

DEPARTMENT OF URBAN ARCHAEOLOGY, MUSEUM OF LONDON

CHIEF URBAN ARCHAEOLOGIST : BRIAN HOBLEY

AFRICA HOUSE SECTIONS, LONDON, 1973

BY DES WOODS, MICHAEL RHODES AND TONY DYSON

I. INTRODUCTION AND ACKNOWLEDGEMENTS

Africa House was situated on the site of nos. 42-49 Leadenhall Street. Excavations for construction in October 1973 revealed a chalk wall in section, which the contractors allowed to be drawn by a small team of volunteers. A second section was also recorded, and this consisted entirely of intercutting pits.

Acknowledgements are due to the architects, Messrs. Fitzroy Robinson & Partners, and the contractors, Trollope and Colls Ltd., for permission to work on the site. Special help and assistance on site was given by Mr. Barber.

Much praise must go to the City of London Archaeological Society, which provided the team of volunteers at extremely short notice.

Special mention should be made of Mrs. Geraldine Mico, who was responsible for watching the development of the site. Mention should also be made of the efforts of John Clark of the Museum of London, whose sketch section might so easily have been the only record of the site now available.

Finally, I would like to thank the staff of the Museum of London for all their help and contributions.

A detailed description of all the layers is now lodged with the Museum of London.

DOCUMENTARY SURVEY

BY TONY DYSON

The site of Africa House and its immediate surroundings was shared in the medieval period by two religious houses, Holy Trinity Aldgate and Evesham Abbey (Worcs.). At its foundation in 1108 Holy Trinity received from Queen Matilda the pre-Conquest soke of Aldgate which comprised the parishes of St. Katharine Cree, in which the site lies, St. Botolph without Aldgate, St. Mary Colechurch and St. Olave Hart Street, and which together provided half the priory's temporal revenues.¹ An indenture of sale of 1563 records Holy Trinity's former ownership of neighbouring cottages and tenements in Masons Alley² (also known as Sprinckle Alley or Sugar Loaf Alley) to the east of the site. But in spite of Holy Trinity's pre-eminence in the area the greater part of the present site belonged to Evesham Abbey which had held property in London as early as 1055,³ and which in 1536 was valued at £18 p.a.⁴ In 1540 the Crown granted to Edward and Alice Cornwallis a messuage called the Principall Place with a garden and with tenements and stables in Billiter Street, "Kelles" alley and on the High Street (Leadenhall), all formerly belonging to Evesham.⁵ In 1562 Thomas Cornwallis received a license to alienate the house "and a great garden adjoining thereto" to Sir Nicholas Throckmorton.⁶ Sir Nicholas died in 1571, and by 1582 the mansion, then known as Throckmorton House, was sold by George Bond of Ogbourne (Wilts) to two mercers, William Roberts and Robert Hudson.⁷ Stow described it in 1598 as a "fair house with diverse tenements adjoining,"⁸ but thereafter little is recorded until 1678 when

the Royal African Company, which had previously occupied premises in Throckmorton Street, moved in for the high rent of £230 p.a.⁹ Ogilby's map, published the previous year, shows only one substantial house in this angle of Leadenhall and Billiter Street. This was Whitchurch House which occupied an irregular site whose maximum dimensions were 175 ft north-south, and 125 ft east-west. At no point did the house front on to the street, and access to it was by a small alley some 50 ft west of Sugar Loaf Alley. The southern half of the total area was occupied by a large garden formally laid out to a geometric design. All the adjoining buildings at this date were small and insignificant, and there is no doubt that Whitchurch House was the building which changed its name to Africa House on the arrival of the African Company the following year. The house was pulled down towards the middle of the eighteenth century to make way for the enlarging of the East India Company's warehouse off Billiter Street, the African Company being found at a new address at Coopers Court, Cornhill, in 1766.¹⁰ The warehouses survived into the late nineteenth century, occupying much of the old Whitchurch, or Africa, House site.

¹ *The Cartulary of Holy Trinity Aldgate*, ed. G. A. J. Hodgett (London Record Society, 7) (London, 1971) xvi, 5-13; W. Page, *London. Its origin and early development* (London, 1923) 153-54.

² Corporation of London Record Office, *Hustings Roll 252* (70); *Victoria History of the Counties of England: London I* (London, 1909) 472.

³ *Chronicon abbatiae de Evesham*, ed. W. D. Macray (Rolls Series) (London, 1863) 75. A little earlier Abbot Ailward held the see of London in plurality (*ibid.*, 36).

⁴ *Valor Ecclesiasticus*, iii (Record Commission xxxiv) (London, 1817) 251.

⁵ *Letters and papers of Henry VIII*, xvi (1540-41), No. 35.

⁶ *Cal. Patenti Rolls (1560-63)* 400.

⁷ C. L. R. O., *Hustings Roll 343* (20).

⁸ J. Stow, *Survey of London*, ed. C. L. Kingsford (Oxford (2nd ed.) 1971) i, 138.

⁹ K. G. Davics, *The Royal African Company* (London, 1957) 164.

¹⁰ H. A. Harben, *A dictionary of London* (London, 1918) 4.

3. INTERPRETATION

(a) Section I

Figs. 1 and 2.

This section can be divided into five periods.

Period I—the remains of a burnt Roman daub building (layer 7). This debris may also have been re-used as the floor of another building also incorporating the stake-hole in its plan. The burning is probably contemporary with layers 52 and 67, but the dating is uncertain: finds from layer 67 (Nos. 1 and 2, Fig. 3) suggest the Boudiccan fire of A.D. 60, though the one sherd from layer 7 (No. 4, Fig. 3) might indicate a later date in the second century, perhaps connected with the Hadrianic fire of c. A.D. 125-130.¹

Period II—another Roman building with a tessellated floor of plain red *tesserae* set in pink mortar (layers 2, 42, 61, Fig. 2) on a bedding of yellow mortar (layers 3, 43, 62, Fig. 2). John Clark's sketch of the original face showed another patch of this floor extending about 500 mm further north, giving a length of 9.3 m of flooring found. A close date cannot be given. Finds from below the floor were few in number (Nos. 1-4, Fig. 3), but gave an earliest possible date of mid-second century, while all the original occupation and post-occupation deposits above the floor were removed before the thirteenth century.

Period III—two medieval pits. Pit 1 dating from the second half of the eleventh century (Nos. 27-39) and Pit 6 dating from the early thirteenth century (Nos. 42-46).

Period IV—a chalk and gravel wall foundation (layers 25 and 26, Fig. 2). There were no traces of any facing blocks, nor of associated floor surfaces. Construction continued for about 600 m eastwards, with the tessellated floor continuing behind, and the wall probably dates from the late thirteenth century or early fourteenth century (No. 50).

Period V—two pits, dated to the first quarter of the seventeenth century (Pits 3 and 4, Fig. 2). Both were cut into the wall foundation of Period IV, Pit 4 to a much greater extent. This gives a useful terminal date for the use of the wall, and it seems unlikely that it is part of Whitchurch (later Africa) House as shown on Ogilby's map, but is more likely to be a part of one of the earlier mansions.

