CROSBY PLACE, A 15th-CENTURY MANSION: EXCAVATIONS AT CROSBY SQUARE, CITY OF LONDON EC2

Ken Pitt

With contributions by Ian M Betts (building material), Jacqui Pearce (pottery), Beth Richardson (accessioned finds) and James Morris (animal bone)

INTRODUCTION

This online supplement has been published in support of an article in *LAMAS Transactions* Volume 73 (2022), 157–82 (Pitt 2023b). Figure and Table numbers follow on from the main report.

CONTENTS

THE BUILDING MATERIAL

Ian M Betts

Only the illustrated building material (Table 1) is discussed here; other significant aspects of the assemblage have been integrated into the narrative section of this report.

A full report is available in the project archive (Betts 2011).

Table 1. Details of the illustrated building material

Catalogue no.	Context/ accession no.	Period	Land use	Type	Fig no.
<T1>	A[1055], A<75>	6	OA21	floor tile	18
<T2>	A[1768], A<475>	5	OA18	louver?	9
<T3>	A+, A<403>	-	-	tin-glazed floor tile	26
<T4>	B[684], B<681>	-	-	'delft' wall tile	26
<T5>	A+, A<418–4>	-	-	heraldic stove tile	27

+ = unstratified

Medieval Ceramic Building Material

Floor Tile

Penn
Fabrics: 1810, 2894
There are five decorated Penn tiles from site A, all dating to the mid- to late 14th century. One has Eames (1980) design 2037, another design 1402 (or similar) whilst another is similar to her design types 2409 to 2413. A further tile design is in the London Museum catalogue (London Museum 1993, 241, cat no. 23), while the last tile, <T1>, has a previously unpublished pattern (Fig 18).
Roofing Tile

Louver?
Fabric: 2587 (variant)
What may be a louver with scored herringbone decoration under a brown-glazed surface was found in Open Area 18, <T2> (Fig 9). This is in a pottery rather than tile fabric, which strongly suggests it was made by a potter rather than a tilemaker. The fabric (LCOAR) is similar to tile fabric 2537 but has a scatter of large quartz (up to 3mm) present.

Post-Medieval Ceramic Building Material

Floor Tile

Tin-Glazed
Fabric: 2196
A tin-glazed tile combining a geometric pattern with elaborate floral decoration in four colours, <T3> (Fig 26),

Fig 26. Tin-glazed floor tile from Antwerp <T3> (unstratified) and from site B decorated Dutch tin-glazed wall tile <T4> (scale 1:3)

was recovered from site A. Although unstratified, this came from deposits believed to derive from the demolition of Crosby Hall in the early 20th century (K Pitt, pers comm).

The tile has an unworn top surface and mortar around its broken edge suggesting use, or reuse, in another structure. Tiles of this design were made in Antwerp, Belgium, *c.*1550 (Betts & Weinstein 2010, 96–7), although its thickness (14mm) would point towards a late 16th-/early 17th-century date.

Wall Tile

Tin-Glazed
Fabric: 3067
Two tin-glazed 'delft' wall tiles were found on site B. One shows the edge of what appears to be a landscape scene set in a circular border, B<680> (B[277]). This could be a Dutch- or London-made tile of the 18th century. The other, B<681> (B[684]), has a white and purple geometric pattern, <T4> (Fig 26). This is an 18th-century Dutch design, also known from King Edward Street, London (Betts 2007, fig 6, no. 15).

Stove Tile

Fabrics: 2310 (red clay) and 2308 (white, cream and grey clay)
Thirty fragments of stove tile were found unstratified on site A, in deposits believed to relate to the demolition of Crosby Hall (above). These comprise a red clay moulded back with an outer layer of white, grey and light grey clay. Covering the upper surface is a layer of green glaze. The back of each stove tile has a convex heat-retaining chamber of the type illustrated by Gaimster (1988, 317, fig 1a). The

