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MEDIEVAL BUILDINGS IN JOYDEN'S WOOD

of the strip. The smaller examples are probably for fastening cupboards rather than doors of houses. These bolts show that the medieval type as known at Joyden's Wood was developed by about the 10th century, if not earlier. The fifth bolt from Thetford is a bar of square section about 6 in. long, dated about the 12th century and so forms a link with the Joyden's Wood bolt. The slight elaborations at the ends of the Joyden's Wood bolt evidently mark the full medieval development of the type.

Concurrently with the door-bolts the simple hook-shaped keys also persisted well into the middle ages, as shown by an example found by General Pitt-Rivers at King John's House, Tollard Royal, Wiltshire.¹

Continuity in the use of this simple type of bolt for fastening doors can thus be traced over about 1,500 years, from the late prehistoric period into the middle ages.

REPORT ON MEDIEVAL POTTERY FROM JOYDEN'S WOOD, NEAR BEXLEY

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

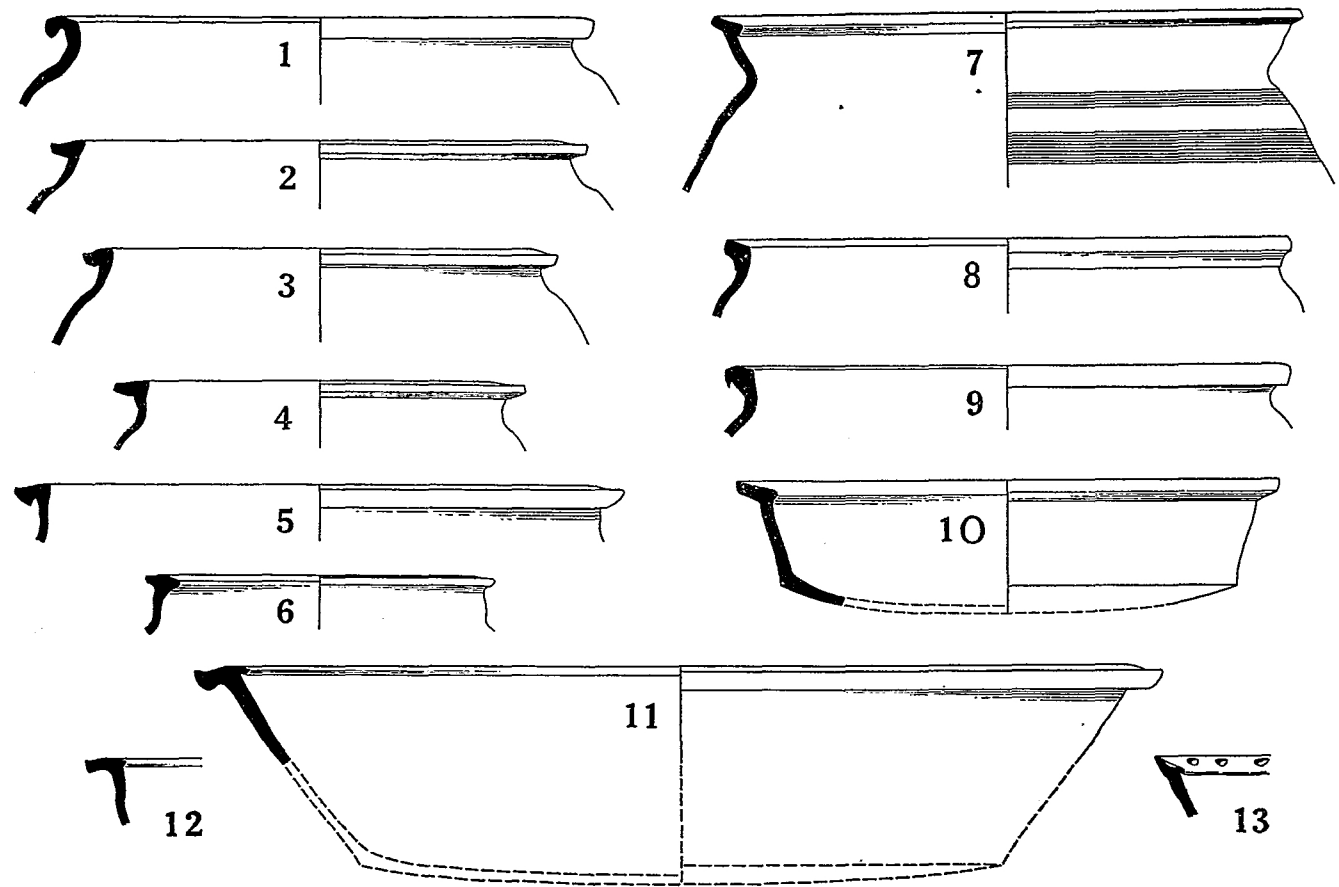
The pottery from the hall and other buildings at this site shows the same range of domestic types of cooking-pots, dishes and jugs, and the same qualities of ware also occur from each building. The material can therefore be treated as a whole, since it covers only a short period of time. The majority of the sherds belong to cooking-pots and dishes for culinary use, representing about two-thirds of the total pottery, but jugs are well represented. The jugs fall into two classes; finer quality glazed ware for service at the table, and coarser unglazed ware presumably also for culinary use. There are also single examples of special types; a bottle, and a glazed aquamanile in the shape of a ram, used for washing the hands during meals. The assemblage is fairly representative of the range of types in use in a medieval household.