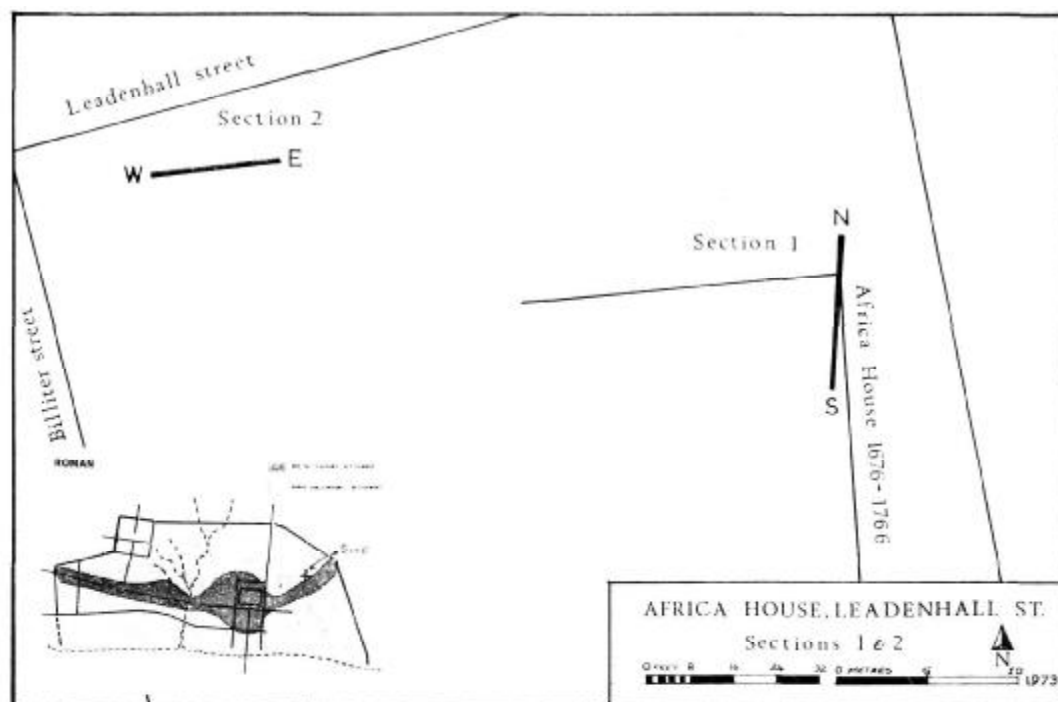


Fig. 1. Africa House, Leadenhall Street. Site location plan.

(b) Section 2

Although this section was just a series of intercutting pits, two important points emerged from analysis of the finds. Firstly, layer 116 yielded evidence of probable early Roman occupation. Secondly, finds from layer 114 seemed to indicate activity in the area during Saxon times (Nos. 51 and 52).

NOTES

¹ See G. C. Dunning, "Two Fires of Roman London", *Antiq. J.* 25 (1945) 48-52; R. Merrifield, *The Roman City of London* (London, 1965) 90; P. Marsden, "Two Pit

Groups in the City of London", *Trans. London Middlesex Archaeol. Soc.* 25 (1974) 282-84.

FINDS REPORT

BY MICHAEL RHODES

with contributions by Pamela Broady, David M. Browne, G. B. Dannell and Ralph Merrifield.

INTRODUCTION:

The finds from the Africa House excavations were recovered by trowelling into the sections to obtain material for use as dating evidence. The report is divided into three main sections dealing with the Roman, Saxon and medieval, and Post-medieval periods.

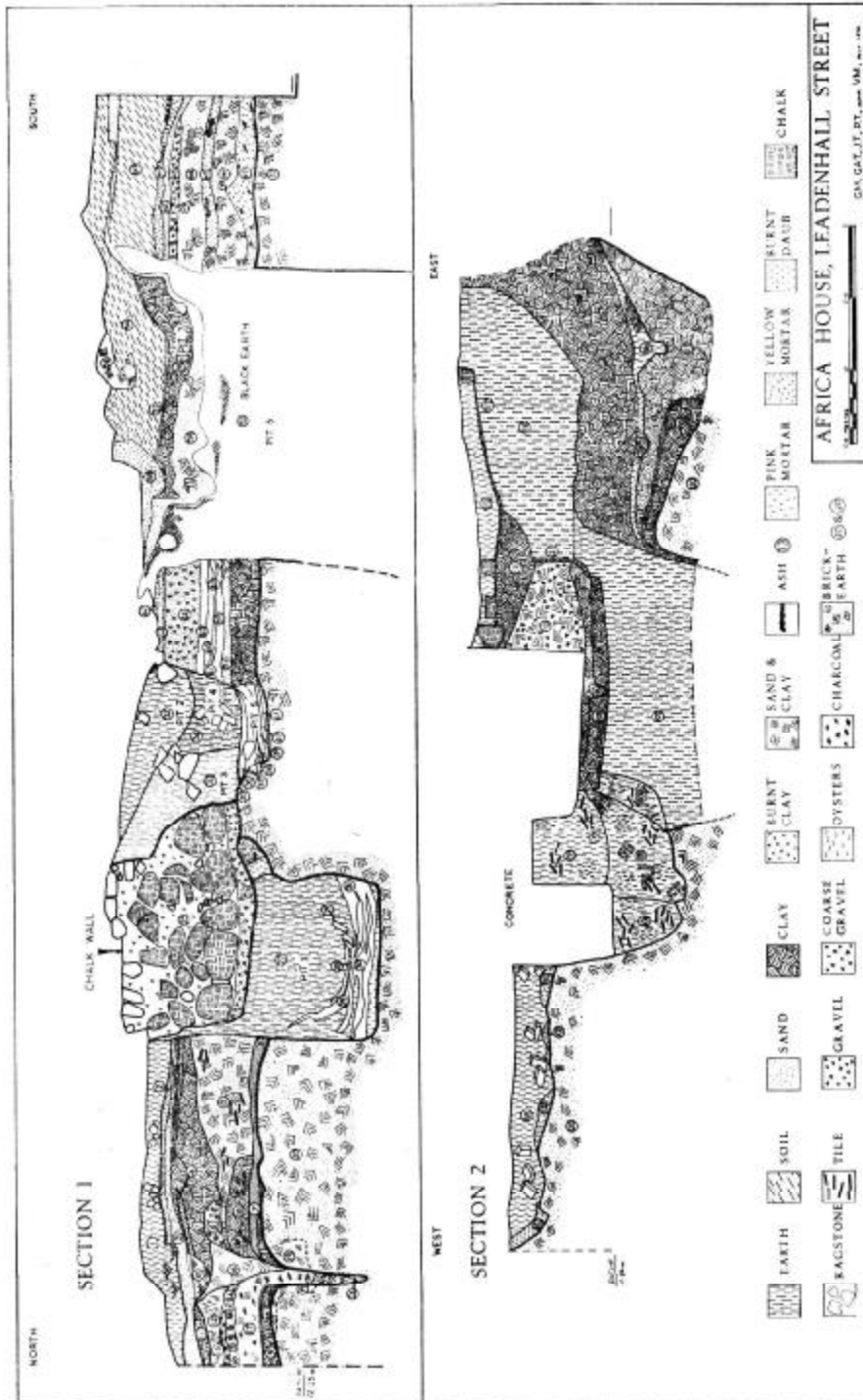


Fig. 2. Africa House, Leadenhall Street. Sections 1 and 2.

Every individually described object is given a Catalogue Number these also being used in the illustration, and a Museum of London group-accession number, prefixed by the letters E.R., is given with the Layer Number of each group of finds. Accession Numbers of individual finds are also given, these being in two parts, the first half being the E.R. number of the group to which each belongs.

The Roman and medieval pot-sherds are described in layer assemblages, these being arranged according to section and then in rough chronological sequence. A probable date is given in italics at the head of each group. Munsell colour names are used and fabrics are described as sandy where this is applicable to the texture, and as sand-tempered when individual particles of sand cannot be seen. The hardness conventions are those used by Pat Evans (Sheldon, 1974, 42).

All the finds are now in the possession of the Museum of London.

(A) ROMAN

POTTERY (EXCLUDING SAMIAN) (FIG. 3, 1-20):

Sixty-one stratified Roman sherds were recovered from Section One and one hundred and twenty-one from Section Two. Most of these were small, battered and looked as though they could be residual. Because of the way in which they were recovered, it was decided to describe only the fairly complete rim sherds with the purpose of providing dating evidence.

The writer would like to thank Harvey Sheldon and his team for their help during the preparation of this report.

SECTION 1:

Layer 67: E.R. 1420: Neronian or Flavian.

1. Jar. Hard, grey fabric, slightly micaceous, tempered with grog as indicated by black specks in the broken edges. Cordon at base of neck. Burnished towards top of rim on inside and on outside. Vessels of same general type found in deposits of Neronian to Hadrianic date at Verulamium, see Frere (1972, vessels 169, 285 and 441). Harvey Sheldon finds the fabric not dissimilar to that produced at Highgate and suggests a pre-Flavian date (Illustrated).
2. Jar. Hard, sandy, light grey fabric with light brown inner surface. Greyish brown, burnished, outer surface. Two cordons below rim. Vessels of same general type of Flavian date found at Verulamium; cf. Frere (1972, vessel 195) and Southwark; cf. Sheldon (1974, 46, No. 56) (Illustrated).