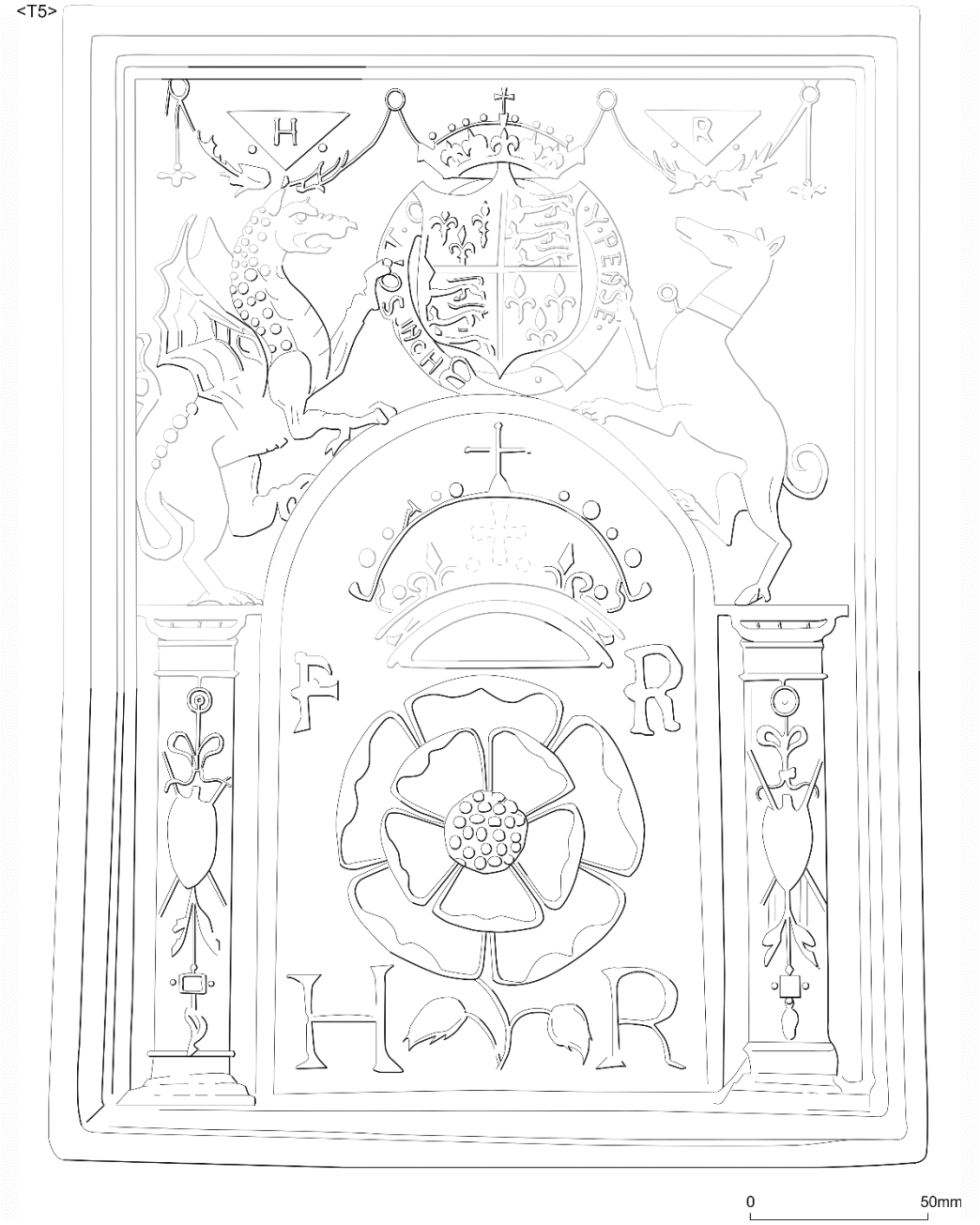

Fig 27. Stove tile with coat of arms of Henry VIII <T5>, reconstructed using unstratified examples from site A and fragments published by Gaimster (1988) (scale 1:2)

Table 2. Details of the sampled post-medieval bricks

Period	Land use	Context	Feature	Fabric	Size (mm)	Date
5	B14	A[1428]	brick vaulting (north)	3046	212 x 107 x 53–54	1450–1600
5	B14	A[1565]	wall	3033, 3046	? x 104–109 x 50–56	1450–1600
6	B14	A[1468]	brick vaulting (south)	3033	223–231 x 104–110 x 60–70	1550–1700
6	B14	A[1504]	brick foundation (late repair)	3035	235–236 x 109–111 x 67–68	1800–1950
6	B14	A[1719]	brick partition	3032	221 x 108 x 61–63	1666–1900
6	B16	A[4040]	brick wall	3033, 3046	218–220 x 107–111 x 50–57	1450–1600
6	B16	A[1043]	brick wall rebuild	3033, 3046	217–225 x 103–110 x 32–58	1450–1600
6	B17	A[277], A[287]	brick cellar wall	3032	214–218 x 98–105 x 61–69	1666–1900
6	S12	A[1019]	brick partition in B16, phase 2	3046	207 x 103–105 x 46–53	1450–1700
6	S15	A[379]	brick lining of well /cesspit	3032	218–219 x 85–98 x 63–65	1700–1900

vast majority of stove fragments have the same design: the Royal Arms of Henry VIII, which would date their manufacture to 1509–47. Gaimster (1988, 324, fig 3) shows a partial reconstruction of the overall design using various fragments previously found in London and Colchester. Using the fragments from site A, <T5>, it is now possible to reconstruct more of the design (Fig 27).

One poorly made stove tile may be a 'second' or 'waster'. If this was indeed unfit for use, then its presence may imply stove tile manufacture somewhere in the London area.

Brick

Fabrics: 3032, 3033, 3035, 3046, 3261

Post-medieval bricks were collected from a variety of brick structures in period 6 (Table 2). They are of two main types: a pre-Great Fire type (fabrics 3033, 3046) probably dating mainly to the mid-15th–16th century and a post-Great Fire type (fabric 3032) dating to the mid-17th–19th century.

