

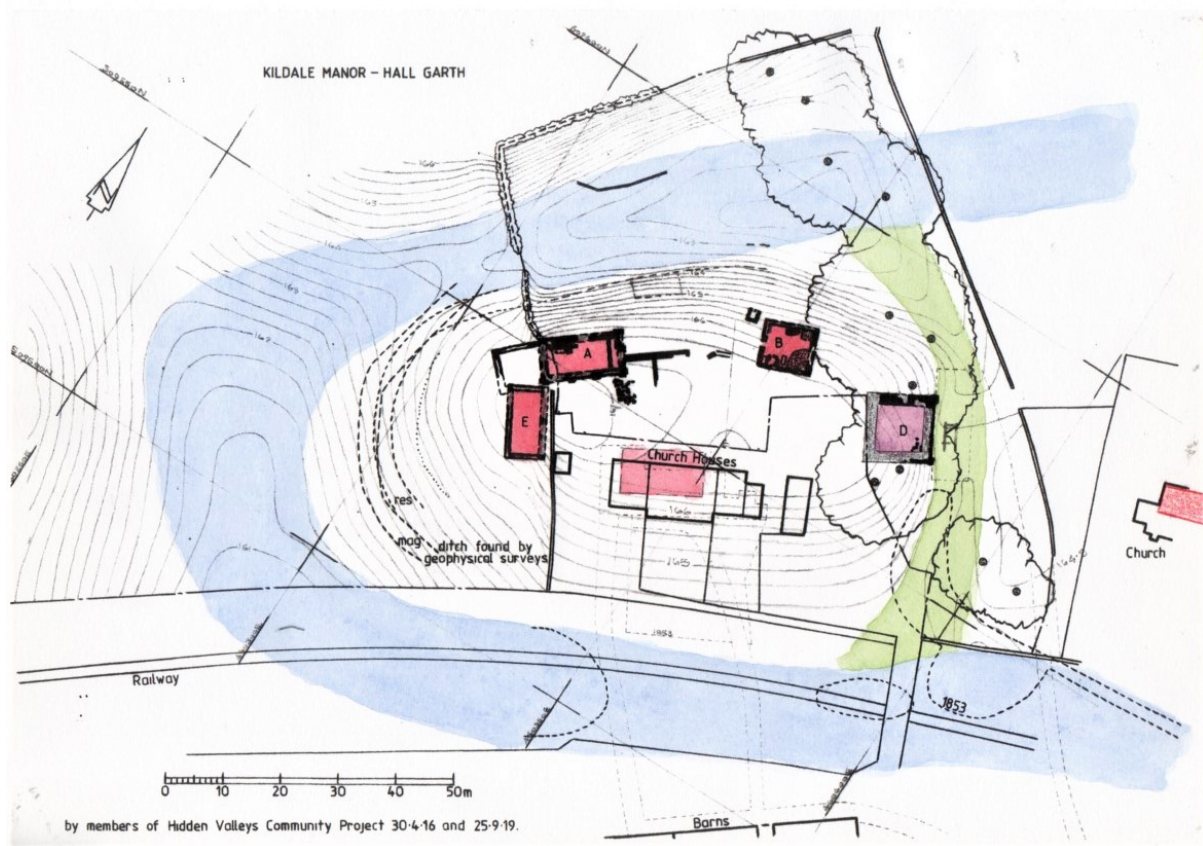
Kildale Manor. Pottery Assessment Report No 1.
The Pottery from excavations at Kildale Manor.
By Anne Jenner

Introduction

Over six thousand sherds of medieval domestic pottery are discussed in this report. Tables of quantified pottery are too large to include here but charts outlining the quantities of the various wares along with a composite graph have been drawn up by Ken Shaw of York Archaeological Trust (see later in the report).

The pottery sherds were retrieved from excavations at Kildale Manor, carried out by Roland Close in the mid 1970's. The pottery assemblage is now housed at the Dorman Museum in Middlesbrough and we are very grateful to the staff there for allowing us access to the physical archive (see Acknowledgements at the end of this report).

The excavations at Kildale Manor were carried out at five locations (Buildings A – E) . These locations are shown on the following plan prepared by Roger Inman



Plan 1 : Buildings A - E

The pottery was excavated over a number of years and then processed by Roland Close and his niece on rainy winter evenings and weekends. Consequently, it is possible that the pottery from one context could have, on occasion, been mixed up with another. Also, in the 1970s excavation techniques were not what they are today and therefore there was rather limited recording of any stratigraphy. Despite this, it was possible to draw some initial conclusions (see below).

Several sherds have cryptic clues written in ink onto their surfaces by Roland Close and/or associates. These include clues as to which building or type of deposit they came from. Phrases such as 'below tumble' suggest a specific area of the site. Others have numbers allocated during drawing. A sheaf of drawings is available, but many of these are not drawn to today's standards. Some, at least, would probably need redrawing or photography or both. Those used to illustrate this report have been drawn by Rosemary Duffield of York Archaeological Trust.

When the pottery was brought in to the Dorman Museum for storage, each sherd was labelled with the museum's accession code and wrapped in acid free tissue. It is stored in crates labelled according to which building it was found in.

Aims of this report and any future research

1. To review the type and degree of trade, exchange and/or contacts
2. To outline the types and quantities of pottery and forms found at Kildale Manor.
3. To use the pottery research, along with further excavation, maps, plans and documentary sources to shed light on the following questions about the Manor and its occupants;

Historical perspective

1. To attempt a chronology and sequence of building work.
3. To explain the level of occupation that occurred in each building over time.
4. To compare the pottery with known historic events

Sociological perspective

1. To ascertain the level of wealth and status of the occupants.
2. To determine the type and amount of activity in which the pottery was used
3. To offer insights into the symbolic significance of the various wares and decorative styles.

Economic perspective

1. To review the type and degree of trade and/or contacts

Methodology

In order to attempt to answer these questions the following was undertaken;

1. Sherds were unwrapped and tissue wrappings discarded
3. The number of pottery sherds of each type and form were recorded. Charts and a graph of the quantity of types and forms within each building were produced.
4. Limited documentary research was undertaken in order to explain shifts in pottery trends
5. This initial report was written to discuss the results and suggest further research

Pottery ware types

Pre-medieval

One sherd of fine, soapy, dense, black, unglazed ware was noted in 'Trench 1', Building E. This sherd contains abundant rounded chalk. There is some debate about the date of this sherd, but it could be dated as early as the Romano-British period. Similar wares have been found at recent excavations at Grovehill Road, Beverley. These may be Roman.

Medieval

Northern Gritty wares

A number of different types of Gritty ware jars were found within the assemblage. They are outlined below.

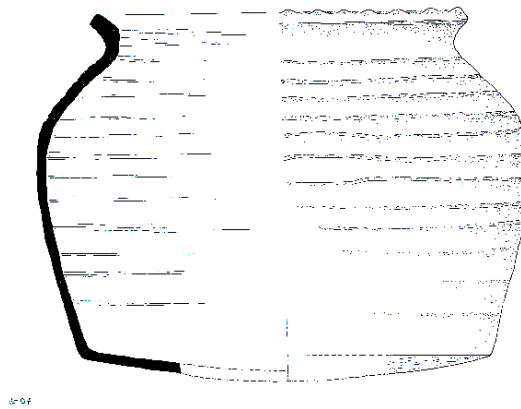


Figure 1: Gritty ware jar

Tees Valley White Gritty ware

This is a coarse ware which has a white firing body with protruding sub-angular grits, rounded iron ore and black iron ore inclusions. Forms appear to consist entirely of unglazed jars with 'doubly expanded' rims, probably with high shoulders and slightly sagging bases, though no bases were found within the Kildale Manor assemblage. They are assumed to be a variant of the Northern Gritty ware tradition. Their currency appears to occur mainly in the late 11th/12th century but they may linger into the early 13th century. They are found, almost exclusively, in the Tees Valley and North Yorkshire, but no production site has yet been found. There are however, surprisingly few from Kildale Manor.