Layer 44: E.R. 1408:

3. Amphora. Hard, fairly sandy, pale yellow fabric with reddish yellow core, tempered with angular reddish brown and white grits. Similar rim forms found as early as the beginning of the second century at Verulamium; cf. Frere (1972, vessels 11 and 18) (Illustrated).

Layer 7: E.R. 1399:

4. Narrow-necked jar? Hard, sandy, grey fabric with some flecks of mica. Dark grey surfaces. Burnished on outside. Vessels of same general type of Hadrianic-Antonine date found at Verulamium; cf. Frere (1972, vessels 413 and 834) (Illustrated).

Layer 1: E.R. 1397: Fourth Century.

5. Jar or cooking pot. Hard, reddish brown fabric with brown core, tempered with coarse, rolled, white sand. Dark grey surfaces burnished on tip of rim and outside. Possibly equivalent of Gillam (1970 type 147). From mid-second century (Illustrated).
6. Bowl. Hard, sandy, yellowish red fabric, grey in parts with some flecks of mica (Illustrated).
7. Bowl. Hard, red fabric, tempered with fine, rolled, sand (Illustrated).
8. Bowl. Hard, sandy, micaceous, grey fabric with brown/grey surfaces. Same general type as Nos. 6 and 7. Possibly similar to late fourth or fifth century vessel from the Custom House site: Tatton-Brown (1974, Fig. 30, No. 243) (Illustrated).

9. Bowl. Fairly hard, sandy, brown fabric with black, burnished surfaces. Flanges of this sort do not appear at Verulamium before the early fourth century; cf. Frere (1972, 252-53 especially vessel 1169). A similar vessel, dated as fourth century, comes from East London: Sheldon (1972, Fig. 7, No. 12) (Illustrated).
10. Lid. Hard, sandy, dark brown to brown fabric with dark grey surfaces (Illustrated).

SECTION TWO:

Layer 107: E.R. 1424: Possibly first half of second century.

11. Narrow-necked jar. Hard, light grey to grey, sandy micaceous fabric with grey surfaces. Probably burnished (Illustrated).
12. Jar. Hard, sandy, micaceous, dark reddish grey fabric with grey core and grey surfaces. Burnished rim with burnished lattice on shoulder. Might be an early version of a cooking-pot of second century date (Illustrated).
13. Jar. Fairly hard, micaceous, reddish brown fabric with dark grey surfaces. Reddish brown inclusions could be grog. Raised shoulder with punctate decoration. Four sherds. Jars with cordons or raised shoulders, with widely out-curving rims are found mostly in deposits dated A.D. 49-150 at Verulamium (Illustrated).
14. Jar. Fairly hard, fairly sandy, micaceous, reddish brown fabric with grey core and dark grey surfaces unevenly burnished on the neck; cf. Frere (1972, vessel 118), Flavian, also Chapman (1973, vessel 215), Flavian (Illustrated).

Layer 102: E.R. 1421: Flavian.

15. Dish. Very hard, fine, white/pinkish white/pink fabric, surfaces slipped and polished to give gloss finish. Similar forms in Terra Nigra of Flavian date come from Toppings Wharf; cf. Sheldon (1974, vessels 130 and 140, also 131 which is not in Terra Nigra) (Illustrated).
16. Dish. Hard, grey fabric, lighter near surfaces with some mica flecks. Lightly tempered with fine, rolled, white and red sand. Burnished on inside. Possibly copy of Gallo-Belgic platter; cf. Chapman (1973, vessel 108), Neronian and Cunliffe (1971, Fig. 84, Forms 14.4-6). Probably Neronian or early Flavian (Illustrated).
17. Jar. Hard, dark, yellowish brown fabric tempered with crushed limestone and some red, flint grits. A larger vessel which also shows thickening inside the bead rim comes from Aldgate (Chapman, 1973, vessel 19), Flavian; cf. also a vessel from Kent, Philp (1973) and Frere (1972), vessel 302, also Flavian (Illustrated).



Plate 1. Africa House site: Sweet-bag 92 (1/1) (Photograph:
T. J. Hurst).

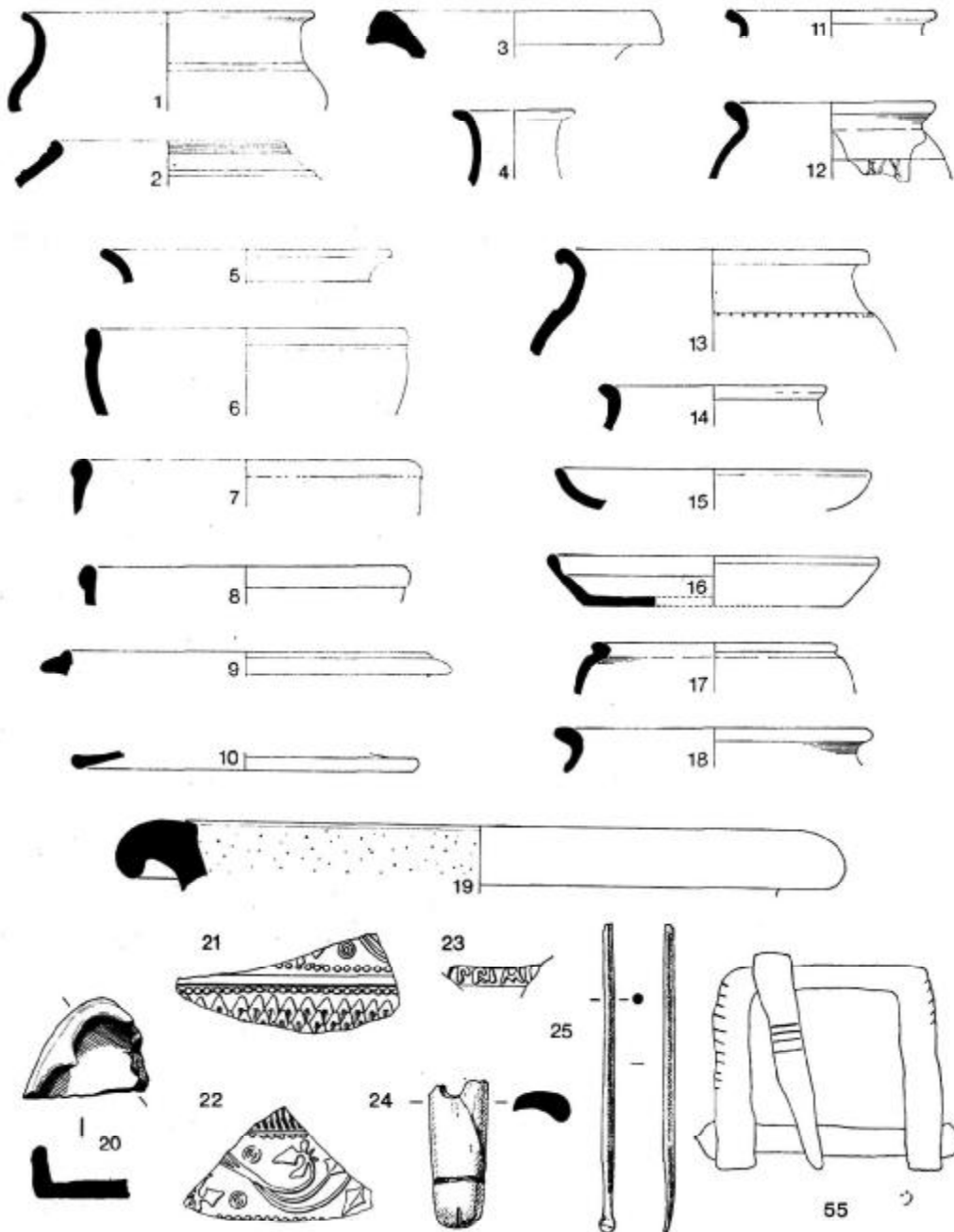


Fig. 3. Africa House, Leadenhall Street. Roman pottery 1-20 ($\frac{1}{4}$) 21-22 ($\frac{1}{2}$) samian stamp 23 ($\frac{1}{1}$) Other Roman finds 24-25 ($\frac{1}{2}$) medieval harness buckle 55 ($\frac{1}{2}$)

18. Jar. Fairly hard, dark brown fabric with black surfaces, tempered with rolled, gritty sand (Illustrated).
19. Mortarium. Hard, sandy, very pale brown fabric with sprinkle of mostly small, angular, grey quartz grits on top of rim and on inside. Not from Brockley Hill (Illustrated).
20. (1421/48). Lamp of open type. Pear-shaped outer wall with internal nozzle compartment formed by moulding inside of walls at pointed end. Hard, coarse, light grey/light brownish grey fabric, tempered with coarse sand. Smoke-blackened around nozzle; cf. similar, undated vessel in the Museum of London (Accession No. 3810) (Illustrated).