Two other brick types are also present: yellow London stock (fabric 3035), probably of late 18th- to 19th-century date, and a cream machine-made brick (fabric 3261) of mid-19th- to 20th-century date.

MEDIEVAL AND POST-MEDIEVAL POTTERY

Jacqui Pearce

Medieval Pottery

The medieval pottery recovered from site A contexts assigned to period 5 is considered here chronologically, according to fabric and form, regardless of questions of residuality and disturbance, which are considered in the narrative above. Details of the illustrated pottery are provided in Table 3

The 10th to 12th Centuries

Since most contexts yielded fewer than 30 sherds, close dating remains a problem, although overall trends in supply and usage can be recognised. Contexts from Open Areas 17 and 18 and Structure 8 dated between *c.*AD 900 and *c.*1240 (368 sherds, 260 ENV, 7454g) produced a representative range of pottery fabrics and forms that were in widespread use throughout London during this period. Early medieval handmade wares predominate in contexts dated to the Saxo-Norman period. Late Saxon shelly ware (LSS) alone was found in some small contexts dated to *c.*AD 900–1050, the period of its main use in London. The well-made shell-tempered ware, produced at centres in the Oxfordshire region (Vince & Jenner 1991, 49), was used chiefly for jars or cooking pots, which are the main form recorded on the site, with only one sherd from a bowl in A[195] (*ibid*, fig 2.24, nos 14–19).

Early medieval sand-tempered ware (EMS) is found in some contexts alongside LSS alone, and was first used in London *c.*AD 970, continuing in production throughout the 11th century. Probably made at the same centres, early medieval sand- and shell-tempered ware (EMSS) was introduced *c.*1000 and made through to the mid-12th century as one of the more common everyday ceramic wares used by Londoners. It is the most frequent of all fabrics recorded on the site in contexts dated between *c.*AD 900 and 1240 (27.2% SC, 26.2% ENV, 23.5% weight), with EMS the second most common fabric (23.1% SC, 21.9% ENV, 19.5% weight), followed by LSS (12% SC, 11.2% ENV, 16.4% weight). In both EMS and EMSS, jars or cooking pots are the main form (*ibid*, fig 2.33, fig 2.38), with only two sherds from bowls in A[195]. This emphasis in the chronological breakdown of the fabrics favours the early dating of those contexts included here, irrespective of their generally small size, and shows that domestic occupation was well established in the vicinity of the site by the end of the 10th century at least.

The other main handmade wares represented on the site in 11th- to 12th-century contexts are early Surrey ware (ESUR) and early medieval shell-tempered ware (EMSH), with only small numbers of sherds from vessels in early medieval chalk-tempered ware (EMCH), early medieval flint-tempered ware (EMFL), early medieval grog-tempered ware (EMGR) and London-area grey ware (LOGR).In all of these, cooking pots or jars are the main form identified, apart from EMGR, which is represented by sherds from two spouted pitchers (Vince & Jenner 1991, 80, fig 2.69) and a jar with applied thumbed strips around the body. There are also sherds from two large flared bowls

in EMSH, one of them from A[1599] (OA18) with an everted rim, <P1> (Fig 28). Vessels like this were very adaptable and could be used for general food preparation, serving or cooking, although throughout the 11th and 12th centuries the main ceramic vessel used by households at all levels of society was the cooking pot or jar form, in which the daily mainstay of pottage could be cooked in large quantities over the hearth. This is reflected in their prevalence on the site in contexts dated between *c.*AD 900 and 1240, accounting for 82.1% of all sherds from this period (79.2% ENV, 75.4% weight), with bowls far less frequent at 2.5% (2.3% ENV, 8.8% weight).

The adoption of wheelthrowing and glazing technology by potters in the London area at the end of the 11th century gave rise to a major ceramic industry that was to dominate supply across the capital from this time onwards. It is now known that one major source of London-type ware (LOND) was in Woolwich, where kilns dating to the 13th to 16th centuries and most probably earlier have been excavated by Oxford Archaeology. The appearance of LOND and coarser variants (principally LCOAR) in City of London contexts dated to *c.*1080 marks the beginning of a ceramic revolution that was to have a profound effect on surrounding pottery industries. This can also be seen in the range of vessels made and supplied to consumers, as glazed and often decorated jugs rapidly became one of the chief forms produced for the London market. These are found alongside the early medieval handmade wares that continued to be produced and used well into the 12th century, chiefly for food preparation and cooking, until superior wheelthrown wares displaced them in the ceramic industries supplying the capital. This emphasis is reflected in the pottery from contexts dated to the 11th and 12th centuries, in which LOND and LCOAR are found almost entirely in the form of jugs, with only three sherds from cooking pots identified. Most jugs are undecorated, with a clear or green glaze applied either directly to the body of the vessel or over a coating of white slip. Only one example with white slip decoration was recorded, in A[1113] (OA18). The presence of a single sherd each of LOND decorated in the north French style and Rouen styles dated the contexts in which they were found (A[1307] and A[1408]) to the last quarter of the 12th or first half of the 13th century. These represent marked changes in decorative style and form that were incorporated into the London- type industry at this period under the influence of imported French wares (Pearce *et al* 1985, 28–9).