It will be convenient first to describe the various types, and then to discuss the dating and analogies. The numbers in brackets in the text refer to the numbers marked on the sherds by the excavator, and on p. 40 these are listed as a register to the figures of pottery selected for illustration.

COOKING-POTS (Fig. 5, 1-9)

The cooking-pots are large and capacious. Apart from three of 7 to 9 in. rim diameter, the pots are very constant in size, from 11 to

¹ A. Pitt-Rivers, *King John's House, Tollard Royal*, pl. XXII, 6.



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FIG. 5. Pottery. 1-9, Cooking-pots; 10-13, Dishes (1/4).

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12 in. rim diameter. The heights would be about the same or a little more.

Rim types. The rims of the large cooking-pots are well developed, and may be divided into six groups:

1. Rounded on top, flanged outwards and undercut (37).

2. Flat on top, flanged outwards, sometimes slightly downbent, outer edge sharply squared and not undercut (26A, 26c, 27, 36, 50, 55 and 67).

3. Flat on top, flanged outwards and downbent, outer edge sloping inwards below and undercut (38).

4. Top bevelled on inner slope, expanded on both sides, outside thin and squared, inside thin-edged (26B).

5. Top broadly bevelled on inner slope, with internal beading, outside thin and squared (35).

6. Thickened rim, with slight internal bevel, outside squared (31 and 57) or undercut (41).

Decoration. The decoration on cooking-pots comprises simple motifs made while the pot was being turned on the wheel, or added separately after removal from the wheel:

1. Linear zones of combed lines on the body (35).

2. Applied finger-pressed strips diagonally on the body (68).

Bases. The convex or sagging base usual on the cooking-pots is represented only twice (1 and 32A). The first is caked on the inside surface with a thick layer of a black substance, presumably burnt food.

Ware. Four main varieties of ware may be distinguished among the cooking-pots:

1. Coarse laminated grey ware with stone grits (37). The superficial grits have weathered out, leaving the surface pitted.

2. Sandy ware with a free admixture of soft white shell. The white material occurs as small flakes which have often dissolved out, leaving the surface pitted (rim group 2 and a sherd, 68).

3. Fine sandy ware with smoothed, slightly harsh surface (rim groups 2, 3, 4 and 5).

4. Coarser sandy ware with a free admixture of rounded quartzite granules, which give the surface a lumpy texture (rim group 6).