Grey Gritty ware

A small number of Grey Gritty wares were noted within the assemblage. They have a sub-angular quartz temper and slightly rough surface feel. These wares may be late 11th/12th century types.

Buff Gritty ware

This post-conquest ware type has been described elsewhere (Mainman and Jenner, 2013, 1178). It is commonly a buff colour throughout and has a coarse, unglazed body. There is some evidence to suggest that it may have been made at Potterton in West Yorkshire (ibid, 1184).

Forms are almost entirely jars with squared rims, high shoulders and slightly sagging bases (ibid, 1180, fig 440, 4135). They appear to have been used in relation to French culinary practices, having watery soot marks on their lower walls, as opposed to the heavy sooting found on earlier cooking vessels in York.

Medieval Sandy wares

Buff Pink ware

This ware is a type found in the North-East, though it is not clear where it was made. This soft, fine, buff sandy ware sometimes has a splashed glaze. It is a 12th/13th century type in the Newcastle area.

Splashed ware

Splashed wares include red, buff and white bodied vessels. They have a patchy, often pitted, sparse glaze. This is a late 11th/12th century type which overlaps with York Glazed ware in the early 13th century (Mainman and Jenner, 2013, 1186-8). In York, they progress from red coloured, oxidised to white wares.

The Splashed wares from excavations at Kildale Manor may have emanated from the North and be closer to those noted from the North East. Only further research will confirm or refute this.

Pitchers or early jugs are the most common form. Early examples of spouted or socketed bowls are not present amongst the assemblage but jars are also present.

York Glazed ware

This is a late 12th/early 13th century ware with a white open body (Brooks 1987, 151-152; Mainman and Jenner, 2013, 1203). Forms are mostly jugs. Elsewhere they are more highly decorated but the ones from Kildale are generally plain.

Brandsby ware

These wares have a biscuit coloured fine sandy body and a dark mottled green glaze (cf Mainman and Jenner 2013, 1230-1245). They are mainly jugs, but bowls are also part of the Brandsby potter's repertoire.

Jugs from excavations at Kildale Manor are mainly plain, though elsewhere they are decorated with roller stamps, combing and other simple motifs and applied designs (Mainman and Jenner, 2013, 1230-36). Similar buff coloured, green glazed wares with a softer, slightly coarser fabric have also been noted in the North East. Both frequently have a reduced core. The jugs are frequently decorated with applied pellets of clay (see below).

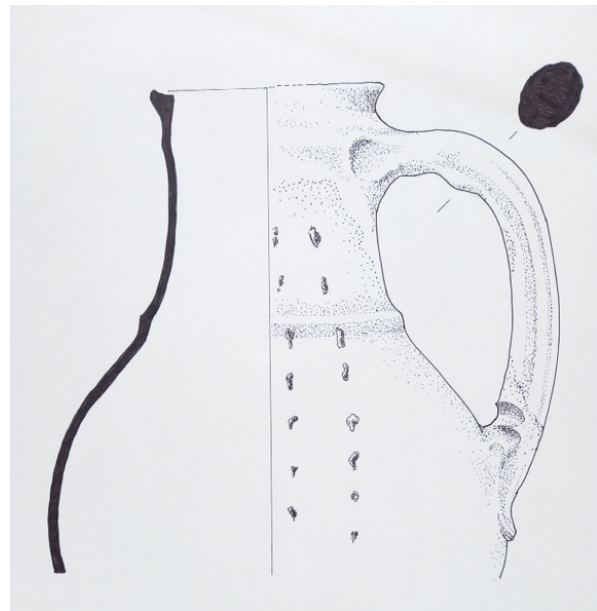


Figure 2 : Buff / Brandsby type ware jug with applied pellets

Reduced Green Glazed Wares (RGG). Types 1, 2 and 3

These are late 12th/13th century ware types, although they vary considerably in their texture. RGG1 is quite coarse and dark bodied, RGG 2 and 3 less so. They were first noted from the Castle, Newcastle, (Ellison, 1981, 95-164). They have since been found in several other locations in the North East including Durham at Leazes Bowl (Cumberpatch, 1996, 35-118).

Tees Red ware

This is a late 13th/early 14th century ware which has a pinkish red sandy body and a white slip under a streaky bright green and yellow/orange glaze. This ware type has been noted elsewhere (Brooks 1987, 154-5). Forms are almost exclusively jugs with rod handles and thumb impressed bases.

Scarborough ware Phase I type

This ware is a red, fairly fine, soft bodied ware. Jugs are the only form found at Kildale Manor. Sherds often have a petrol green suspension glaze. Kiln sites have been noted near Scarborough castle (Farmer 1982, 66-87).

Scarborough ware Phase II type

A white firing ware is also thought to have been produced in Scarborough. It also has a fine sandy fabric, but is somewhat harder and denser than the red ware described above.

Fine Sandy Red ware

This ware consists of a very fine sandy body and often has a thin dark grey reduced core. The exact date and provenance of this local ware are uncertain.

Hambleton ware

These are white bodied wares, having a poor glaze which has often flaked off and contains areas of small bubbles. The glaze appears not to adhere well to the body of the vessel. This is often the case on the most common form, the globular cistern (Mainman and Jenner 2013, 1283-1285). Other finer wares are also made in this tradition. They include lobed bowls, small bowls and condiments. These wares reflect the forms within the Border ware and Surrey White ware traditions, in particular 'Tudor Green' wares (see McCarthy and Brooks 1988, 449-50; Pearce, 1992, 90, fig 56; Pearce and Vince, 1988, 79-81; 1992, 90, fig 56).

Post medieval

Later Reduced Green Glazed ware

These wares occur around the late 14th century in the North East. They have a mid to dark grey sandy body and a suspension glaze (see Ellison, 1981, 95-164). Forms from excavations at Kildale Manor are mostly large storage jars, jugs and cisterns.

Cistercian ware

This ware is a late 15th/16th century type which has a red, often high fired body with a glossy dark brown/black glaze. All the forms found at Kildale Manor are of globular, rather than the straight sided vessels which have been noted in the wider repertoire of forms found in York. Also, decoration is limited on the few vessels from excavations at Kildale Manor, compared with a wider range in York and Derbyshire (see below). Elsewhere the Cistercian potters' repertoire of decorative motifs are thought to have religious significance (Spavold and Brown 2005). Motifs on Cistercian vessels from excavations at Kildale include part of a rose (Figure 3), perhaps symbolising the Virgin Mary, and a 'lace' design (Figure 4), perhaps symbolising the altar cloth. A further design is less obviously a religious motif as it resembles a clover leaf (Figure 5). A small stamp (Figure 3) may represent a wheel, a morning star or a form of a cross, but it is incomplete and rather worn. Perhaps this was made with a second hand stamp. The Cistercian wares made in Derbyshire often have impressed stamps but these are few and far between in North Yorkshire. Whether this suggests a lack of Catholicism, a lack of religious feasting or a stronger, longer lasting, tradition of medieval iconography within the assemblage from Kildale Manor is not clear.