SAMIAN POTTERY

BY G. B. DANNELL

(FIG. 3, 21-23):

The abbreviations S.G. and M. de V. stand for Southern Gaulish and Les Martres-de-Veyre. The numbers given indicate the number of vessels represented.

SECTION 1:

Layer 67: E.R. 1420:

Cup, one, first century, S.G.

Layer 66: E.R. 1419:

Drag. 36, one, first century, S.G.

Layer 65: E.R. 1418:

Jar, one, first century, S.G.

Layer 5: E.R. 1398:

Drag. 35, one, Trajanic, M. de V.

Layer 57: E.R. 1413:

Ritt. 8, one, pre-Flavian, S.G. (Residual).

SECTION 2:

Layer 116: E.R. 1429:

Drag. 27, one, Claudius-Nero, S.G.

Layer 107: E.R. 1424:

Drag. 15/17, one, pre-Flavian, S.G.

Layer 102: E.R. 1421: Flavian.

Drag. 15/17, two, Neronian, (?) S.G.

18, two, Nero-Vespasian/Vespasian, S.G.

21. & 22. Drag. 29, Upper zone: winding scroll with stipulated leaves, ivy leaves and roundels.
Lower zone: barley-ears.

The scroll is discussed by Knorr (1919, Textbild 21), and the present example with narrow central moulding, small beads and well carinated shape is likely to belong to BASSVS and COELVS or a contemporary.

c. A.D. 55-70, S.G. (Illustrated).

23. Plate, stamped PRIM[

Brian Harley writes: PRIMIOB (PRIMVS iii 27a) Only otherwise on 15/17 or 18 from Valkenburg (pale fabric) and Vechten, and 18 from Old Winteringham (noted as "tall triangular footing and matt glaze on pale fabric"). The present example, however, is on a fairly typical Neronian paste, with bright slip. c. A.D. 40-55, S.G. (Illustrated).

Layer 114: E.R. 1428:

Drag. 18, two, Flavian, S.G.

27, two, Flavian, S.G.

37, one, c. 80-95, S.G. (All Residual).

Unstratified: E.R. 1396:

Drag. 35, one, Flavian, S.G., graffito ^

BONE OBJECTS

BY D. M. BROWNE

(FIG. 3, 24-25):

24. (1399/36) Bone pendant: broken about halfway along its length. One end carved in the form of a phallus. Carved on a split long bone by detaching long thin facets. Finish by polishing to rounded surfaces. A very close parallel comes from 199 Borough High Street, Southwark, associated with mid first-century pottery. The present example probably had a similar clenched hand at the other end; see Kenyon (1959, Fig. 31, 6).

The associations of these objects are usually military; see Dunnett (1971, Figs. 14, 33). From Layer 7 (Illustrated).

25. (1426/37) Bone ligula: end broken. Hand carved with ovoid spatulate head. At least 90 mm long, maximum thickness 4 mm. For the type cf. London Museum (1930, pl. XXXVII, 7). From Layer 111. Residual (Illustrated).

COIN

26. (1410/20) Bronze coin identified by Ralph Merrifield as a Carausius (287-93) Antoninianus of London mint. Not in R.I.C.
O [IM]r. CAR[AVSIVS] AVG. Radiate bust

r. cuirassed.
R. [F]EL [ICITAS AVG.] M[L] in exergue.
Galley r.
From Layer 53. Redeponed.

(B) SAXON AND MEDIEVAL

(B) SAXON AND MEDIEVAL

POTTERY:

Thirty-seven sherds of medieval pottery were recovered from seven separate layers in Section One along with sixty-eight sherds of residual Roman pottery. Only one medieval layer producing medieval pottery was found in Section Two but a Saxon, layer indicated by two sherds of this period accompanied by forty-three residual Roman sherds, was also discovered.

The sherds were examined primarily to produce dating evidence, although, because of the intention to produce a fabric type series, most of the sherds are fully described. Because most of the sherds are completely different, all descriptions are included in the catalogue of sherds.

The writer would like to thank John Cherry and Jurgens Verhaeghe for their help during the preparation of the report.

FIG. 4, 27-48:

SECTION 1:

Layer 28: E.R. 1403: Probably second half of eleventh century.

27. Cooking-pot. Everted rim with slight external beading at top. Hard, partially reduced fabric. Dark grey core, light brown outer surface and light grey/pinkish grey inner surface. Crushed shell tempering. A similar form but in a sandier, more reduced fabric, dated late eleventh to early twelfth century, comes from Aldgate: Chapman (1973, Fig. 19, No. 9) (Illustrated).
28. Sherd of cooking-pot (?) Partially reduced, hard, grey fabric with dark grey outside surface and light brownish grey inside surface. Tempered with sand, crushed flint and white inclusions. Heavily sooted on outside.
29. Sherd from hand-made cooking-pot (?) Hard, dense, reduced, grey/light brownish grey fabric with black inner surface. Crushed shell tempering. A similar but more reduced sherd of probable late-Saxon date comes from St. Mildred's Church (Rhodes, 1975, No. 110).

Three sherds of residual Roman pottery also from this layer.
Layer 27: E.R. 1402: Probably second half of eleventh century.

30. Rim sherd from cooking-pot (?) Reduced, sandy, black fabric, tempered with crushed shell (Illustrated).
31. Cooking-pot. Sherds from well defined basal angle of sagging based vessel. Fairly hard, grey fabric with rough light reddish brown internal surfaces and carbon deposits on the outside. Tempered with crushed shell and fairly fine, somewhat angular clear to white sand. Three sherds. Similar fabrics have been recovered from below the Church of St. Nicholas Acon (E.R. Nos. 879 and 887), which indicates a date prior to A.D. 1084.
32. Small sherd in similar fabric to No. 31, but with coarser sand and small angular grits.
33. Small sherd in hard, reduced, very dark reddish brown fabric, tempered with small angular red and white grits. Small white inclusions may be shell.
34. Small sherd in partially reduced grey to dark grey fabric with reddish brown, fairly smooth surfaces. Tempered with crushed shell.
35. Sherd in fairly hard, partially reduced fabric. Grey core with light brownish grey inner surface and pinkish grey outer surface. Tempered with crushed shell, pieces of chalk up to 7 mm across and one or two pieces of flint about 5 mm across. Wipe marks on surfaces. Tempering of this nature is usually found in late-Saxon rather than early medieval pottery. Possibly residual.
36. Small sherd from a wheel-turned vessel in hard, light grey fabric with reddish brown surfaces tempered with gritty sand. Decorated with narrow horizontal combed grooves and two diagonal lines of small squarish stab marks (Illustrated).
37. Small sherd in a hard, mostly oxidized light grey fabric with reddish brown surfaces. Tempered with smooth, reddish brown, dark reddish brown and yellow grits.
38. Small sherd from a wheel-turned vessel. Hard, grey fabric with rough, light red, oxidized surfaces. Tempered with fine angular sand.
39. Small sherd from a wheel-turned vessel on a hard white sandy fabric with a thin pale olive glaze with brownish

speckles. Fabric very similar indeed to a sherd of Winchester ware in the pottery type-series of the British Museum, Department of Medieval and Later Antiquities (sherd from CY68 context 44). The glazes are also similar except that the Winchester example is plain.