DISHES (Fig. 5, 10-13)

The dishes or bowls are in two sizes, about 11 in. diameter (13) and about 20 in. diameter (51) respectively. They have convex bases (13), as on the cooking-pots.

The rims conform with the rims of group 2 of the cooking-pots. They are broadly flanged outwards, squared or rounded outside, and are either level (58), downbent (51), or sloping upwards and outwards

(13 and 59). A small but well-defined beading is present on the inner margin.

Normally the dishes are plain, but one rim (59) has a line of shallow stab-marks on the inner slope.

The varieties of ware are the same as in the cooking-pots of groups 2 and 3, namely sandy ware with white shell (13, 51 and 58), and fine sandy ware (54 and 59).

GLAZED JUGS (Fig. 6, 14-19)

The glazed jugs are very fragmentary, so that no restoration of a complete vessel is possible. As the jugs are of the high quality of jugs found in London and evidently were made at kilns that supplied the City, it is relevant to quote as types some of the examples found there. It is likely that three different shapes are represented among the Joyden's Wood sherds:

1. *Jugs with ovoid body and cylindrical neck*, as in the Guildhall Museum¹. Represented by a rim (72) and five body sherds. The handles are broad and strap-like, with stab-marks down the middle (6), or oval in section and plain (56). The bases are slightly convex or sagging, with continuous thumb-pressing round the edge, but these do not reach down to the lowest level of the base (14, 42, 47 and 60). One base (49) is plain and more deeply sagging than usual.

The *ware* is for the most part grey or buff and sandy. Occasionally the ware is light red, and then the surface has a white slip on the neck and body (72) and handle (56) to mask the fabric colour.

Glaze covers the surface from the rim down to the lower part of the body, thinning out above the base. The glaze is good in quality, in varying shades of green; the darker glaze tends to be mottled.

Decoration on the jugs is present as five motifs:

1. Narrow, plain applied strips or ribs running vertically.
2. Diamond rouletting running vertically (49).
3. Bands of combed lines running vertically (46A).
4. Elongated hollow bosses pressed out from the inside of the pot, with a repeated V-stamp on the outside. This motif alternates with the combed lines on the same sherd (46A).
5. Horizontal bands of white paint or thin slip on the neck (6), which no doubt were continued on the body of the jug.

A word of comment is required on the elongated bosses, since this motif is rather uncommon, and is of some significance. Hollow bosses occur on several 13th-century glazed jugs from the City of London, and about half a dozen examples have been noted at random in the Guildhall Museum. On these jugs the bosses are either roughly

¹ Guildhall Museum *Catalogue* (1908), pl. LXVII, 3.

circular, about $\frac{3}{4}$ in. across, or elongated, up to $2\frac{1}{2}$ in. long, as on the sherd from Joyden's Wood. Most of the bosses on the City jugs are impressed on the outside with a stamp resembling a ribbed leaf. Outside London the hollow boss motif is infrequent. A good example is recorded on a 13th-century green-glazed jug from Old Sarum, Wiltshire.¹

Hollow bosses of this kind represent a long-lived Saxon technique, starting from the shoulder-bossed pots and *Buckelurnen* of the early Anglo-Saxon period.² This instance of the survival of a decorative motif over a long period is not isolated, but is amply supported by the frequent use of individual stamps in great variety on pitchers and jugs of the late Saxon and medieval periods. The evidence is particularly striking on pottery of the 11th and 12th centuries in southern England, notably at Oxford³ and Chichester,⁴ and on some of the richly decorated jugs of the 13th century from London.⁵

2. *Baluster jug*, represented by a rim with upper end of handle (44), and the lower half of a handle circular in section (45). The ware is light grey and sandy, with buff-light red surface covered by white slip on the neck and body, and glazed light green. The type is common in London⁶ and dated to the end of the thirteenth century. The present example belongs to a variant with wide mouth⁷ instead of the more usual incurved shape.