An important source of cooking vessels during the 12th century was shelly-sandy ware (SSW), a wheelthrown, shell-tempered fabric that was probably made at the same centres that produced LOND and LCOAR, on the basis of fabric analysis and as evidenced by accidental spots of glaze that are often found on pots that are otherwise unglazed (Blackmore & Pearce 2010). This superior shell-tempered ware was the last of its kind to be made and used in the London area, replacing the handmade traditions from the middle of the 12th century until it in turn was phased out of production during the first quarter of the 13th century. Cooking pots with flat-topped and squared rims were the main forms made, and are the only type represented in finds from the site. At the end of the 12th century, these were used alongside wheelthrown reducedsandy wares from various sources in south Hertfordshire and north Middlesex (south Herts-type grey ware or SHER), which became one of the principal sources of kitchen wares used in London during the 13th century (*ibid*).

Continental imports are found in relatively small numbers in contexts dated to the 10th to 12th centuries (3.8% SC, 4.6% ENV, 3.6% weight), and come from the common sources supplying London at this period. These consist of wheelthrown, highly-fired, red-painted wares (REDP) from centres in the Rhineland, and fine, glazed Andenne-type ware (ANDE) from present-day Belgium. In each of these industries, spouted pitchers for serving wine are the main form identified in London contexts, as they are on site A. An insular source of contemporaneous fine glazed ware is represented by the rim and spout of a pitcher in Stamford-type ware (STAM) from Lincolnshire in Structure 8, <P2> (Fig 28).

Mid-13th to Mid-14th Century

There is greater variety in ceramic fabric and form between the mid-13th and mid-14th centuries, both as a general feature of London's ceramic supply and usage, and in relation to the finds from Crosby Square that can be dated to this period (418 sherds, 281 ENV, 5321g). Most of the pottery was recovered from Open Areas 17 and 18, but not all of the pottery discovered in features given a date within this range was made and used then. There is a relatively high level of residuality, with 8.4% of all sherds (7.8% ENV, 10% weight) accounted for by early medieval handmade wares that had largely gone out of production by *c.*1150. There is also a quantity of 12th-century LCOAR and SSW (18 and six sherds respectively). It is possible that the pottery in some of the smaller contexts dated to this period is residual.

The main fabrics represented on the site at this date are London-type ware, Kingston-type and Mill Green wares, which is very much in keeping with patterns observed across the City (Vince 1985, fig 18). LOND (excluding LCOAR) accounts for 20.6% of all sherds at this date (27% ENV, 26.5% weight). Jugs are the only form identified; although a high proportion of sherds are too small to allow closer recognition of type, baluster and rounded vessels are well represented. Most of the balusters are of flared or tulip-necked form, with a thin overall white slip and patchy clear or green glaze (*eg* Pearce *et al* 1985, figs 36–7). These types, which were made to hold large quantities of liquid, were introduced in the mid- to late 13th century and continued in large-scale production through to the mid-14th century (*ibid*, 24, fig 9). There are, however, more decorative vessels in LOND represented on the site at this date, including jugs with north French and Rouen style decoration, as well as the highly decorated style that developed from them in the mid-13th century. Less elaborate decoration can be seen on vessels with simple white slip painted patterns under a clear or green glaze, although there are few examples present in the sample. The only other form recorded is the complete base from an unglazed baluster drinking jug, found in A[1418] (OA18).

Surrey white wares became a major force in the London pottery market from the middle of the 13th

century onwards. In the period from *c.*1240 to 1350, these consist of Kingston-type ware (KING), which was introduced at the beginning of this range, and coarse Surrey-Hampshire border ware (CBW), which is first found in small quantities *c.*1270 (Pearce & Vince 1988, 82–4).

Kingston-type wares account for 21.2% of all sherds from this period (23.2% ENV, 17.1% weight). The Kingston industry was a versatile one, producing a wide range of vessels that encompassed most household needs, and included both plain and decorated jugs as well as practical kitchen and storage wares. The pale buff-coloured body, which showed off the 'trademark' green glaze to good effect, gave it a distinct advantage over London-type ware for tablewares, while the qualities of the well-fired refractory clay made it highly suitable for cooking vessels and even industrial wares. Jugs are the main form recorded on the site, although cooking pots are also well represented. Many of the jug sherds are too small to allow the form to be identified more closely and most of them appear to come from undecorated vessels. However, there are sherds from jugs made in the north French and highly decorated styles, including examples with polychrome and applied scale decoration. One vessel from A[607] (OA17) has part of an incised arrow on the body that may be a potter's or batch mark. These are rare finds on medieval pottery from London and have been identified in both London-type ware (Pearce *et al* 1985, fig 38) and Kingston-type ware (Pearce & Vince 1988, fig 65, no. 76).