The parallels cited would suggest a late eleventh century date for this group. Seven sherds of Roman residual pottery accompany these sherds.

Layer 60: E.R. 1415: Probably first half of thirteenth century.

40. Small sherd in hard, reduced reddish brown fabric with grey surfaces tempered with coarse, rolled, white sand. Quite likely to be from Hertfordshire. Similar fabrics were recovered in 1974 from a twelfth century pit in Gentles Yard, St. Albans (Layer AJ 2). White sand often appears as a tempering material in Hertfordshire. Reduced wares particularly in fabrics from St. Albans and the Manor of the More.
41. Very small sherd from a wheel thrown jug (?) Hard, sandy, grey fabric with orange internal surface. Decorated with a narrow band of white trailed-on slip. Green-glazed over all giving the appearance of a yellow/green strip on a brown body. Decoration is akin to that of a "Mock-Rouen" jug in the Museum of London (Accession No. 18451), the fabric of which is, however, slightly different; cf. also Rackham (1927, 87), also in the Museum of London (Accession No. 14563). These jugs are common in the first half of the thirteenth century, which date is suggested for this sherd.

Two sherds of residual Roman pottery were found with these sherds.

Layer 53: E.R. 1410: Thirteenth century.

42. Cooking-pot. Fairly hard, mostly oxidized reddish brown fabric with dark grey core. Tempered with crushed shell. Three sherds. Sherds characterized by squarish rims in a variety of fabrics for which a thirteenth century date has been suggested have been recovered in Southwark: Sheldon (1974, 66-73), and very similar vessels have also recently been recovered by Miss K. Hardy from a ditch in the Tower of London, probably dating, on historical evidence, from before the year A.D. 1225 (Illustrated).
43. Rim of bowl or cooking pot. Grey, reduced ware, tempered with white sand. Probably from Hertfordshire. Very similar to some of the fabrics from the Manor of the More.
44. Sherd from jug (?) Hard, sandy, pink, oxidized fabric with small white inclusions. Decorated with wide, red, painted strip with applied pellets in the body clay. Overall yellow glaze. A French source seems most likely.
45. Sherd from jug? Very similar to above, but in pinkish grey fabric with a brown painted strip. Overall greeny yellow glaze.
46. Small glazed sherd from a wheel thrown vessel. Pinkish white body with yellow outer surface. Even, brownish yellow glaze.

Seven small medieval sherds, not described, and fifty-three residual Roman sherds were found with this group.

Layer 59: E.R. 1414: Thirteenth century.

47. Cooking-pot. Wheel-turned, with rim of expanded squarish type usually ascribed to the thirteenth century. Hard, reduced, brown fabric with dark brown core, tempered with coarse, rolled, white sand. Very similar to some of the sherds recently excavated from a twelfth century pit in St. Albans (see No. 40); cf. also the Museum of London Accession No. 2922 (Illustrated). Found in association with one sherd of residual Roman pottery.

Layer 56: E.R. 1462: Thirteenth century.

48. Jug. Rim and top junction of rod handle with applied ear-like lobes on either side. Partially reduced, grey, sandy fabric with reddish yellow surfaces, painted reddish brown. Strips of white slip have been trailed onto this painted surface, and white slip has also been painted on the top and inside of the rim. Glazed with a thick but patchy olive green/brown lead glaze which does not extend over the handle or the rim.

Whilst many points of French influence can be seen in this vessel, various combinations of its features can be found in several English (?) vessels belonging to the Museum of London in particular the so-called "Mock-Rouen" jugs. For example, a jug designated to the thirteenth century from the Mercers Hall (Mus. Accession No. 23577) also has an oxidized sandy fabric (not identical), a rod handle, a rim somewhat similar in shape and the distinctive white slipping on the top and inside of the rim; cf. also Museum Accession Nos. 14445, 14563, 15301 and in particular 18451, a "Mock-Rouen" jug with the distinctive French lobes.

John Cherry of the British Museum is of the opinion that the fabric of this vessel is definitely not French and that a source somewhere in the south-east of England should be sought (Illustrated).

49. Jug. Bottom junction of a strap handle with raised sides. Hard micaceous sandy fabric. Grey core with oxidized, light reddish brown surfaces having a patchy green glaze which appears dark grey to reddish yellow. Very similar indeed (apart from its rather less gritty fabric) to a series of jugs in the Museum of London found in the remains of a large wooden box during excavations in the Guildhall Car Park (E.R. 1076 C, see Marsden, 1968, 13). These jugs are all clearly of the same type, although they vary in height between 230 mm and 350 mm. Going on the width of the handle, this sherd should come from a jug towards the upper end of this range. A tentative date of 1200-50 has been given to these vessels.

Layer 25: E.R. 1400: Late thirteenth to early fourteenth century?

IRON (Fig. 3, 55):

55. (1410/7) Iron harness buckle: with decorative filed (?) notches on arms and pin; cf. example in London Museum (A 2664), London Museum (1940, Pl. LXXIX,

50. Two small sherds of a wheel-thrown jug (?) in a hard, sandy, red, oxidized fabric. Narrow vertical strips of white clay were applied to the outside surface and then rouletted with a square pattern, the whole surface then being slipped white and glazed to a fairly even dark green.

No direct parallels have been found for these sherds. Rouletting along parallel vertical strips with a pattern square to the line of the strip is said to have been a feature of thirteenth century Oxfordshire pottery, see Jope (1947). Green glazing on slipped red fabrics is a feature of Aardenberg Ware, and another ware supposed to come from Bergen op Zoom, both wares being dated early thirteenth century to late fourteenth by Gerald Dunning. See Dunning (1968, 13-15).

One sherd of residual Roman pottery was found with these sherds.

SECTION 2:

Layer 114: E.R. 1428: Saxon.

51. Body-herd from a hand-made vessel of uneven thickness. Obviously from a crudely-fashioned vessel although the outer surface bears marks which indicate that it was probably wiped with a damp cloth before firing. A fairly hard fabric tempered with crushed shell and fired light red to grey. Flecks of mica can be seen on the surfaces. Holes in the edges of the sherd suggest that the clay contained organic inclusions.

52. Small sherd from a hand-made vessel in a hard dark-grey fabric with a reddish-brown inner surface. Tempered with crushed shell.

This group also contains forty-three sherds of residual Roman pottery, and a piece of modern glass which is almost certainly intrusive.

Several fragments of pottery bearing the general characteristics of the two sherds here described have been recovered from the St. Mildred's Church site for which a Saxon date has been suggested.

Layer 109: E.R. 1422: Possibly twelfth century.

53. Sherd from shoulder of large wheel-turned vessel. Hard, very rough, reduced, very dark reddish brown, micaceous fabric. Heavily sand tempered. This has been positively identified as Flemish by Jurgens Verhaeghe of Ghent University. Its possible date range is from the late eleventh to the fourteenth century, although it is most likely to date from the early end of this range.

54. Small sherd in fairly hard partially reduced fabric. Dark grey body with light red surfaces. Tempered with crushed shell. From tenth to twelfth centuries.

- 2). Early medieval. From Layer 53 (Illustrated from a radiograph).

(C) POST-MEDIEVAL

(C) POST-MEDIEVAL:

POTTERY

BY PAM BROADY

Post-medieval ceramic finds from the Africa House site were obtained from four separate layers. However, as sherds from the same vessel were found in three of these (Layers 33, 34 and 35), the remaining group (from Layer 113) containing only one partially reconstructible vessel and a featureless coarse sherd, it would seem both safe and logical to treat the ceramic finds as a simple group for the purposes of this report.