3. *Tall ovoid jug with retracted foot*, represented by a fragment of the lower part and base (24). The ware is fine in quality, cream-coloured and sandy, with thin light green glaze on the side and a patch of dark green glaze under the base. This also is a London type, sometimes profusely decorated.⁸

UNGLAZED JUGS (Fig. 6, 20-22)

These are represented by a rim (71), the upper parts of three different handles (28, 40 and 69), and a body sherd with bands of combed lines running down the body (15). The ware is grey and sandy, with harsh grey surface.

¹ *Wilts. Arch. Mag.*, XLVI, 268, pl. VII; Rackham, *Medieval English Pottery*, pl. 22.

² Discussed by Dr. J. N. L. Myres in several papers, notably in *Arch. Journ.*, CVIII, 60ff.; *Antiq. Journ.*, XXXIV, 201 and XXXVII, 224; and in "Romano-Saxon Pottery" in *Dark-Age Britain: Studies presented to E. T. Leeds* (1956), 16ff.

³ *Oxoniensia*, XVII-XVIII, 89, fig. 34 and pl. VII, A.

⁴ *Sussex Arch. Coll.*, XCI, 148, figs. 11 and 14.

⁵ E.g. London Museum *Medieval Catalogue*, 213, frontispiece and pl. XLI.

⁶ *Ibid.*, 215, fig. 69, 5.

⁷ As Guildhall Museum *Catalogue*, pl. LXVI, 7.

⁸ London Museum *Medieval Catalogue*, 214, pl. LXI; *British Museum Catalogue of English Pottery* 1903, 69, fig. 59.