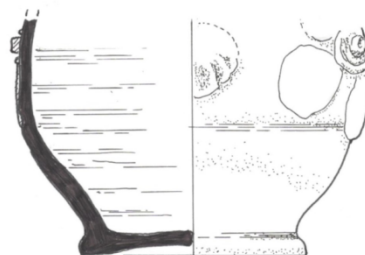


Figure 3 : Reversed Cistercian drinking vessel with rose design & small stamp



Figure 4 : Cistercian ware drinking vessel with lace design



Figure 5 : Cistercian drinking vessel with three leaf clover design

Ryedale ware

A number of pottery types have been described as Ryedale wares. They are thought to have been made in several places in the Howardian Hills and North Yorkshire Moors (Wilson, P. 1988, Appendix 10, 135-140). They span the late 16th to early 18th century (Brooks 1987, 162-3).

Forms include straight sided jars, jugs and cisterns, flanged bowls or platters. They are mostly made with a red firing clay, but there is some evidence to suggest that a buff firing clay was also used on occasion. They are usually glazed with an olive green suspension glaze and are seldom decorated. Despite this, one sherd, shown below, has a bird with raised wings. The use of a bird of this sort may have its roots in an earlier design on a York Glazed seal jug. It may have its origins in heraldry, or medieval mythology (see Mainman and Jenner 2013, 1217). The bird, an eagle or calendrian, is a harbinger of failing eyesight, illness or even death, but by flying to the sun it can rejuvenate the victim (ibid). This would also be the effect of the alcohol the vessel contained.



Figure 6 : Ryedale ware with bird stamp decoration

Slipware

A few slipware sherds with a red coloured clay body, were probably made locally. One sherd, with a white firing body, shown below, has part of a clock face painted on its surface. These wares are most probably late 17th/early 18th century types. This may signify a level of wealth, though it may also have been a necessity in a tenant farmers life.



Figure 7 : Slipware with clock decoration

English stoneware

A few sherds of stoneware include sherds from flagons and bottles. These were probably used to contain ale and spirits. They are 18th century or later types. These wares are fired to higher

temperatures than the earthenwares described above. This makes them stronger, harder and more durable.

Imports – German stonewares (see Gaimster, 1997)

There is a range of stoneware vessels amongst the assemblage. They may have been collected by Roland Close, or may genuinely have been found in situ. Either way, these wares start to come in to Britain in the medieval period and peak in the 16th century. The following wares are most likely to date from the late 15th through to the 17th century.

Raeren stoneware

This is a late 15th/16th century salt glazed ware with a brown surface and grey body. Most forms are jug or mugs.

Siegburg jugs

These jugs are a grey colour with a lighter grey salt glazed surface. Although these wares are found as early as the late 13th century, they are commonly found on British sites from the 14th century to the mid 16th century.

Frechen stone ware

These wares have a mottled brown 'orange peel' surface. The few vessels from Kildale Manor are all jug/bottles. One has the arms of Amsterdam in a roundel on its shoulder. One sherd has a bearded face applied to the neck. These are known as Bartmann Krugg. There are only a few of this type at Kildale Manor. They are often found in 17th century contexts.

Westerwald stoneware

This is a late type which was mostly made in the 17th and 18th centuries but was still made up until fairly recently. It has a hard grey body and is decorated with blue and occasional purple areas. Forms include chamber pots and jugs.

Imports – French

Martincamp

Sherds from a Martincamp flask were noted amongst the assemblage from Building A. It is the only example of a stoneware that may have been imported from France, though recent discoveries have shown that they were also made at Ticknall in Derbyshire.

Results

Buildings A, B and D have yielded a considerable amount of pottery but only a small amount of pottery was retrieved from Buildings C and E. The percentage of sherds of each different fabric and form type is illustrated below in a series of charts for Buildings A, B and D.

