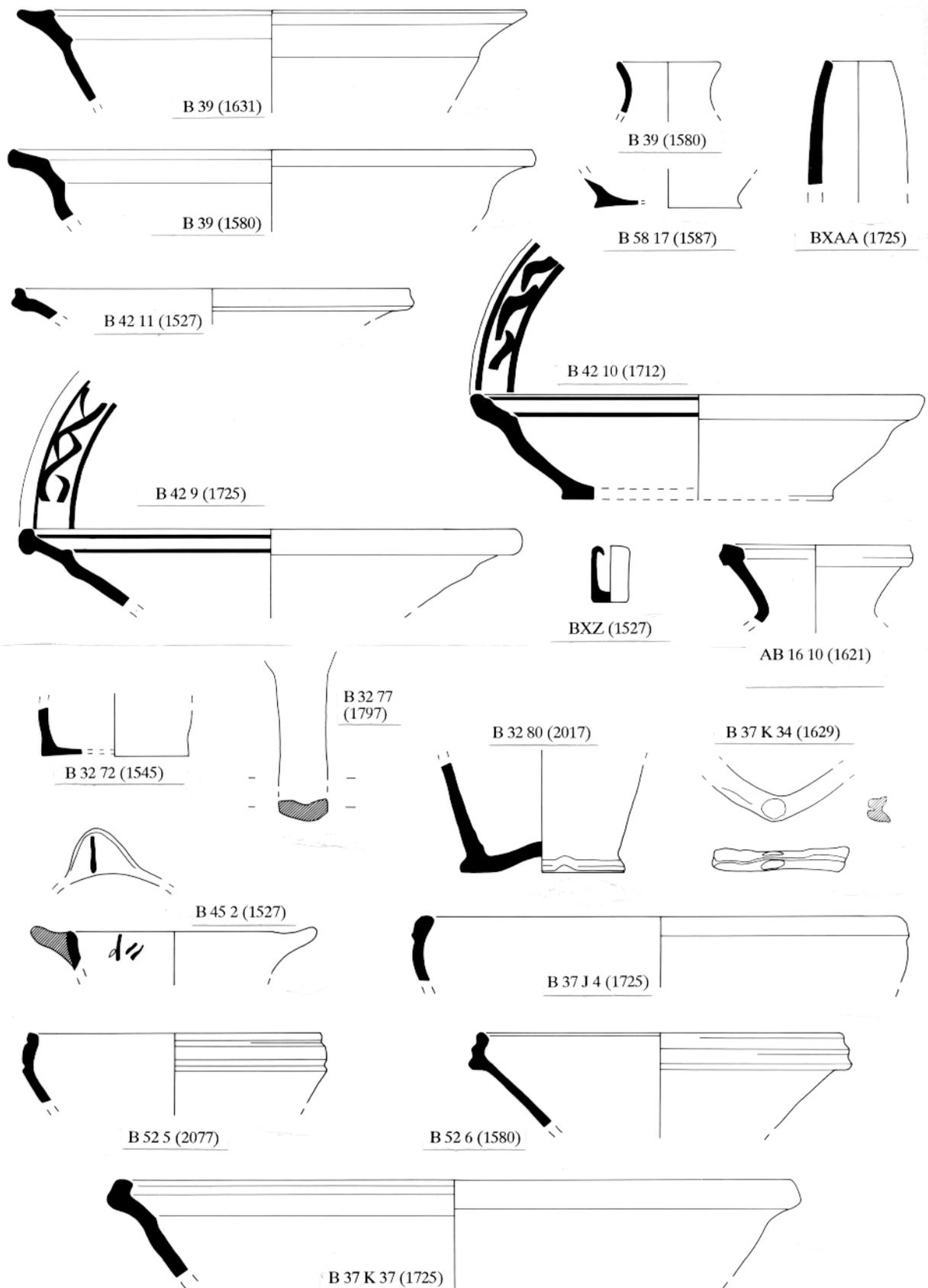


Figure 22. AB16: Late Medieval/C16th. B32: Malvern; B37: S. Somerset; B39: N. Devon G.T.; B42: Sgraffito; B52: Donyatt Slipware C17th; B58: Staf-

fordshire/Bristol-type Slipwares, hollow-ware; BX: miscellaneous fabrics.