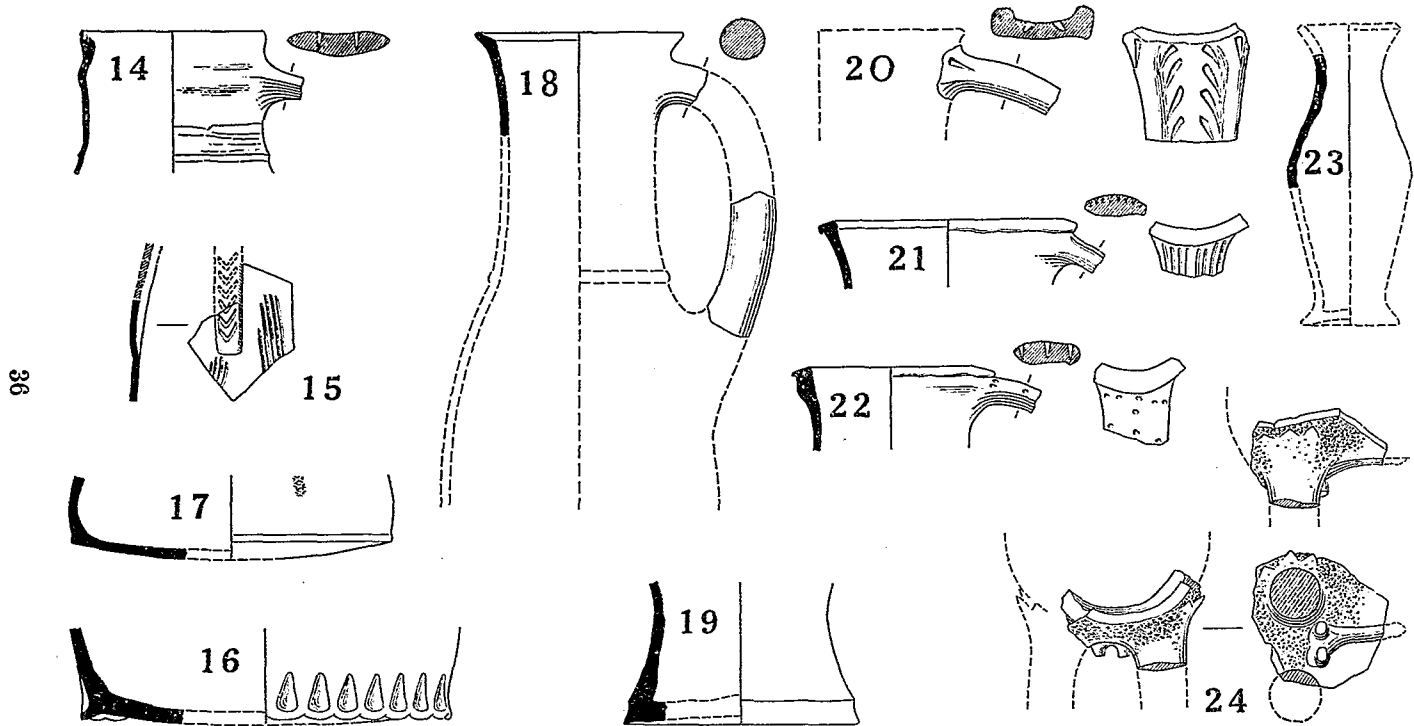


FIG. 6. Pottery. 14-19, Glazed jugs; 20-22, Unglazed jugs; 23, Bottle; 24, Aquamanile ($\frac{1}{2}$).

The handles are of two types:

1. Broad and strap-like, decorated down the middle with deep slash-marks in herringbone pattern (69).

2. Narrow and oblong in section, with a row of fine incised lines (40) across the upper end, or stab-marks (28).

Unglazed jugs of grey ware, often with the bodies decorated by combed lines, and the handles either slashed or stabbed or sometimes marked down the sides by large thumb-impressions, are characteristic of pottery kilns in east Surrey. In the Limpsfield area the kilns have been known for a long time, though not recorded in detail. Recently Mr. Brian Hope-Taylor excavated kilns and a potter's workshop at Vicars Haw, Limpsfield,¹ which produced a mass of pottery with the characteristics given above.

Limpsfield pottery was supplied to London and probably also to the home counties to the north of London.² It was also distributed to the north-east into Kent, where examples are known at Cray House, Bexley,³ as well as at Joyden's Wood. The major site for this ware is, however, Eynesford Castle, where it occurs in profusion in deposits of the latter part of the 13th century.⁴ On the evidence as known at present, then, this ware was marketed over an area of about 20-30 miles in radius to the north and east of Limpsfield.

BOTTLE (Fig. 6, 23)

Several joined sherds of the upper part of a narrow-necked bottle (61). It is made of light red sandy ware, with a few spots of green glaze on the neck.

The type is well known in London, where it has been dated by coins to the later 13th century.⁵ Elsewhere, for instance at Clarendon Palace, examples belong to the 14th century.⁶ The Joyden's Wood bottle is restored after examples from London in the Guildhall Museum.

AQUAMANILE (Fig. 6, 24)

Part of an aquamanile in the shape of an animal (70). The fragment has the stumps of the two hind legs, between which are the genital organs modelled in relief. The surface of the animal's body above the legs has applied scales and is splattered with rough-cast to represent

¹ Plan published by E. M. Jope in *A History of Technology*, II (1956), p. 285, fig. 266.

² *Archaeologia*, XC, 122-3.

³ *Arch. Cant.*, LXXI, xlv.

⁴ Information from Mr. S. E. Rigold, cf. *Arch. Cant.*, LXX, 63.

⁵ J. D. A. Thompson, *Inventory of British Coin Hoards, A.D. 600-1500* (1956), pl. III, f. 2.

⁶ *Antiq. Journ.*, XVI, 77, fig. 5, 1.

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wood. The vessel is made of grey sandy ware, and the outside is covered by thick, dark green glaze.

Clearly the vessel represents a male animal, which could be either a stag or a ram. The identification is decided by the treatment of the surface on other aquamaniles. The figures of stags from Seaford and Maresfield in Sussex have smooth bodies, whereas the complete ram from Scarborough¹ and part of another at Chester have scale pattern covering the bodies.