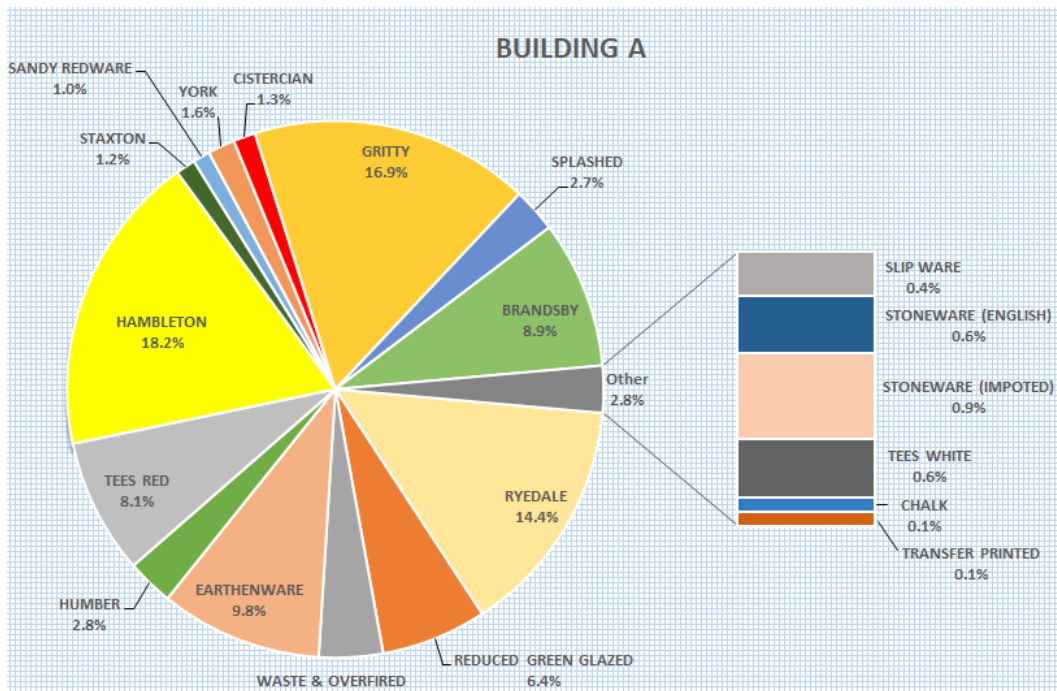


Chart 1: Building A - Fabric Types

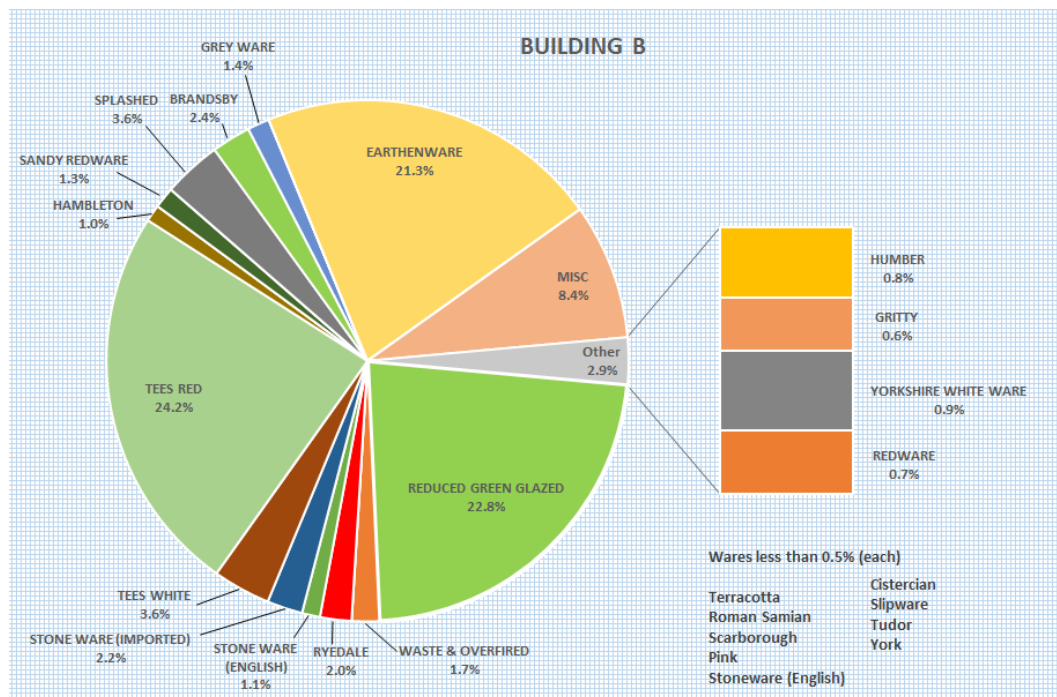


Chart 2: Building B - Fabric Types

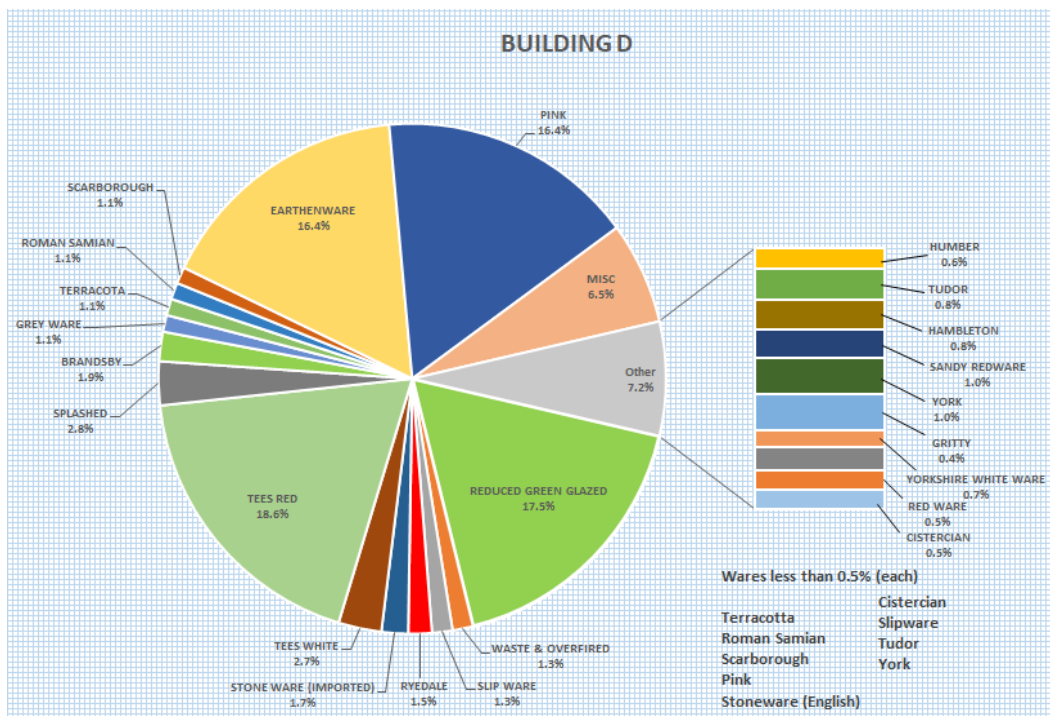


Chart 3: Building D - Fabric Types

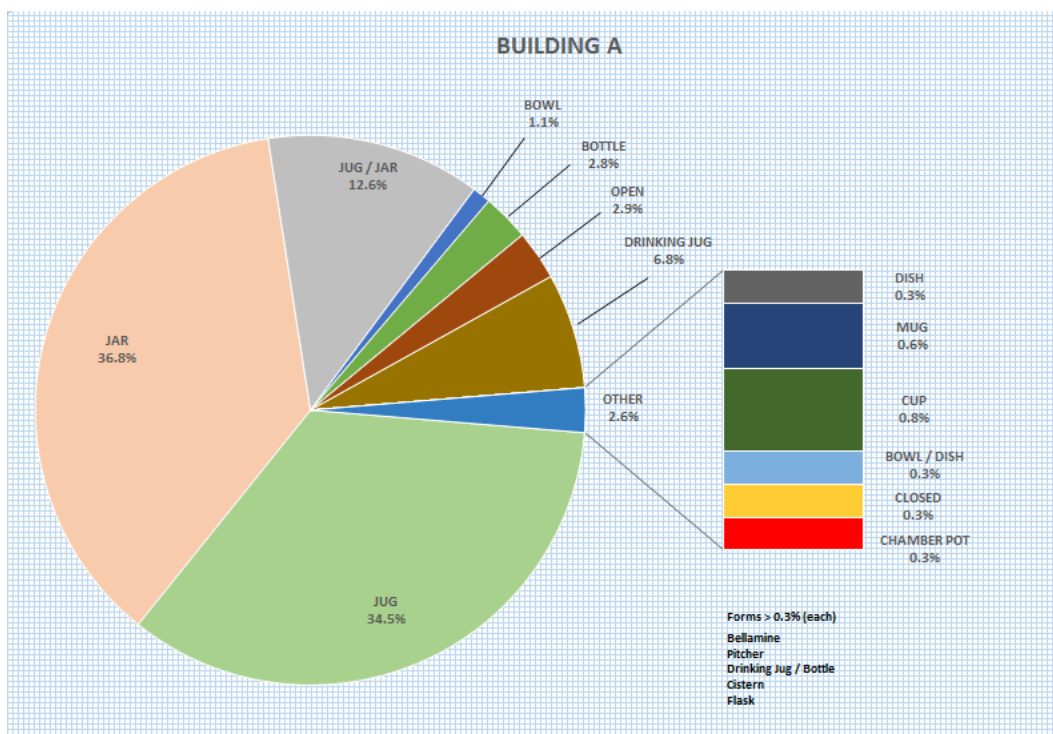


Chart 4: Building A - Form Types

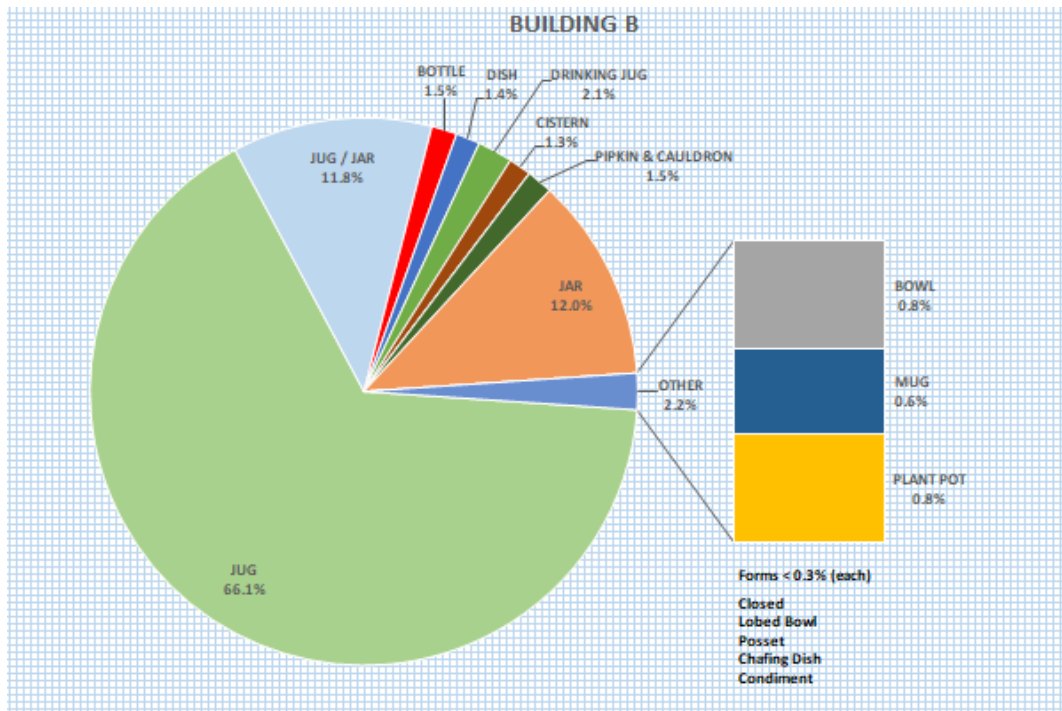


Chart 5: Building B - Form Types

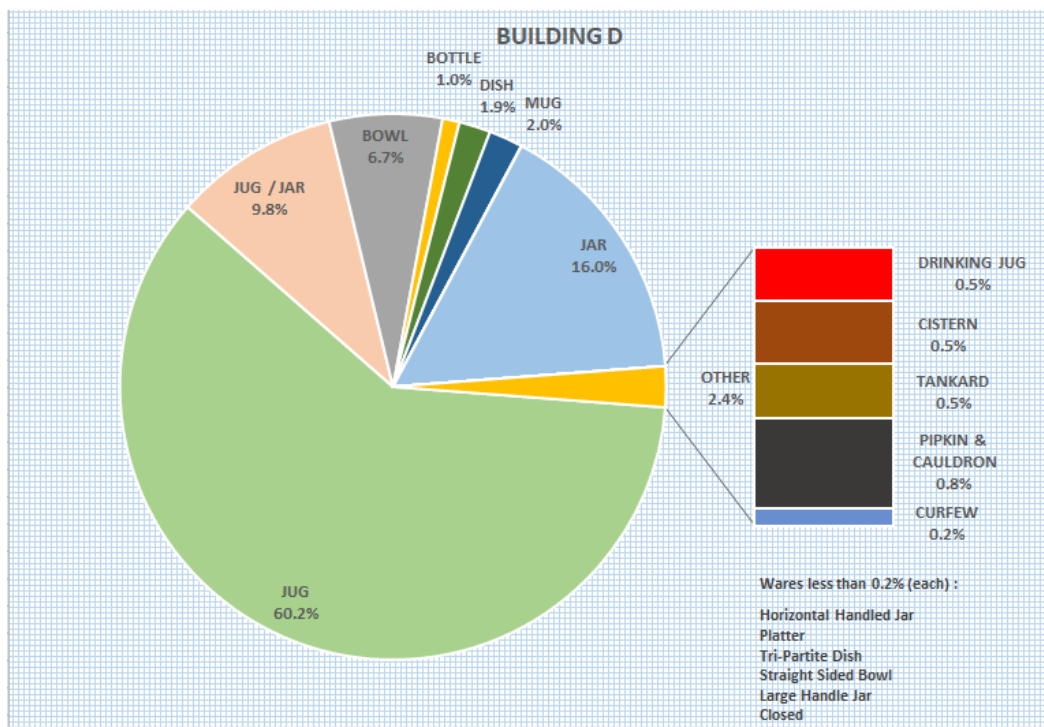


Chart 6: Building D - Form Types

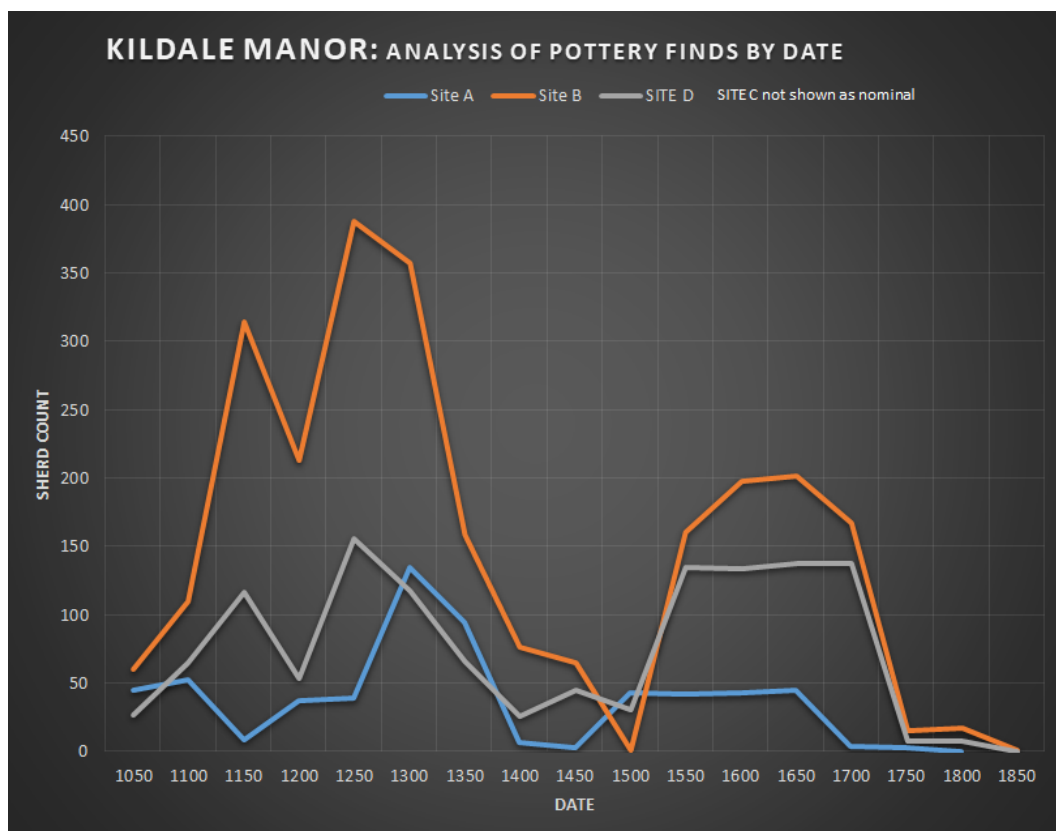
As stated above, the amount of pottery recovered from Building C was small by comparison to Buildings A, B & D. The number of sherds of each different fabric and form type is shown below in tabular form.

Ware	No of Sherds	%
Stoneware	4	25.0%
Slipware	1	6.3%
Hambleton	4	25.0%
Ryedale	2	12.5%
Misc	5	31.3%
Total	16	100.0%

Form	No of Sherds	%
Bottle	4	25.0%
Bowl	1	6.3%
Jar	4	25.0%
Jug	7	43.8%
		0.0%
Total	16	100.0%

Table 1 : Building C (Fabric & Form Types)

The graph which follows shows the dates of the pottery from Buildings A, B and D.



Graph 1: Analysis of Pottery Finds by Date

Where a pottery sherd is known to be in currency over half a century or more elsewhere, the earliest date has been plotted on the graph. Where more than one sherd in such a group is noted, the numbers are divided equally between the dates. This could, on occasion, lead to a slight bias towards the earlier date.