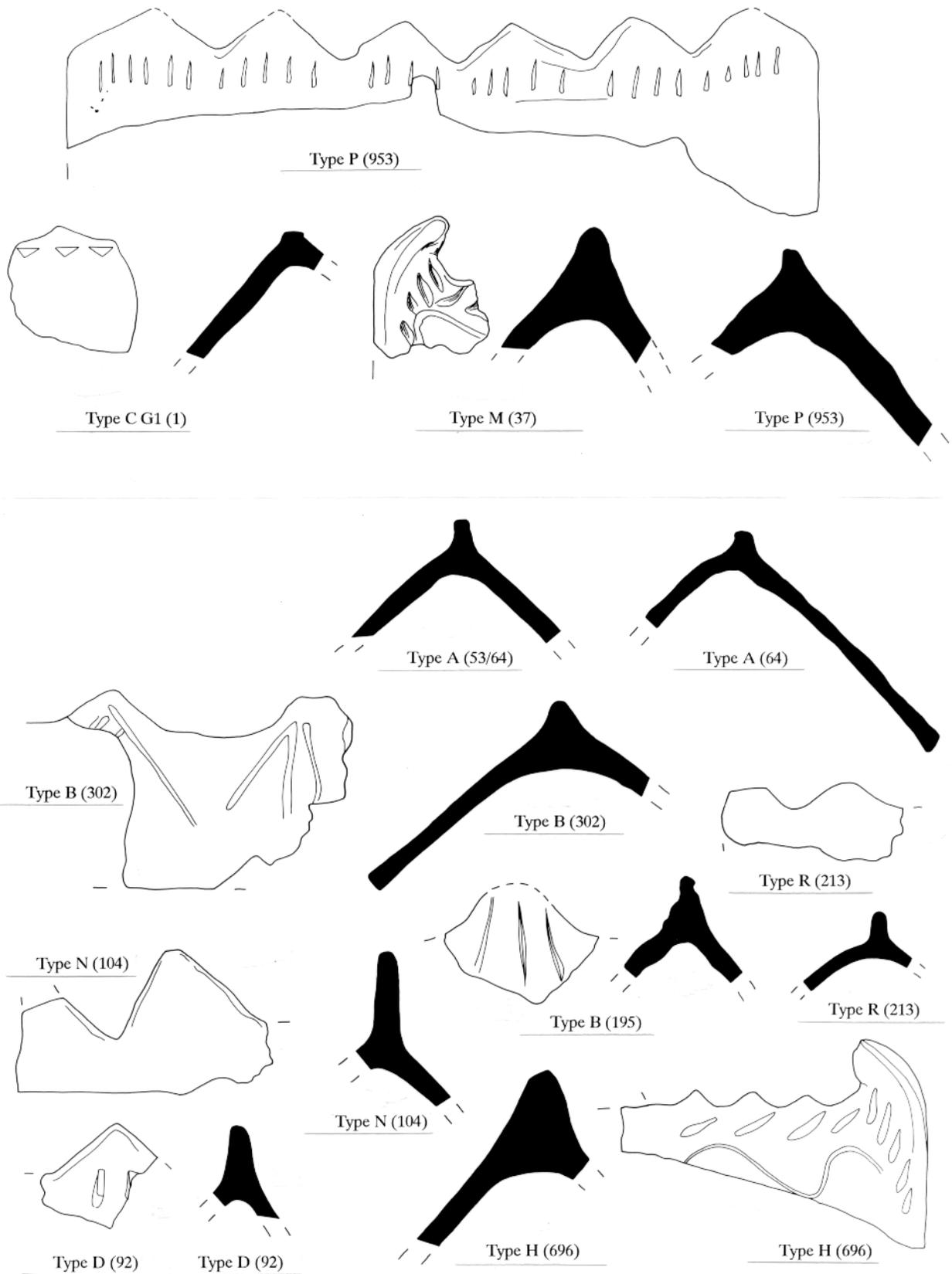


Figure 23.