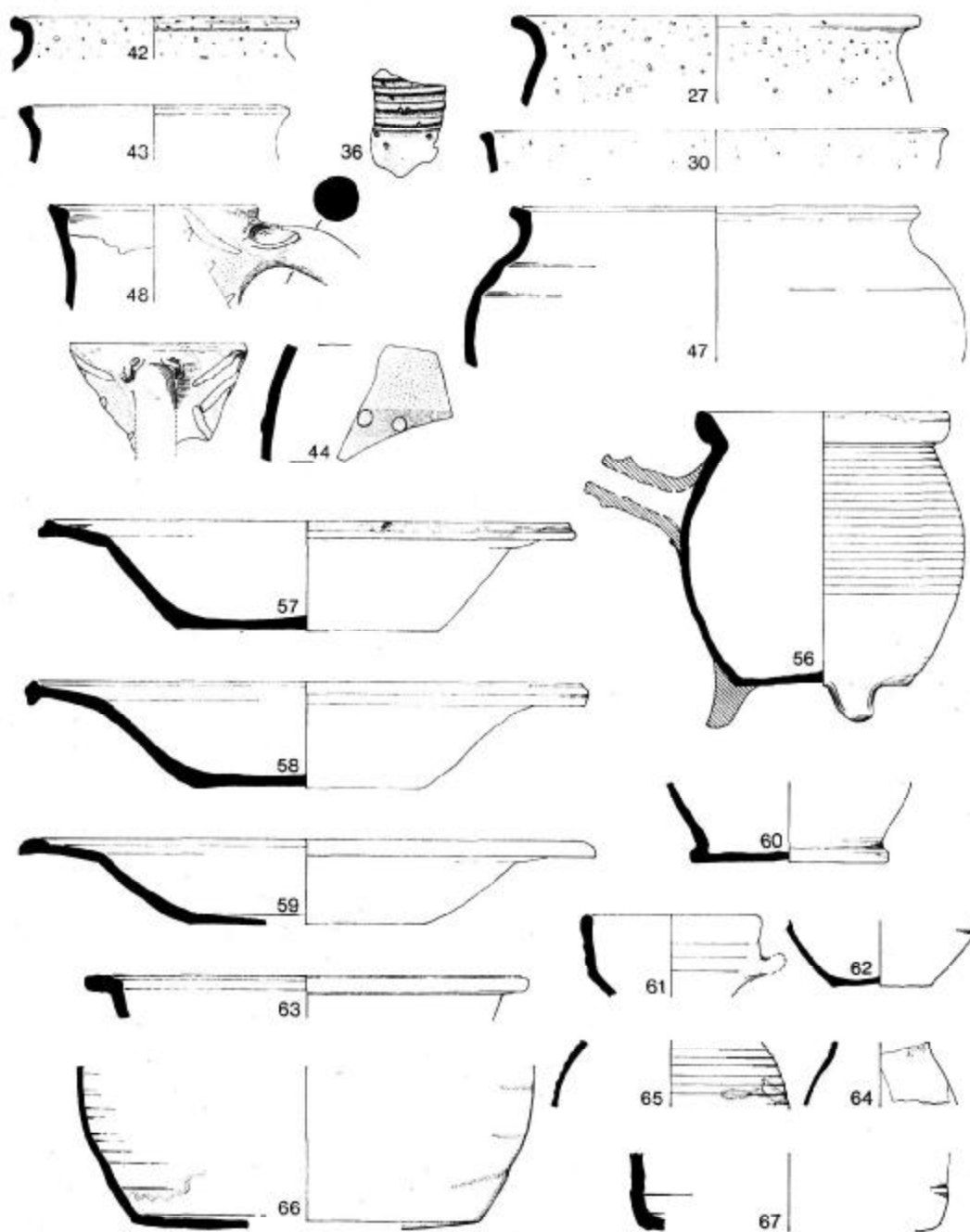


Fig. 4. Africa House, Leadenhall Street. Medieval pottery 27-48 (†). Post-medieval pottery 56-67 (‡)

The wares represented fall into three basic categories as follows:

- (1) Fine white sandy wares.
- (2) Tin glazed earthenwares.
- (3) Sandy redwares.

Group 1 belongs to a class of wares generally attributed to the kilns operating in the Aldershot area during the sixteenth and seventeenth centuries, and often referred to as late "Surrey Wares". The fabric is in all cases hard-fired off-white to buff in colour (Munsell colour name: very pale brown) with fine sandy inclusions just visible to the naked eye, and would seem to correspond to the "White Ware" described from the seventeenth century kiln site at Ash in Surrey. Four basic forms are present—platter or dish, jug, tripod pipkin and side-handled cup. On the basis of the homogeneity of the group as regards fabric, glaze and individual features such as kiln prop scars, it is certainly possible, if not probable, that these were all the products of a single kiln site. However, no attempt has been made to isolate a particular site in view of the lack of a typological sequence for the known kiln sites, and a growing awareness that these sites may be part of a much larger industry in the West Surrey/Hampshire region, producing similar wares.

Where parallels have been observed from securely dated contexts, they are included under the individual vessel descriptions, and on the basis of these parallels, a date in the first half of the seventeenth century is suggested for Group 1. It should also be noted that a Nuremberg counter of c. 1618–60 was found in association with pottery from Layer 33. Nevertheless, some of the finds illustrated are known to have a wide date-range, e.g. the hollow-handled tripod and the loop-handled cup, both of which are known from late sixteenth century contexts.

The polychrome Delftware tiles of Dutch manufacture support a date in the first quarter of the seventeenth century, the bold quarter-medallions on each corner of tile No. 74 and the central motif of a vase of flowers being strongly characteristic of this period. The small drug-jars are also commonly attributed to the first half of the seventeenth century, while the charger fragments are probably of the late sixteenth century, having strong affinities with Dutch examples of this period (see No. 70).

Group 3 is distinguished mainly by the presence of an almost complete East Anglian jug (No. 76), of a type normally excavated from late fifteenth to early sixteenth century contexts in London, but as yet of uncertain dating. For the remainder of the group the term "Sandy Redwares" has been loosely used to cover all the vessels illustrated, but the group has no cohesion beyond this basic fabric description. For a detailed description of the wares see below.

A residual Roman sherd was found in Layer 34 (E.R. 1405). Layer 35 (E.R. 1406) produced four Roman sherds and one medieval shell-gritted sherd, and Layer 113 (E.R. 1427) produced seven residual Roman sherds.

(Fig. 4, 56–69):

FINE WHITE SANDY WARES:

56. Hollow-handled tripod pipkin: Three thumb impressions at junction of handle and vessel. Very fine close rilling externally. Light olive glaze internally with sparse brown splashes. Glaze evenly applied, extending over crest of rim. Splashes only of similar glaze externally with pool of brown glaze on base and approximately 2/3 of body; cf. Moorhouse (1970, Fig. 10, No. 3 and Fig. 13, No. 96). Similar vessels from Nonesuch (Biddle, 1961), dated 1650–65 and from Westminster Palace, with variations of rim, handle and girth, see Hurst (1960). Layer 34: E.R. 1405 (Illustrated).
57. Shallow dish. Knife-trimmed around base. Scar on rim from kiln-prop or adjacent vessel during firing. Evenly applied yellow glaze inside and over crest of rim, but not covering side of rim (a characteristic noted on bowls from Ash). Patch of leaf-green glaze on uppermost surface of rim, and around kiln scar. Unglazed externally with the exception of a few speckles of green. Both this and the following dishes are fairly closely paralleled by examples from Basinghouse, see Moorhouse (1970, Figs. 11, 13 and 14). For a direct parallel from Ash, Surrey, see Holling (1969, Fig. 5, 88). From Layer 34: E.R. 1405 (Illustrated).
58. Shallow dish. Yellow glazed as above, with specks of brown internally and on uppermost surface of rim. Small scar on lower edge of rim; the result of a kiln-prop/adjacent vessel of red-ware, being broken off after firing. Knife trimmed around base. Unglazed externally with the exception of a thin patch of mottled leaf green. From Layer 34: E.R. 1405 (Illustrated).
59. Shallow dish. Knife-trimmed around base and sides. Outer rim scarred in two places (see No. 57). Kiln-prop scar on base. Inner base decorated with two concentric incised grooves, the outer being at the junction of base and side. Mid-green glaze evenly applied internally and covering rim, with overall streaks of rich brown and patch of similar over uppermost surface of rim. Glaze also tends to a patchy pale yellow appearance in places. Thin film of clear glaze externally, with apple green patches and trickle of brown over edge of rim. From Layer 34: E.R. 1404 (Illustrated).
60. Jug or jar. Base with clubbed foot, as characteristic of many seventeenth century domestic wares; see Moorhouse (1970) for comparisons. Evenly applied yellow glaze internally. Three scars of similar type around outer base indicating use of trivets to separate pots during firing. Body of pot unglazed externally, the base only having a film of clear glaze with pools of yellow/mottled green around conjectured trivet scars, the latter green extending to span base, in addition to which there is one rich brown streak running from near edge of base to break in wall of vessel. The patch of yellow glaze surrounding one of the scars has also formed a dribble over the foot and onto the wall of the vessel, which may indicate that the vessels were staked for firing in an upside-down position. Layer 33: E.R. 1404.