At this stage of the project the results are indicative, rather than conclusive. It is also worth noting that while ceramic assemblages can be useful in dating excavated structures, they may also be misleading. For instance, the lack of a certain type at a certain period could be due to a number of reasons. These include a lack of a particular activity, use of wooden and/or metal instead of pottery, or a lack of substantial occupation. Equally, pottery may be residual or intrusive and may have been moved from its initial place of deposition.

It would be necessary to carry out further excavation, pottery and documentary research in order to corroborate or refute these results. Despite this, the following conclusions can be tentatively suggested.

Historic and economic perspective

Initial analysis of the pottery has helped to shed some light on the chronological sequence of building use. The peaks and troughs in the numbers of pottery sherds have pointed to use of the buildings at different times. This is, of course, assuming that low numbers of pottery sherds might equate to lower levels of occupation.

Graph 1 earlier in this Report shows clearly that Building B, previously thought to be a workshop, produced the most pottery. Building D, previously assumed to be the Gatehouse, contained the next highest amount of pottery. Building A, of uncertain use, produced the least amount of pottery of the three buildings. Buildings C and E produced such small amounts that they are not included on the graph.

The earliest date for the pottery from Buildings A, B and D is late 11th /12th century. This is based on the very small amounts of Grey Gritty ware from each of these buildings.

There is little decoration on any of the wares. This denotes a rather mundane household. The ceramics appear to represent a rural livelihood. After the medieval period, there is little to suggest large scale dining or entertainment.

The Manor is thought to have been built by the De Bruce family in 1175 (Ridley, 1985, 2). There is little evidence for any structure earlier than this, although three existing buildings, known as 'Church cottages', currently stand on top of what is most probably the western edge of the Manor. It is hoped that future excavations in their garden plots might reveal parts of the underlying Manor buildings.

The 12th century date is reflected in the increased amounts of Northern Gritty wares. These coarse, unglazed jars were in currency from the late 11th century, peaking in the 12th century and then becoming residual from the 13th century onwards (Mainman and Jenner, 2013, 1178).

Lower levels of 12th/early 13th century jugs at Kildale Manor may be due to the exodus of the younger male members of the family to the crusades. This may have resulted in a low level of occupancy. Equally, the De Bruce family may not have entertained in the same manner as the wealthy merchant and religious households in York.

Building A has 16.9% Gritty ware while Buildings B and D have only 0.6% and 2.1% respectively. This perhaps reflects a lower level of use of Buildings B and D at this time.

Building A appears to show a low level of occupation in the late 12th century when Buildings B and D show a peak in activity. There is little Splashed and York Glazed ware which may be late 12th/early 13th century, but Graph 1 shows a rise in the late 12th century in Buildings B and D while there is a dip

at this time for Building A. Pottery quantities rise in the early 13th century in Building A at a time when activity appears to decrease in Buildings B and D suggesting that Building A was being used when Buildings B and D had a drop in the level of activity there.

The level of activity in Buildings B and D is considerably greater than in Building A in the late 13th century but Building A appears to have a slightly later peak of activity in the early 14th century. It is perhaps in use in conjunction with Building B at this time.

Tees Valley Red ware, Scarborough ware and Brandsby ware are all late 13th/early 14th century ware types. Added together these wares account for a large proportion of the peak in quantities of pottery from the late 12th to early 14th century. Building A has only 8.1%, Building D 24.1% and Building B 24.3% of Tees Red ware. This implies a greater level of occupation and use of Buildings B and D. Building A has 8.9%, B 2.4% and D 1.3% of Brandsby ware. Buildings A and B have no Scarborough ware and D has 2.9%. Reduced Green Glazed ware occurs as 6.4% in A, 22.9% in B and D has 13.3% but this is a type which ranges in date from late 12th/13th to late 14th and occasionally later.

Why Buildings A, B and D were all in decline from the late 14th through to the mid 16th century is not clear, but it may be that the times of prosperity that occurred in the high medieval period had passed. The climate of exuberance and relative peace at that time was now over and the country depopulated.

There is also some evidence to suggest that the occupants of Kildale Manor were financially stretched during the 14th century. Whether this explains the ensuing downward trend for the levels of pottery after the early 14th century is not clear. However, we are informed that Arnald, son of William de Percy, was fined in 1308 for 'desseising' the Prior of Guisbrough of his common in Kildale (Guisbro, Chartul. ((Surt. Soc, i. 271).

By the first quarter of the 14th century, ownership of the mill that had been owned by Arnald de Percy, was transferred to his son John (Guisbro' Chartul. (Surt. Soc. i. 273). The mill was subsequently thought to have been destroyed by some sort of deluge. The rebuilding work was carried out over a protracted period of two years. This may have been due to a lack of finances, as John had to pay a ransom to the Scots. As the rent money had been granted to Katherine Meynell, she subsequently successfully sued (ibid).

In the mid 14th century the Black Death killed a substantial proportion of the population. It is possible that this caused a lower level of occupancy at Kildale Manor at his time. However, Building C has no pottery earlier than the late 14th/early 15th century. This may point towards a later date for its use.

In the late 15th century Building D shows a slight rise and although quantities of pottery continue to decrease in Building B, they remain the highest quantity out of all the Buildings. This is the case throughout the medieval period. All Buildings show a lower level of ceramic use in the early 15th century. The quantity of pottery from Building A continues to decline at this point.

Post medieval

Although the production of ceramics may not always be associated with historic events, the battle of Bosworth in 1485 has been used here, as tradition often has it, to separate the medieval period from that of the post medieval. This is of course somewhat arbitrary. Elsewhere it roughly coincides with a change in production from Green Glazed white earthen wares in the main to higher fired red bodied Cistercian wares in the 16th century. In North Yorkshire, the green glazed tradition lingers on in a different form until the early 18th century when it is overtaken by industrially produced wares. There is a noticeable decrease in the quantity of pottery during the late 15th and 16th centuries in all three Buildings. Building A produced 1.3%, Buildings B and D produced <0.5% and 2.8% respectively. There is also no Cistercian ware in Building C.

The paucity of these wares is surprising, as excavations in urban centres, such as York, produce a high number of late 15th/16th century Cistercian wares. Many of these had motifs which held religious significance. The few sherds from Kildale Manor have a limited number of designs on them, rather than the more obvious religious motifs that are thought to symbolising Mary, mother of Jesus, palms, crosses etc (see Spavold and Brown 2005).

These wares were soon discarded, due to their association with Catholicism, during the brief reign of King Edward. His advisers made sure that anybody possessing any religious iconography could be fined or even hung for treason. It is not surprising that these wares were a short lived phenomena elsewhere.

The low levels of pottery in the late 14th/15th century may have been due to a lack of occupancy by the de Percys. John de Percy had to go to prison and forfeit his lands at this time. This was punishment for taking part in the Yorkshire rebellion. Although he was pardoned in 1405, he died in 1442, when subsequent activity at the Manor might be expected to be minimal.

The decrease in pottery in the late 15th/early 16th centuries may reflect a lack of occupation at the Manor compared with the previous century. Although the administration of John's estate continued to be managed by his son, he died in 1501.

Subsequently, successive Earls of Northumberland held the Manor until about 1625. It is unlikely that they may have lived there permanently, as they continued to rent the Manor and lands to tenants. These tenants may not have lived in the Manor either, though if they did, this might explain the plain and simple, functional 'Country' style of a large proportion of the pottery.