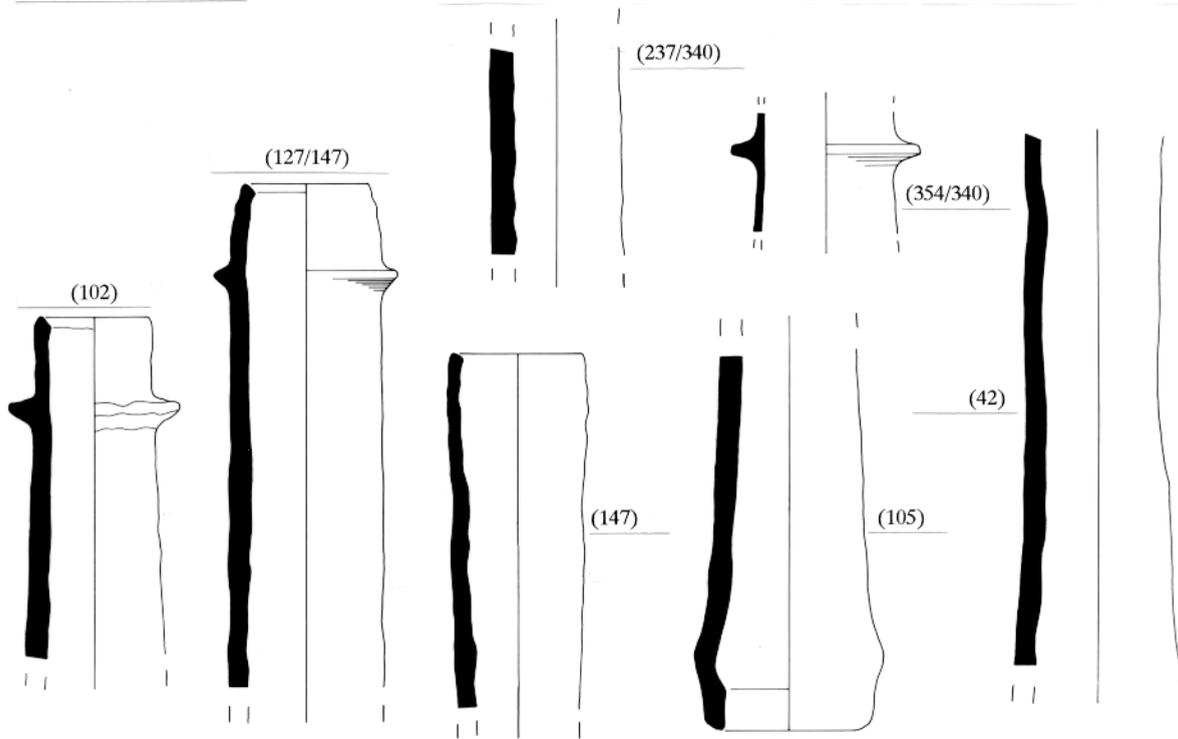
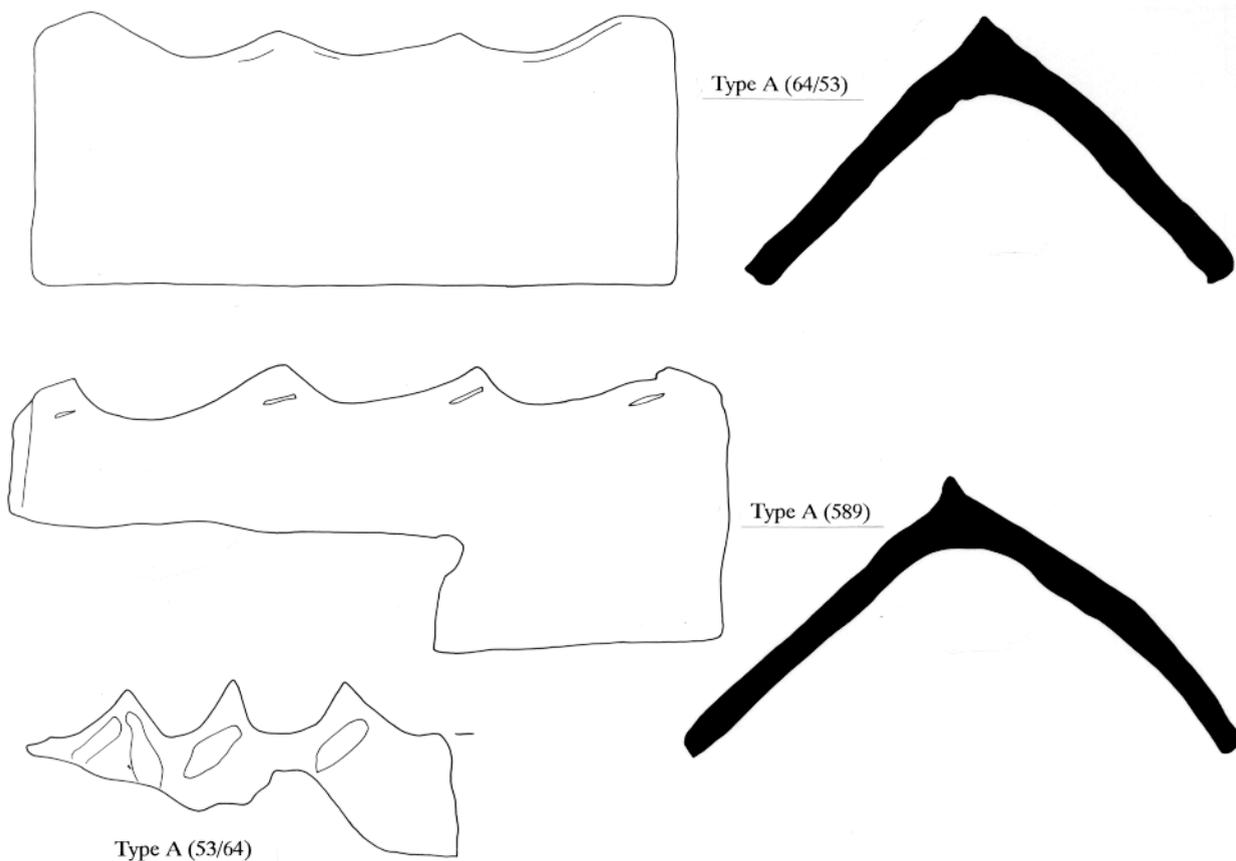


Figure 24.