Apart from jugs and cooking pots, there is also part of a cup from A[1418] (OA18), a type of vessel known to have been made at the kilns excavated in Eden Street in Kingston upon Thames (*eg* Miller & Stephenson 1999, fig 28, nos 64, 66). Part of a rounded crucible from A[1157] (OA18) is another form made at Eden Street (*ibid*, fig 27), with a handle from a pipkin also found in A[1418]. The crucible sherd on its own is not enough to indicate that metalworking was taking place nearby, although there are also sherds in Open Area 18 from two further crucibles of similar form in medieval white ware crucible fabric (MWCR), which was one of the main types used for heating metals in London at this date.

Coarse Surrey-Hampshire border ware (CBW) is first found in London in contexts dating to the last quarter of the 13th century (Pearce & Vince 1988, 84). Made at kilns in north-east Hampshire and west Surrey, a major source was the industry centred on Farnborough (Pearce 2007). By *c.*1350, CBW had come to dominate London's ceramic supply and was a very practical everyday ware, much less decorative than KING at its height, with a major emphasis on kitchen and storage vessels such as cooking pots or jars, bowls and jugs. One sherd from a jug in Earlswood-type ware, from Surrey, was also found in A[1153] (OA18), and is a less common type on City sites.

Good quality, finely potted, green-glazed jugs made at Mill Green in Essex (MG) are first found in London in contexts dated to *c.*1270, making a major if short-lived impact on the market (up to *c.*1350). A high proportion of MG was recorded in late 13th- to mid-14th-century contexts on the site (27.1% SC, 16.8% ENV, 16.3% weight). This includes three sherds from cooking pots in the coarser variant (MG COAR) and from one jug with polychrome decoration (MG POLY). Squat, conical and baluster jugs with thumbed bases and stabbed strap handles are the main forms identified. The other important regional industry represented is south Hertfordshire-type grey ware (SHER), found in London from *c.*1170 through to the mid-14th century (Blackmore & Pearce 2010). The ware is primarily utilitarian and finds from the site at this date consist of jars or cooking pots and one pipkin handle. There are also five sherds from cooking pots in Limpsfield-type ware (LIMP), made at centres in east Surrey, and found in the City much less frequently than on sites south of the Thames.

Only seven sherds of imported pottery were recorded in contexts of this period, including residual ANDE and REDP. Fabrics imported during the late 13th and early 14th centuries consist of jugs in high-quality Saintonge green-glazed and polychrome wares (SAIG and SAIP), found in Open Area 18. There is also one sherd from a jug probably made in Scarborough ware, a relative rarity in London, from A[1418] (OA18).

Mid-14th to 15th Century

As in earlier contexts on the site, some chronological mixing is apparent in material dated to *c.*1350–1500. Although much of the period 5 pottery that falls within this range comes at the earlier end, around the mid-14th century, some of the later fabrics and forms will have been contemporary with Crosby Place (*ie c.*1466 and later). A total of 743 sherds (451 ENV, 7741g) were recorded in contexts with a *terminus post quem* that falls between *c.*1350 and 1500. Many contexts are, however, quite mixed, and 3.6% of all sherds within this period are residual early medieval handmade wares (4.2% ENV, 5.6% weight). There are also 12th- and 13th-century fabrics and forms present in some contexts given a later date. All come from features in Open Area 18, which included one large context, A[1114], dated to *c.*1400–50.

The overall pattern is typical of London's ceramic supply and usage in the years following the Black Death, a period that saw a move away from the production of decorative tablewares in the industries located closer to London, and a greater concentration on mass production of plain, practical pottery. In the economic and social upheavals of the 14th century, major pottery industries such as London-type ware and Kingston-type

ware opted to reduce the amount of decoration they had previously employed, and to focus on standardised vessel forms, with minimal glazing and often poorly finished. Although highly decorated and earlier styles are represented in both wares found on the site at this date, some at least of these will be residual. In LOND, large tulip-necked and flared baluster jugs for bulk serving of liquids are dominant, generally coated with a thin white slip and a patchy clear or green glaze. Other forms recorded in LOND include cooking pots, drinking jugs and a dish, but jugs are by far the most common type, just as they are inKING. There is still a relatively high proportion of both LOND and KING present in contexts dated after *c.*1350 (21.6% SC, 25.5% ENV, 20.9% weight, and 20.6% SC, 21.5% ENV, 15.4% weight respectively). This may be the result of disturbanceor because deposition took place at a

time when both were still in circulation, nearer the middle of the 14th century.

Other forms found in KING include cooking pots, bowls, two cauldron bases, three cups (one of them lobed) and one crucible (from A[1114]). Later products of the London-type ware and Surrey white ware industries are represented by sherds from cauldrons and a dripping dish in late London slipped ware (LLSL), made between *c.*1400 and 1500, and from cups in 'Tudor green' ware (TUDG), the fine, white, green-glazed tableware made in Farnborough and other Surrey white ware production centres.