At some point between 1558 and 1602 Kildale Manor was leased to the Appleby family. This might also explain the relative lack of imported luxury items as well as the paucity of any metal vessels. The latter may have been sold as scrap, passed on and/or melted down.

Numbers of sherds increase when the Ryedale wares begin to come into circulation in the late 16th century. These wares reflect the medieval green glazed tradition which may not have ceased in this area. These wares, along with later Reduced Green Glazed wares, may have been in use up to the 1750's, when the late enclosure of land took place in this part of the world.

Building C appears to be occupied at the same time as Buildings A, B and D, but at an even lower level than in Building A at this time. However, Building C has yielded only 16 sherds, the earliest of which is late 14th/early 15th century and the latest of which is late 17th/early 18th century.

The late 16th century to early 18th century sees a peak in activity, though not as pronounced as that of the medieval period. The pottery in use at this time includes Ryedale ware, Slip ware, and Tin Glazed wares, as well as Frechen stoneware which was imported from Germany.

The graph shows that the quantity of ceramics from Building A has a raised plateau from the early 16th to late 17th centuries whereas Building D rises slightly from the late 16th to early 18th centuries. Building B on the graph shows a rise in the number of sherds from the late 16th to the early 17th centuries and then plummets in the early 18th century.

The pottery from Building A plummets in number in the early 18th century with no evidence of 19th century material. These later wares include a small amount of Transfer Printed ware in the late 18th/19th centuries. Buildings B and D show a very small amount. The relative absence of late 18th/19th century wares is either due to a lack of activity or to a decision not to collect these wares by archaeologists at the time Roland Close was working.

Enclosures came very late to moorland parts of North Yorkshire. Documentary evidence points to a Charles Turner being required to pay for 'inclosure' in 1775. This may also account for a drop in pottery at this time, as country folk were forced to move into the towns for work.

Conclusion

The pottery and documentary evidence work together to paint a picture of the fluctuating fortunes of the inhabitants of Kildale Manor. Graph 1 shows a rise in activity in the 13th /early 14th century. This is particularly noticeable at Building B. A noticeable decrease in pottery occurs from the mid 14th through the 15th centuries and a rise in pottery occurs in the late 16th and 17th centuries. This is particularly noticeable in Buildings B and D. These fluctuations may well relate to the level of occupation which was at its highest during these peak times.

Social perspective

The various domestic activities that took place at Kildale Manor from the 12th to the 18th century are to some extent reflected in the pottery forms and decoration. Insights into the level of wealth at any time during the occupation of the Manor may also be alluded to. The pottery may also help to identify differential use of the various Buildings.

There is little decoration on any of the wares. This denotes a rather mundane household. The ceramics appear to represent a rural livelihood. After the medieval period, there is little to suggest large scale dining or entertainment.

The majority of the pottery is relatively plain and undecorated. Despite this, when present, decorative motifs may help to shed light on more esoteric areas of activity. These include religious beliefs and allegiances. An attempt at shedding light on these areas is made below.

Form and function

Jugs and jars

Jugs and jars are the most common forms. Both forms are in use for much of the medieval and post medieval periods. Jugs would have been used to hold wine and ale. Jars may have been used for cooking and/or storage. Jars, cauldrons and pipkins were used in cooking and making sauces / stews.

Jars include cooking wares and later forms used for storing liquids. The earliest jars are Gritty wares. They are plain and functional. They have virtually no glaze and were probably used as cooking vessels.

Twelfth century Gritty ware jars would have been used in cooking in the medieval period. Building A has the most of this type of jar (16.9%). Building B produced only 0.6% and D produced 2.1%. This suggests that the cooking at this time took place in Building A, whilst eating, drinking and entertainment took place in Buildings B and D.

Jugs would have been used at table for wine and beer. There is little evidence of ceramic jugs in use in the 12th century, though a few sherds of York Glazed, Reduced Green Glazed and Splashed ware jugs would have been used to hold liquid refreshments.

Even in the height of occupation in the high medieval period, from the late 12th, 13th and early 14th centuries, the wares are not as highly decorated as the York Glazed seal jugs or Scarborough knight jugs. Despite this, a level of wealth is perhaps shown by the glazed and decorated Tees Red ware and Scarborough ware jugs which were in circulation at this time. These wares were almost certainly used at table.

It is possible that other materials such as metal and glass were used instead of ceramic vessels. These may have been melted down leaving no trace in the archaeological record.

Other wares

Many of the wares reflect everyday household and country activities. Bowls and dishes may have been used for dairy products and for serving solid foodstuffs. A dripping dish, pipkins and cauldrons were probably used to make stews and sauces. Drinking jugs, a flask and bottles may have been used

to carry liquid refreshments out into the fields. Mugs, cups, possets, lobed bowls and a tankard may have been used at table for individual as well as communal drinking. Curfews were used to put out the fire and chamber pots need no further explanation.

Jars/cisterns may also have been used for storage and consumption of a local alcoholic beverage made with gale. They may have been stored or taken out into the fields to refresh the labourers. They may also have been used to store other liquids such as milk and other dairy products. These forms are most commonly found within the Reduced Green Glazed and Ryedale ware traditions.

Bottles and drinking jugs

These late 14th/15th century vessels may be copies of German prototypes. They would have been used as measures for liquids such as ale, perhaps being refilled from cisterns and jugs. A Franco-Flemish manuscript illumination shows their use as receptacles for urine and faeces (Jennings 1992, 29). There may of course be an element of artistic licence involved though!

These forms do not make up a large proportion of the total form types from the three buildings. Drinking jugs and bottles occurred in larger numbers in Building A than in B or D. Building A produced 6.8% drinking jugs, 0.3% drinking jugs/bottles and 2.8% bottles (9.9% total). Building B produced 1.5% bottles and no drinking jugs. Building D produced 1% bottles and 0.5% drinking jugs.

Lobed bowl

A Hambleton type lobed bowl only occurs in Building A and is <0.3% of the total. If this bowl was actually used in Building A, it indicates communal drinking, as these wares were thought to be used for drinking, or even as a finger bowl (Brooks 1987, 160).

These late 14th/early 15th century types are found amongst assemblages of this date from excavations in York (ibid). Similar vessels also occur in assemblages from London from the medieval period (Pearce and Vince, 1988, 164, fig 119, no 514). They continue in use there through the 16th and early 17th centuries and are amongst forms found during excavations at the Inns of Court and within Border ware assemblages of that date. They were probably used to pass round alcoholic beverages at table.

Mugs, cups, posset, tankard

These post medieval vessels were used for drinking at table. One of the beverages that they may have contained is posset. This is a warm drink of milk, alcohol and spices.

Only a small number of tankards, mugs, cups and possets were found, though Building D has the largest quantity. Building A produced 0.6% mugs, 0.8% cups and no possets, Building B produced 0.6% mugs and <0.3% posset sherds. Building D produced 2% mugs and no posset pots. One tankard (0.5%) was found associated with Building D. No tankards were retrieved from Buildings A, B or C.

The few sherds that the statistics cover are either Cistercian or Ryedale types. The decoration on the Cistercian ware vessels may have held symbolic religious meaning. Only a few sherds were decorated and these were decorated with a limited number of designs (see Spavold 2005). Their relative paucity may reflect low levels of occupancy. They may also relate to a lack of desire to display Catholic sympathies.

Bowls, dishes, platter and open forms

There are a number of Ryedale ware platters or flanged dishes, bowls and open forms. These may have been used as dairy bowls or for serving other foodstuffs such as fruit, cheese, bread and pancakes. They may also have been used to store various foodstuffs.