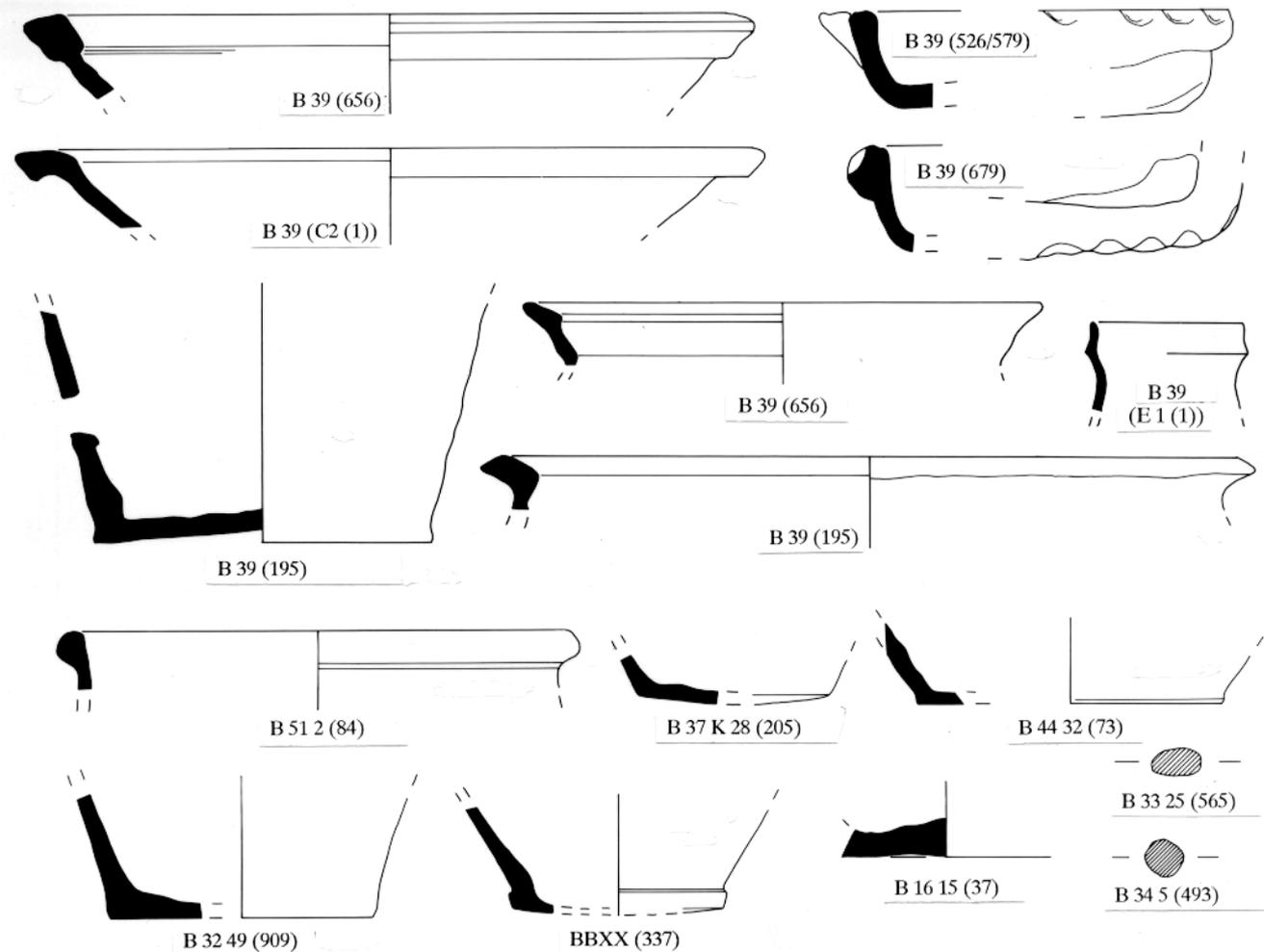


Figure 25. B16: Redcliffe jugs; B32: Malvern; B33: North Devon Calcareous; B34: Double Amber glaze; B37: South Somerset; B39: North Devon Gravel-

tempered; B44: North Devon Slipwares; B51: Miscellaneous.