61. Loop-handled cup: Handle broken off showing remains of luting used for its attachment to the vessel, and the continuation of the triple reeding below. Fine yellow glaze evenly applied internally, covering the rim in part. Splash only of a similar glaze externally; cf. example in Victoria and Albert Museum (Stuart G. Davis Bequest c. 71, 1951) described as Porringer: English, sixteenth century or later. From Layer 33: E.R. 1404 (Illustrated).
62. Biconical cup. Base only. Pale olive glaze unevenly applied internally with body colour showing through in patches, to produce mottled orange-grey appearance, which is in evidence on outside also, as the latter is covered by only a thin film of glaze, and one small patch of apple green. Wide streak of rich brown glaze across base and lower wall of vessel; cf. Moorhouse (1970, Fig. 12, No. 62). From Layer 34: E.R. 1405 (Illustrated).
63. Bowl. Rim sherd with triple reeding on upper rim surface. Film of pale yellow glaze over uppermost rim and internally. Light yellowish-brown external surface with some green glaze speckles under rim. From Layer 35: E.R. 1406 (Illustrated).
64. Shoulder of very fine "Tudor-green" glazed jug? From Layer 35: E.R. 1406 (Illustrated).
65. Burnt sherd from a fine rilled vessel. Fabric burnt very dark grey/light grey. Internal glaze appearing cracked and olive green in colour. Splash only of similar glaze externally. Otherwise featureless. From Layer 33: E.R. 1404 (Illustrated).
66. Base/body sherd of cooking vessel. "Porridgy", light yellowish brown fabric with heavy mica gritting. Possible traces of thumb slip at junction of base and wall, remaining evidence of a tripod foot? Thick, apple-green glaze covering inside of base and extending some way up inner wall, appearing in patches further up also. No trace of glaze externally, but evidence of burning on underside of vessel and around basal angle. From Layer 113: E.R. 1427 (Illustrated).
67. Base/body sherd of a crudely finished vessel. Fabric very pale brown-pink with thick olive-green glaze unevenly applied internally. The same glaze appears on underside of vessel, which also shows traces of heavy burning. All outside wall surfaces are sooted. Marked grooving near the internal basal angle appears also on two similarly puzzling vessels from Basing House; see Moorhouse (1970, Fig. 11, Nos. 45 and 50). From Layer 33: E.R. 1404 (Illustrated).
68. Body sherd from "Surrey" lobed cup, mottled green glaze internally only. From Layer 34: E.R. 1405.
69. Three sherds (from Layers 33, 34 and 35) being part of a dish similar to Nos. 57, 58 and 59, but with bright leaf-green glaze internally.
(Fig. 4, 56-69):
- TIN-GLAZED EARTHENWARES:**
70. Charger: Rim sherd with blue-dash edge motif. Buff-pink fabric with some sandy inclusions. Similar in character and pigmentation to a British Museum example (Franks Collection, 85 5/8, 40), dated c. 1580, made in Haarlem. From Layer 34: E.R. 1405 (Illustrated).
71. Small drug jar. Buff-pink fabric with sand and red-fired clay inclusions. "White" glaze with greenish-pink tinge overall internally. External background glaze tinged similarly blue-pink. Small scar on carination; the result of another vessel placed too close during firing. No trivet scars on base, reinforcing a Dutch origin for this vessel; see Moorhouse (1970). From Layer 34: E.R. 1405 (Illustrated).
72. Body-herd from decorated charger featuring large leaf design. Buff fabric. Glaze on base is thick, milky green with blue flecks. The latter and combination of pigments used in the decoration indicate a late sixteenth century date for this vessel; see British Museum example cited above. From Layer 34: E.R. 1405 (Illustrated).
73. Ointment pot. Sherd in light yellowish brown fabric with fine sandy inclusions. Very roughly finished inside with overall pinkish-white glaze. Background glaze on exterior has similar blue-pink tinge. English? From Layer 34: E.R. 1405 (Illustrated).
- DELFTWARE TILES:**
74. (1406/7). Polychrome tile with quarter medallion motif on corner. Very pale brown fabric with sandy inclusions. One side has pinkish surface. Comparable example in the Victoria and Albert Museum (14, c. 492-1923). From Layer 35: E.R. 1406 (Illustrated).
75. (1406/46). Polychrome tile with geometric motif. Fabric light red to pale brown with sand and sparse grogging. Sides have fine coating of off-white slip. Formed part of composite tile pattern. A common type from the end of the sixteenth to the mid-seventeenth century. For probable reconstruction of the overall geometric pattern see Moorhouse (1970, Fig. 25, No. 1). From Layer 35: E.R. 1406 (Illustrated).
- SANDY REDWARES:**
76. Jug: East-Anglian (?) type. Hard red sandy fabric. Bib of white slip covers front of jug and extends to rim edge, being over-glazed by a mottled green-yellow galena with random splashes on body of vessel and over the handle at its junction with the neck. Jugs of this type have been recovered from widely varying contexts both in and outside London, rendering dating rather arbitrary. However, it would seem fairly clear from an example excavated from a context of the second quarter of seventeenth century at Dover Castle (Mynard, 1969, Fig. 14, 43) that this type of vessel possibly represents the continuation of a tradition which has medieval roots; see Hurst (1960, Fig. 2, No. 12). However, bearing in mind evidence from London alone, the example in question may perhaps be dated to the earlier period (two similar examples exist in the Museum of London collections, MIX.220 dated fifteenth to sixteenth century and MIX.172 dated fifteenth century). See also Rackham (1972, Pl. 4). From Layer 34: E.R. 1405 (Illustrated).
77. Rim handle sherd of jug (?) Hard red fabric with sand. Deep brown surfaces with applied thick white slip decoration over handle, inner and outer rim and on body. Random speckles of clear glaze overall. From Layer 35: E.R. 1406 (Illustrated).
78. Rim/shoulder sherd with raised bands. Hard red fabric with uneven grey core. Small patch of white slip over internal lid (?) seating. Mottled green/yellow glaze internally and over crest of rim, with pink surfaces showing through in places. Dark yellow glaze evenly applied externally over body and neck, but not extending to cover rim. From Layer 35: E.R. 1406 (Illustrated).
79. Rim neck sherd with raised bands. Hard red fabric with some sandy inclusions. Evenly applied orange glaze internally and externally. From Layer 34: E.R. 1405 (Illustrated).
80. Rim sherd in fine sandy orange-red fabric. Orange-brown glaze evenly applied externally covering crest of rim and forming rough border on inner rim. Remainder of surface similarly glazed yellow, over a white slip. From Layer 35 (Illustrated).