It appears that these open forms were more common in Building D, less common in Building A and rarer still in Building B. This could point towards a greater emphasis on storage, serving or containing dairy products in Building D.

Bowls formed 1.1%, open 2.9%, bowl/dish 0.3% making a total of 4.3% in Building A. A total of 2.2%, made up of 1.4% dishes & 0.8% bowls came from Building B. At Building D a total of 9% includes dishes 1.9%, bowls 6.7%, straight sided bowl <0.2% and platter <0.2%.

Pipkins and cauldrons

These vessels would have been used for cooking from the 13th century and may have continued in use into the early post medieval period. The cauldron may have been used for stews and other hot liquid foodstuffs. Pipkins are thought to be used in conjunction with jugs for making sauces. The vessel may have then been brought to the table.

It appears that these activities took place only in Buildings B and D, as Building A has neither of these forms. However, they are not common in Buildings B and D either, as Building D has 0.8%, and Building B has 1.5%. As these forms are more common in Buildings B and D than in Building A, this may indicate that cooking switched from Building A to Buildings B and D from the 13th century.

Chafing dish

These vessels could have been to cook or warm food in either a kitchen or at table. It would have been used to heat or warm foodstuffs on a plate which would balance above it. Coals were placed in the lower chamber. It may have been used at table or in preparing warm food. This 14th/15th century example was from Building B and represented only <0.3% of all forms.

Curfew

The only curfew was found from Building D. It represented <0.3% of the total number of forms. It would have been used to put out a small fire, perhaps in the centre of a room with a central chimney and louver, or outdoors.

Chamber pot

Only one incidence of a chamber pot occurred. This came from Westerwald in Germany and was found amongst material from Building A.

Flask

A small piece of a Martincamp style flask was found at Building A (<0.3%). These are common amongst 16th/17th century assemblages and were probably used to hold small amounts of wine or alcohol.

Condiment and tripartite dish

These wares would have been used to contain spices and sweetmeats in the medieval and early post medieval periods. They would have been used as an adjunct to dishes served at table.

A tripartite dish from Building D formed <0.2% of the total. It was reconstructed as a complete vessel. It is hard to tell how much of it is real and how much is make up. Tripartite dishes are rare, but bipartite are more common amongst medieval assemblages.

A condiment was noted from Building B. It formed only >0.3% of the total pottery forms. There are no condiments from any other building, although the tripartite dish would have been used in the same way.

Modern forms

Several sherds of a plant pot were located in Building B as 0.8%. A few transfer printed wares were also noted. These may have been used as plates and cups.

Trade and contacts

The wares from all periods are almost all made in Yorkshire and the North East, though a few imported stonewares were present from the late 15th century.

In the 12th century Gritty wares probably emanated from Yorkshire and the Tees Valley. Small amounts of York Glazed and Splashed wares appear to be coming from York in the late 12th/13th centuries. Equally the late 13th/early 14th century Brandsby wares do not imply much contact to the south. These wares are thought to be made in the Howardian Hills and the bulk of their trade was also being taken up in the markets in York at this time. Even the Hambleton wares of the late 14th and early 15th centuries show little contact as they are also few and far between at the Manor.

The bulk of the late 12th to early 14th century wares are coming from the north and east of the site, though some are from further south. This is hardly surprising as Kildale is located on the road between Stokesley to the west and Whitby to the east.

Certainly, the Reduced Green Glazed wares 1, 2 and 3 appear to be coming in from the North in the late 12/13th and 14th centuries. Although no kilns have been found, Reduced wares are common in the Durham and Newcastle areas (Ellison, 1988; Cumberpatch 2001, 35-118).

Contact towards the east of the Manor is also suggested by the presence of considerable amounts of Tees Valley wares in the late 13th/early 14th centuries. As such they may be the most local ware type to the Manor, though no kilns have been found. They share some attributes with Scarborough wares and it may be that similar clay sources are being used.

It is only in the 16th to early 18th centuries that any quantity of pottery is coming in from the Ryedale area to the south of the Manor.

Why there is a shift from the bulk of the wares coming from the West in the 12th century to wares from the North and East in the 13th and 14th centuries is not clear. Similarly, the reason why a few wares are coming from the South, in the late 14th and 15th centuries is also not clear. The reasons for products coming from the South in the 16th century, is not clear either. Despite this, these changes in sources may reflect allegiances at different times in history.

Imports

It is only from the late 15th century that any imported wares occur. Building A has 0.9% of German stoneware. Building B has 2.1% and Building D has 3%. However, these wares include Siegburg, late 15th/16th century Raeren and 17th century Frechen types.

Elsewhere in Britain, German stonewares peak in the 16th century and do not necessarily denote any great level of wealth. This is confirmed by the lack of decoration on these wares. It does however, suggest a low level of contact, perhaps with traders from the Hanseatic League.

Conclusions

The pottery reflects changes in culinary practices over time. The medieval wares reflect the cooking of stews and sauces, warming foods and serving spices and sweet meats at table. The glazed jugs were used for serving wine. Cisterns, drinking jugs and bottles may have been used for ale, cider and gale. The rare lobed bowl was probably used at feasts or for drinking games. Other bowls may have been used in dairy activities and for serving food. They are seldom decorated but occasionally have incised wavy lines on them. Dripping dishes would have been used to catch the fat dripping down from meat roasting on a metal spit.

These activities no doubt carried on through the post medieval period when cups and mugs were used by individuals to drink from. Platters take over from bowls for serving food and metal cooking vessels may have taken the place of pottery ones.

In the late 17th/18th century larger dishes with slip decoration were used for serving food. These, along with the sherd decorated with a clock face, suggest a certain desire for display which was not noted in the earlier period. Medieval display occurs mainly on jugs, though this is modest at Kildale Manor. In the post medieval period dishes and bowls are often larger and more likely to be hung on

display on the walls. This is particularly so when slip ware becomes fashionable, though again there is little evidence of decoration at this time either.

Wares are coming from the local regions in the main. Pottery has little decoration and motifs are simple. This denotes a simple country lifestyle. Even the limited number of imports suggests a modest household.

Further work;

1. Photographs and drawings
2. Compare the results with those from further exploratory excavations
3. Further documentary research would add information about why the Manor appears to have been most occupied during the 13/14th and 17th centuries and why the lower levels of pottery occur. It may also help to shed light on the sequence and type of use of the Buildings over time.

Archive

The pottery records, consisting of text, photographs, Excel spreadsheets, charts and figures held temporarily at York Archaeological Trust and can be accessed on request. It is hoped that the Dorman Museum will take this archive and store it in conjunction with the physical archive from the site.

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Plans

Plan1: Buildings A - E

Illustrations and photographs

Analysis of pottery finds by ware.

Chart 1 : Building A

Chart 2 : Building B

Chart 3 : Building D

Analysis of pottery finds by form

Chart 4 : Building A

Chart 5 : Building B

Chart 6 : Building D

Analysis of pottery finds by both ware & form

Table 1 : Building C

Graphs

Graph 1 : Analysis of pottery finds by date

Photographs / drawings;

Figure 1 : Gritty ware jar

Figure 2 : Buff / Brandsby type ware jug with applied pellets

Figure 3 : Reversed Cistercian drinking vessel with rose design & small stamp

Figure 4 : Cistercian ware drinking vessel with lace design

Figure 5 : Cistercian drinking vessel with three leaf clover design

Figure 6 : Ryedale ware with bird stamp decoration

Figure 7 : Slipware with clock decoration