DATING AND DISCUSSION

The pottery from Joyden's Wood does not cover a long period of time. The varieties of rim section among the cooking-pots and dishes need not imply any lengthy development of these types, since elsewhere they occur together in closely dated deposits. The most relevant material is fortunately from the same part of north-west Kent. The excavations by the Ministry of Works at Eynesford Castle, supervised by Mr. S. E. Rigold, have produced an abundance of pottery in two stratified deposits, dated respectively about 1250 and to the late 13th century down to about 1312, after which date occupation of the site ceased. Without going into a detailed comparison, it can be stated straight away that the pottery from Joyden's Wood differs in certain respects from that of the first period at Eynesford, but agrees precisely with that of the second period. This identity applies to the types of cooking-pot and dish and their varieties of fabric, and also to the unglazed jugs of grey ware. At Eynesford, moreover, glazed and decorated jugs comparable with those of group 1 at Joyden's Wood occur only in the second phase of the occupation.

The Joyden's Wood pottery can therefore be dated within narrow limits. It has a central date about 1300, and a maximum range of date from about 1280 to 1320. Expressed in other terms, the pottery indicates a short and unitary occupation of the Joyden's Wood site, extending over about two generations, but not longer.

It will be evident from what has been said above that Joyden's Wood is well within the orbit of distribution of pottery made in east Surrey. The unglazed jugs have already been identified as the products of kilns at Limpsfield (p. 37). The majority of the cooking-pots and dishes almost certainly have the same origin, but this can only be determined finally when the material from the Limpsfield kilns has been published.

The glazed and decorated jugs from Joyden's Wood were probably also made in east Surrey, but at another pottery centre. The evidence of potters' refuse and wasters shows that kilns producing such jugs in

¹ Victoria and Albert Museum, *Exhibition of Medieval Art* (1930), p. 47, no. 232, pl. 49.

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the late 13th century existed at Earlswood. Other pottery centres, some slightly later in date, were located further west in Surrey and in east Hampshire. It is probable that most if not all these workshops existed primarily to supply pottery in bulk to London.¹

In addition the pottery centres, particularly those located in east Surrey, found a ready outlet for their wares to settlements of various kinds (such as castles, manors, etc.) in north-west Kent. Thus it comes about that at these places the pottery includes jugs of high quality and fine in style that for the most part were destined for the City. The specific interest of the pottery from Joyden's Wood is that it provides a neat demonstration of the sources of pottery available alike to the City merchants and to dwellers in the country.

¹ The evidence is discussed more fully in the London Museum *Medieval Catalogue*, 211, and in *Trans. English Ceramic Circle*, vol. 2 (1945), p. 236.

POTTERY REGISTER

Only sherds referred to in the Report on Pottery are listed

Number of sherd (shown bracketed in text)	Illustration number (Figs. 5 and 6)	Find-spot.
(1)	—	} Building C, "oven" scatter.
(6)	14	
(13)	10	} Hall floor, near square hearth.
(14)	16	
(15)	—	} Hall, against middle of N.W. wall.
(24)	19	
(26A)	2	} Hall floor, close to main entrance.
(26B)	6	
(26C)	—	
(27)	—	
(28)	22	Hall porch.
(31)	—	Hall, near E. corner.
(32A)	—	See (26A) to (27).
(35)	7	} Hall floor, in concentration against S.E. wall, opposite entrance
(36)	—	
(37)	1	
(38)	5	
(40)	21	} Hall floor, inside entrance.
(41)	9	
(42)	—	
(44)	18	} Floor of room in E. corner of hall; probably the buttery.
(45)	—	
(46A)	15	
(47)	—	
(49)	17	
(50)	3	} Building C.
(51)	11	
(54)	—	Floor of Building A.
(55)	—	} Building C.
(56)	—	
(57)	8	See (44) to (49).
(58)	12	Building C.
(59)	13	See (44) to (49).
(60)	—	} Outbuilding 2.
(61)	23	
(67)	4	
(68)	—	
(69)	20	Fragmentary foundations near Outbuilding 2.
(70)	24	} Outbuilding 2.
(71)	—	
(72)	—	