A higher proportion of CBW than in earlier groups was recorded (17.2% SC, 18.8% ENV, 18.5% weight), including forms introduced during the mid-14th century, such as cooking pots or jars with a flat-topped rim and large rounded or bunghole jugs with a thumbed base and broad strap handle (Pearce & Vince 1988, 85; fig 114, nos 469–74; figs 110–11). Other forms recorded consist of plain conical jugs, bowls and dishes, cups (one of them lobed) and a cauldron. All represent robust, heavy-duty household wares in which glaze cover is minimal and decoration almost non-existent, apart from occasional use of red-painted stripes on large rounded jugs. The industry was at this time becoming an essential provider of Londoners' everyday domestic pottery, a function it was to fulfil on a large scale up to the end of the 15th century

Alongside CBW, Cheam white ware (CHEA) also began to take a share in the London market in the mid-14th century, concentrating again on plain, practical everyday forms, especially jugs, drinking jugs and cooking pots. Although the quantity of CHEA recorded in late medieval contexts from Crosby Square is relatively small, this does include 32 sherds from a cooking pot, <P3> (Fig 28).

While Surrey white wares and London-type wares provided the bulk of London's domestic pottery, industries in Essex and Hertfordshire also played their part in contributing to the wider ceramic market. Mill Green ware is still well represented (18.1% SC, 11.5% ENV, 14% weight). Conical and squat jugs are the main forms, with baluster jugs and cooking pots also recorded. Late medieval Hertfordshire glazed ware (LMHG), probably made in the St Albans area, first appears in London contexts *c.*1350 and continued to be supplied to the capital well into the 15th century. Although its fine fabric suited it for good quality jug forms, bowls, cooking pots and a cauldron or pipkin are also recorded. Hertfordshire potteries continued to supply unglazed greywares (SHER) throughout most of the 14th century, chiefly cooking pots.

Continental imports are of minor importance on the site at this date. There are five sherds from jugs in SAIP, SAIG and Saintonge ware with mottled green glaze (SAIM), as well as 10 sherds from drinking jugs in Siegburg stoneware (SIEG).

Summary of Pottery from Post-Medieval Contexts

A total of 207 sherds from a minimum of 179 vessels (2612 g) recorded in site A contexts assigned to period 6 date to the late 14th to 15th century (50.5% of all sherds from this period, 54.1% ENV, 47% weight). The latest finds within

Table 3. Details of the illustrated pottery

Catalogue no.	Period	Land use	Context	Fabric	Form	Date	Fig no.
<P1>	5	OA18	A[1599]	EMSH	BOWL FLAR	1050–1150	28
<P2>	5	S8	A[88]	STAM	PTCH	1050–1150	28
<P3>	5	OA18	A[1169]	CHEA	CP	1350–1400	28

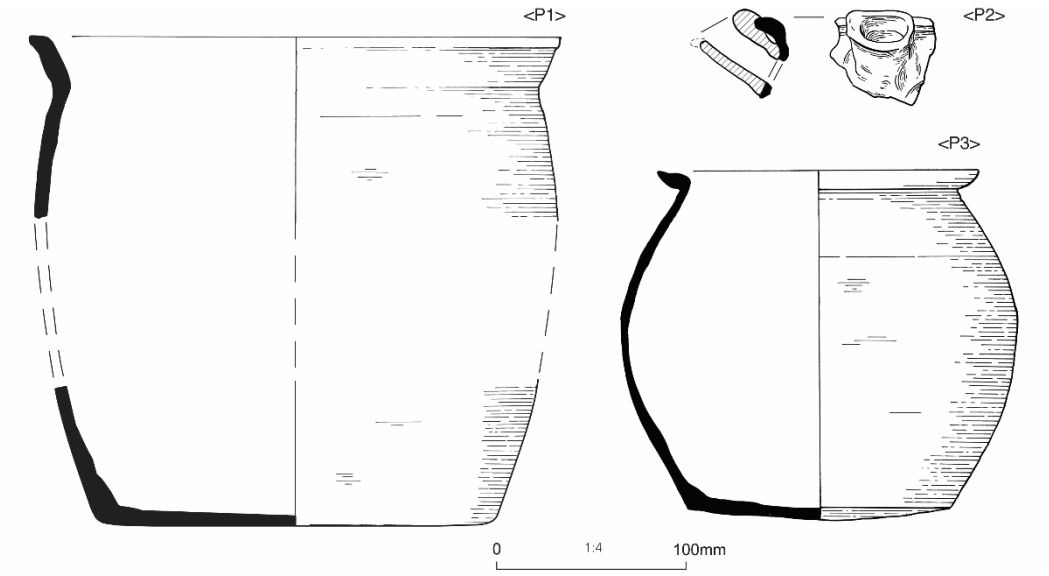

Fig 28. Selected pottery from period 5 contexts <P1>–<P3> (scale 1:4)

this range come from A[1018] and A[1005] (OA27), which date to *c.*1400–1500; the remaining pottery falls within the broad range of *c.*1350–1500 and comes from small contexts that cannot be more closely dated. The makeup of this material is closely comparable to that of contexts of the same date assigned to period 5, dominated by Surrey white wares and London-type wares, made in a similar range of forms.