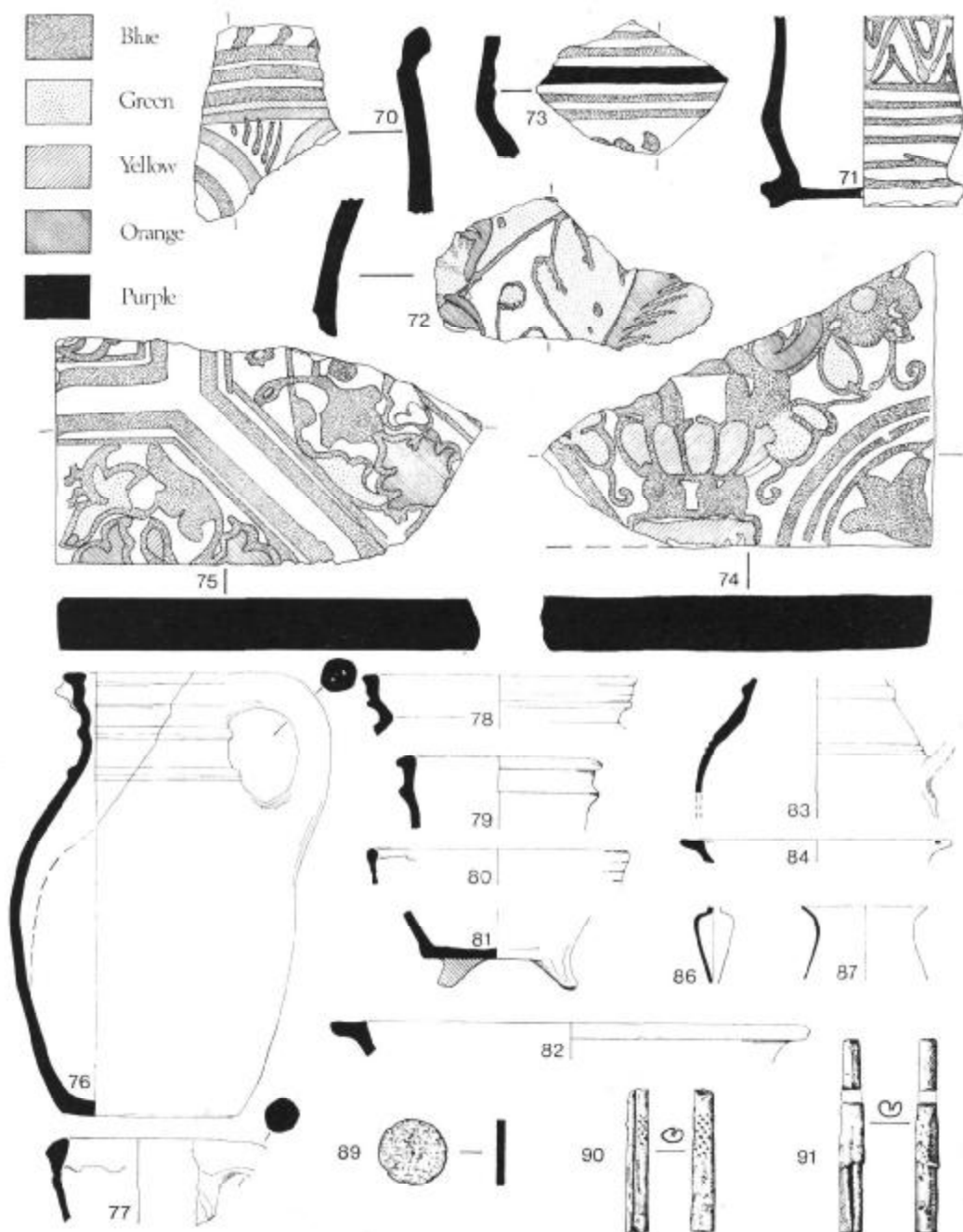


Fig. 5. Africa House, Leadenhall Street. Post-medieval finds tinglazed ceramics 70-75 ($\frac{1}{2}$) red wares 76-84 ($\frac{1}{4}$) glass 86-87 ($\frac{1}{4}$) bronze objects 89 ($\frac{1}{2}$) 90-91 (1/1)

81. Base sherd of small tripod vessel with entirely flat underside. Fabric red, sandy. Brown-yellow glaze evenly applied overall internally, with some dark brown specks. Coarse externally except for one small patch of similar glaze under foot and a speck at junction of base and well. Unglazed surfaces are purple, sooty and burnt; cf. Moorhouse (1970, Fig. 18, No. 149). From Layer 35: E.R. 1406 (Illustrated).
82. Bowl: Everted rimsherd in red, sandy fabric with grey-red core. Mottled green/yellow glaze internally and covering upper surface of rim. Unglazed externally. From Layer 35: E.R. 1406 (Illustrated).
83. Neck/body sherd of posset (?) Red, sandy fabric with some reduced grey areas. Applied handle in the manner of "Cistercian Ware" handles with single finger impression where the handle springs from an applied pad of clay. Brown glaze with darker flecks, evenly

GLASS (Fig. 5, 86-87):

86. (1405/9). Hollow inverted-baluster stem or wine-glass. Clear soda glass, broken off at knob of foot and junction with bowl; cf. Hume (1969, Fig. 64, type II) dated 1590-1630, and Haynes (1970, Pl. 27, B). Possibly of

OTHER FINDS (Fig. 5, 89-91 and Plate 1):

88. (1404/6). Bronze token identified by Ralph Merrifield as a Nuremberg casting counter of Wolf Laufer (c. 1618-60).
O. WOVL-F-LAVFER-IN-NVRNBER. Three crowns alternating with three fleurs-de-lys within circle.
R. DES. [HERN.?] SEGEN-MACT-REI Reichrapfel in trilobe. From Layer 33.
89. (1425/27). A small bronze disc with a centre mark on both sides which may indicate that the object was turned on a lathe. Its function is unknown. Possibly late medieval or Tudor. From Layer 110 (Illustrated).
90. (1404/16). Bronze lace-chape: Decorated with a diamond pattern which may either have been impressed into the metal by the tool used to form the lace-chape from a thin strip of bronze, or have been punched onto the metal strip before it was bent into shape. The sides of the strip are bent inwards so that they would have gripped the lace firmly. From Layer 33 and therefore probably from the first quarter of the seventeenth century (Illustrated).
91. (1405/21). Bronze lace-chape: Similar to No. 90 but plain. From Layer 34. Date as above (Illustrated).
92. (1404/8). Sweet-bag: Flattened pear-shaped body of compressed hair covered with tafetta. Two widths of silver-gilt (?) braid around the edge allow a narrow strip of the tafetta to show between. Traces of six vertical, couched (?) silk threads can be seen on the back. On the front a pocket of rouch tafetta with vertical,

tentatively between 1650 and 1750 at Nether Stowey; see Coleman-Smith (1970, Fig. 6, No. 3). From Layer 33: E.R. 1404 (Illustrated).

84. Everted rim sherd. Red-pink, sandy fabric. Brown-green glaze internally and over uppermost surface of rim. Coarse externally except for a small patch of gritty glaze near rim. From Layer 34: E.R. 1405 (Illustrated).
85. Rim sherd with pinched "split rim". Very hard, red fabric with smooth surfaces. Evenly applied brown glaze with small dark brown specks, internally over crest of rim and lower outer rim but not within "split" area. Unglazed externally exhibiting purplish brown surfaces. From Layer 33: E.R. 1404. applied overall externally. Small patches of glaze only on upper part of vessel internally, extending to just below raised band, otherwise unglazed. Similar vessels are known, e.g. from a post-medieval kiln dated local manufacture. From Layer 34 (Illustrated).
87. (1404/9). Rim of flask (?) in pale green metal with some internal bubbles. Rim edge appears slightly abraded. From Layer 33 (Illustrated).

silver-gilt (?) couched threads is gathered by a tape draw-string. The top part of the object is missing. The round heads of four pins protrude from one side indicating its suitability for use as a pin-cushion.

Sweet-bags, used to hold sweet-smelling herbs, may also have been scented, as an alternative, by dabbing with perfume. The use of compressed hair, being a highly absorbent material, as the basis for this article underlines this possibility. In portraits of the late sixteenth century they are shown as feminine accessories worn attached to the belt, a clear example to be seen in the portrait of Mary Fenton, 1573, in the City of York Art Gallery and published by Roy Strong (1969). A present-day equivalent is found in the Swiss plaque sachets which contain medicinal herbs and printed plaque charms.

Although the only portraits which show sweet-bags in use date from the second half of the sixteenth century, their inclusion in later inventories indicates they were also common in the early seventeenth century. This later date is more likely for this example which comes from Layer 33 (Pl. 1).

(I am most grateful to Miss S. M. Levey of the Victoria and Albert Museum and Kay Staniland of the London Museum for the information they have given about this item.)

93. (1404/18). Short length of woven silk braid with silver-gilt threads in the centre of the warp. From Layer 33.

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