In addition to contexts dated by pottery to the late medieval period, much of which could well have been used and discarded in the mid- to late 15th century in the early years of Crosby Place, there are 123 sherds (100 ENV, 1726 g) of earlier medieval sherds, all deposited in contexts dated to the 14th century and later. These account for 30% of all sherds in contexts assigned to period 6 (30.2% ENV, 31% weight) and indicate a very high level of residuality and disturbance of earlier levels on the site. This leaves only 19.5% of all sherds (15.7% ENV, 22% weight) from contexts in period 6 that are post-medieval in date. Residual sherds are found in many of these, even though a later date has been given overall, and most are too small to allow chronological refinement.

In contexts dated to the 16th to 17th century, the main fabrics are London-area post-medieval red wares (PMRE and PMR) and Surrey-Hampshire border wares, including high quality drinking vessels in the early fine white ware fabric made *c.*1480–1550 (EBORD). In the London-area red wares, forms represented are cauldrons, pipkins, dripping dishes, bowls and dishes, all typical of everyday use in early post-medieval London over a lengthy period. In the developed border white ware that was used in London *c.*1550–1700 the main forms identified are tripod pipkins and porringers. There are two sherds from a bowl in post-medieval fine red ware (PMFR), from the Harlow area of Essex, found in A[1420] (OA29), dated to *c.*1580–1700. The only other fabric type found at this date is 'delftware' or tin-glazed ware (TGW). All sherds recorded date after *c.*1630 but were probably used before the end of the 18th century. These include sherds from an ointment pot and chamber pot with plain white glaze (TGW C) in OA27 and from pharmaceutical jars with blue and white or polychrome decoration typical of the mid-17th century (TGW D) in OA27 and OA29. A small sherd from a plate in A[1007] (OA27) has part of an unidentified heraldicdevice and probably came from a specially commissioned, personalised service.

No 18th-century pottery was recorded on the site and the latest finds come from well or cesspit backfill A[411] (S15), which is dated to *c.*1830–40. The assemblage consists entirely of dining and teawares and other domestic everyday crockery typical of households across the country in the early Victorian period. These include a high proportion of factory-made refined earthenwares, mass-produced at centres in the Midlands and other areas of the country more distant from London than the principal suppliers of the capital's ceramics in earlier centuries. Plates, cups, saucers, jugs, dishes and bowls are recorded in refined white earthenware (REFW), transfer-printed ware (TPW2 and TPW3), pearlware (PEAR) and creamware (CREA). The 'best china' is represented by cups in bone china (BONE) and Chinese blue and white porcelain (CHPO BW), and there is only one sherd of stoneware, from a jar with 'Bristol glaze', dating after *c.*1830. Although not large, this assemblage gives a good indication of the kind of everyday domestic ceramics owned and used by properties in the vicinity at the beginning of Victoria's reign.

CATALOGUE OF ILLUSTRATED MEDIEVAL AND POST-MEDIEVAL ACCESSIONED FINDS AND VESSEL GLASS

Beth Richardson

Only illustrated accessioned finds and vessel glass are catalogued here. Other items are mentioned in the narrative text and catalogued in the archive report (Richardson 2011).

Objects of Personal Adornment or Dress

<S1> Copper-Alloy Brooch (Fig 18)
A<121>, A[1060]; period 6, OA21
Complete; Diam 27mm. Continuous plain annular frame with no constriction for pin; transverse ridge (collar) on pin, pin and frame worn at points of contact. Ceramics *c.*1350–1400.

<S2> Tortoiseshell and Glass Spectacles (Fig 25)
A<231>, A[411]; period 6, S15
Complete; W 119mm. Tortoiseshell frame, straight 'temple' arms now detached, high 'C' bridge; round clear glass lenses.

Toilet, Surgical or Pharmaceutical Related Items

<G1> Glass Bottle (Fig 24)
A<479>, A[411]; period 6, S15
Incomplete; H (body) 43mm. Bucket-shaped body, mould-made with mould-seam and relief lettering HENDRIE PERFUMER LONDON; heavy flat base with pontil mark; colourless lead glass.

<S3> Bone Brush (Fig 25)
A<32>, A[411]; period 6, S15
Incomplete; L 64mm, W 16mm. Brush body consisting of two plates held together by four copper-alloy rivets; no bristles surviving. The lower plate is pierced with four rows of 17 holes (diam 2mm) to take the bristle tufts and is scored on the reverse by four grooves which held the wire securing the bristles; the backing plate is plain. Possibly a nail-brush.

<S4> Bone Brush (Fig 25)
A<33>, A[411]; period 6, S15
Incomplete; L 88mm, W 20mm. Lower brush plate with five rows of unusually irregularly-sized holes for bristles (73 holes, 2.2–3mm diam); traces of the copper-alloy wire that secured them on the reverse set into the eight parallel scored lines. Small, pierced lozenge-shaped terminal for suspension at one end.

<S5> Bone Brush (Fig 25)
A<34>, A[411]; period 6, S15

Incomplete; L 49mm, W 17mm. Rectangular brush plate, with four rows of 12 holes for bristles; integral handle set at right angles to plate. Handle (40 x 47mm) semi-circular, with cut-outs at junction of brush plate and handle.

<S6> Bone Brush (Fig 25)
A<413>, A[411]; period 6, S15
Incomplete; plate L 78mm, W 20mm. Rectangular brush plate with chamfered edges, five rows of 17 or 18 holes for bristles; reverse has copper-alloy wire staining and is scored with five channels; traces of the securing wire and copper-alloy rivets remain. Plain backing plate with two baluster-carved mounts attached with rivets at each end, supporting small rectangular handle with curved ends.

Tools

<S7> Iron Wedge (Fig 8)
A<374>, A[1151]; period 5, OA18
Complete; L 230mm, W 47mm. Wrought iron.

<S8> Copper-Alloy Moneyer's Die (Fig 6)
A<144>, A[1220]; period 5, OA18
Complete; L 70mm, D 13mm. Solid cylinder; thought to be a hammer die used for coining. One end has faint impressions of a stamp, other end slightly distorted and splayed.

Unknown Function

<S9> Copper-Alloy Mount and Associated Nails or Rivets (Fig 7)
A<130>, A[1136]; period 5, OA18
Near-complete; Diam 60 mm, H 70 mm. Circular, with outer flange sloping up to a flat rim (Diam 5mm) surrounding a central decorative panel with a decayed but possibly heraldic image made from silver sheet and enamel (Diam 37mm). There are three large integral studs on the reverse side, one of which is complete, with a flat circular head (Diam 12mm); also traces of a variety of mineral-preserved organics including at least two different textiles. It is not clear whether the organics are associated with the mount. 40–50 small domed-headed nails or rivets found with the mount (one adhering to the reverse side's outer rim) may also be associated (A<128>–A<131>).

THE ANIMAL BONE

James Morris

The material was recorded onto the MOLA Osteology Oracle animal bone post-assessment database. This includes species, skeletal element, completeness, body side, epiphysial fusion, dental characteristics and modification. Identifications of species and skeletal element refer to the MOLA Osteology reference collection and selected references as required (Cannon 1987; Cohen & Serjeantson 1996; Lawrence & Brown 1973; Schmid 1972; Wheeler & Jones 1989). When identification to species was not possible the categories 'cattle-sized' and 'sheep-sized' were used, as were 'unidentified bird' and 'unidentified fish'. Epiphysial fusion and dental eruption and wear data were interpreted following Amorosi (1989) and Schmid (1972). Dental eruption and wear for cattle, sheep/goat and pig were also recorded and interpreted following Grant (1982), and for roe deer following Tomé and Vigne (2003). Measurements of fully-fused bones followed von den Driesch (1976). The full records are available from the Museum of London Archaeological Archive.

The medieval and later faunal remains are relatively limited. They do, however, indicate that a number of different activities were taking place on or close to the site. The medieval remains from Open Area 17 (behind the Bishopsgate frontage, above) suggest that some primary butchery events may have taken place on the site during period 5. Cattle remains dominate this period (Table 4), and the majority appear to be from old animals and a number of the metapodials have extra bone growth and widening of the distal condyles, which may be related to the animals being use for ploughing and other forms of traction (Bartosiewicz *et al* 1993). Evidence of osteoarthritis is also present on some of the metapodials and tarsals. This suggests the butchery deposit in Open Area 17 consisted of old animals past their prime working life. The remains from Open Area 18 also appear to consist of old cattle, but in contrast the elements suggest the majority are from consumption or at least secondary butchery activity.

It is interesting to note that a small number of red deer elements are present (Table 4). During the medieval period access to and the ability to hunt was tightly controlled along hereditary and status lines (Sykes 2005; 2007; Thomas 2007). The red deer remains are the only faunal indicators of the site's occupants being of any particular status. As there are only three bones, it is

Table 4. Animal species distribution (number of individual specimens) by period

	Period		
Species	**5**	**6**	**Total**
Cattle	235	15	**250**
Sheep/goat	113	13	**126**
Goat	1		**1**
Pig	70	3	**73**
Horse	5		**5**
Dog	8		**8**
Red deer	2	1	**3**
Chicken	22		**22**
Goose	3		**3**
Mallard		1	**1**
Corvid	2		**2**
Frog or toad	1		**1**
Cattle size	113	17	**130**
Sheep size	64	11	**75**
Unidentified bird	2		**2**
Total	**641**	**61**	**702**

possible they were obtained by illicit means, rather than representing high status occupants with access to venison.

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