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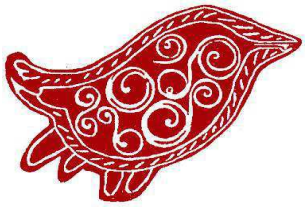

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Excavations in Cork City: Kyrl's Quay/North Main Street (Part 2)

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CONCLUSIONS

The apparent simplicity of the plan of medieval Cork, as depicted on the maps of 16th and 17th-century date, masks a development of great complexity. It is now clear that the north island of Cork (the suburb of Dungarvan), was not extensively inhabited until the latter half of the 13th century and was not walled until the late 13th or early 14th century. The murage grants of the 1280s may relate to the walling of the north island but it is possible that the full circuit had not been fortified until 1317.

Within the wall, the ground level was raised with introduced silt by as much as 1.50m. The silt was obtained either by dredging or by deliberate diversion of floodwater resulting in the rapid deposition of fluvial mud. When the wall was constructed, the builders knew the required height for habitation levels, for drains were constructed in the wall at a height of 1.50m above the foundations. Other sub-surface drains were created as outlets for streams and one of these was provided with a sluice. Outside the city wall was the 'strand', a triangular area of mud and sand banks. This is shown on almost all the 16th and 17th-century maps of Cork and it is recorded as filled in during the latter part of the 18th century. The contemporary street plan, with an 'island' between Kyrl's Street and Kyrl's Quay reflects the former existence of the 'strand'.

A 60m length of city wall extended in a roughly straight line corresponding to the boundary between the parishes of St Mary, Shandon and Holy Trinity. The surviving wall represents at least three phases of building and rebuilding. There were two gateways or posterns. The western gateway was contemporary with the primary structure of the wall and gave access to a cobbled slipway on the inside. This would have allowed small boats to be drawn up within the safety of the walls. The slipway was flanked by revetments and the occupation levels on either side were at least half a metre higher than the cobbled surface. It is likely, therefore, that high tide covered the slipway, even within the city walls. A second gateway may have given access to the more solid ground of the 'strand'. The gateway was a feature of a rebuilding of the wall of *c.* 14th-16th-century date. The most extensive rebuilding took place in the 17th century when an 8m length of the external wall face was rebuilt at a height of 1.50m above foundation level. In this instance, the rebuilding was clearly apparent because it was misaligned in relation to the original wall.

A D-shaped mural tower was contemporary with the primary building of the city wall. The tower is probably that shown on many of the historical maps of Cork and that described by Smith as 'a round tower on the strand' (1750, 365). The tower resembles most closely the round tower depicted on the *Pacata Hibernia* map of *c.* 1585-1600 and the remains were clearly those of a curved wall above a plinth with a pronounced batter.

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Within the city walls, the archaeological evidence for medieval occupation was not consistently well preserved. Much of the archaeological stratigraphy of the north-east quadrant of the city had been extensively disturbed. Drains of 17th-19th-century date and extensive foundations of early to mid-20th-century date were largely responsible for the destruction. Preservation of organic material was variable and the evidence for timber houses as well as artefacts of wood and leather was, with a few notable exceptions, generally poor. Only fragmentary evidence for wattle-walled or wooden houses survived, their scarcity probably reflecting the paucity of 13th-century houses in the area. Stone houses were built from the late 13th/early 14th century onwards, but houses of sill-beam construction were still in use. Of singular note were the foundations of a substantial stone building, possibly a house of three or more storeys, built close to the North Main Street. Large stone houses of this type may be the forerunners of the more defensive urban tower houses of the 15th century.

The continuity of property boundaries, in particular the demonstrable continuity of line between a mid-13th-century wattle fence, later stone walls and a modern property boundary, clearly shows the strong influence which the medieval city still has on the modern city plan. The occurrence of an alleyway running at right angles to North Main Street, though long since obliterated by later development, also shows that the modern street system remains 'essentially medieval in basics if not in detail' (Thomas 1992, 66).

The medieval pottery assemblage is small by comparison with that recovered from the excavation of a comparable area at South Main Street (Gahan & Twohig, forthcoming). The differences may be explained by the longer duration and greater density of occupation at South Main Street. The medieval pottery from the assemblage generally postdates the mid-13th century and is characterized by the predominance of Saintonge wares and wheel-thrown Bristol (Redcliffe) pottery as opposed to the great abundance of handmade Bristol Ham Green wares found at South Main Street. The predominance of the latter indicates occupation of mid-12th to mid-13th-century date. Two pits produced interesting groups of 18th-century pottery and the dumps of glass bottles have provided a comprehensive sequence of the development of bottles from the mid-17th century.

In the case of Kyrl's Quay/North Main Street, the excavations have, above all else, 'been worthwhile as an antidote to the nice tidy picture of a consistent town wall displayed . . . by the maps' (Thomas 1992, 65) and have proven that the expansion and enclosure of the city was a lengthy process.

THE FINDS

A total of 10,149 finds were recovered and these are registered under the National Museum site registration number 92E51. Each object is prefixed by the registration number followed by the context number, i.e. the feature in which it was found, and then by the find number: 1 to infinity, within the specific context. In this way each object has a unique number. An archival catalogue of all the artefacts has been prepared as part of the stratigraphic report and copies are lodged with the National Museum of Ireland, the Office of Public Works and Cork Corporation. Only the most informative and/or intact items are illustrated and individually catalogued in this report. The finds have been lodged in Cork Public Museum.

WOODEN ARTEFACTS

In all 72 wooden artefacts were recovered from the excavations at Kyrl's Quay.[1] The assemblage is comparatively small in relation to the number of wooden artefacts recovered from the excavation of a

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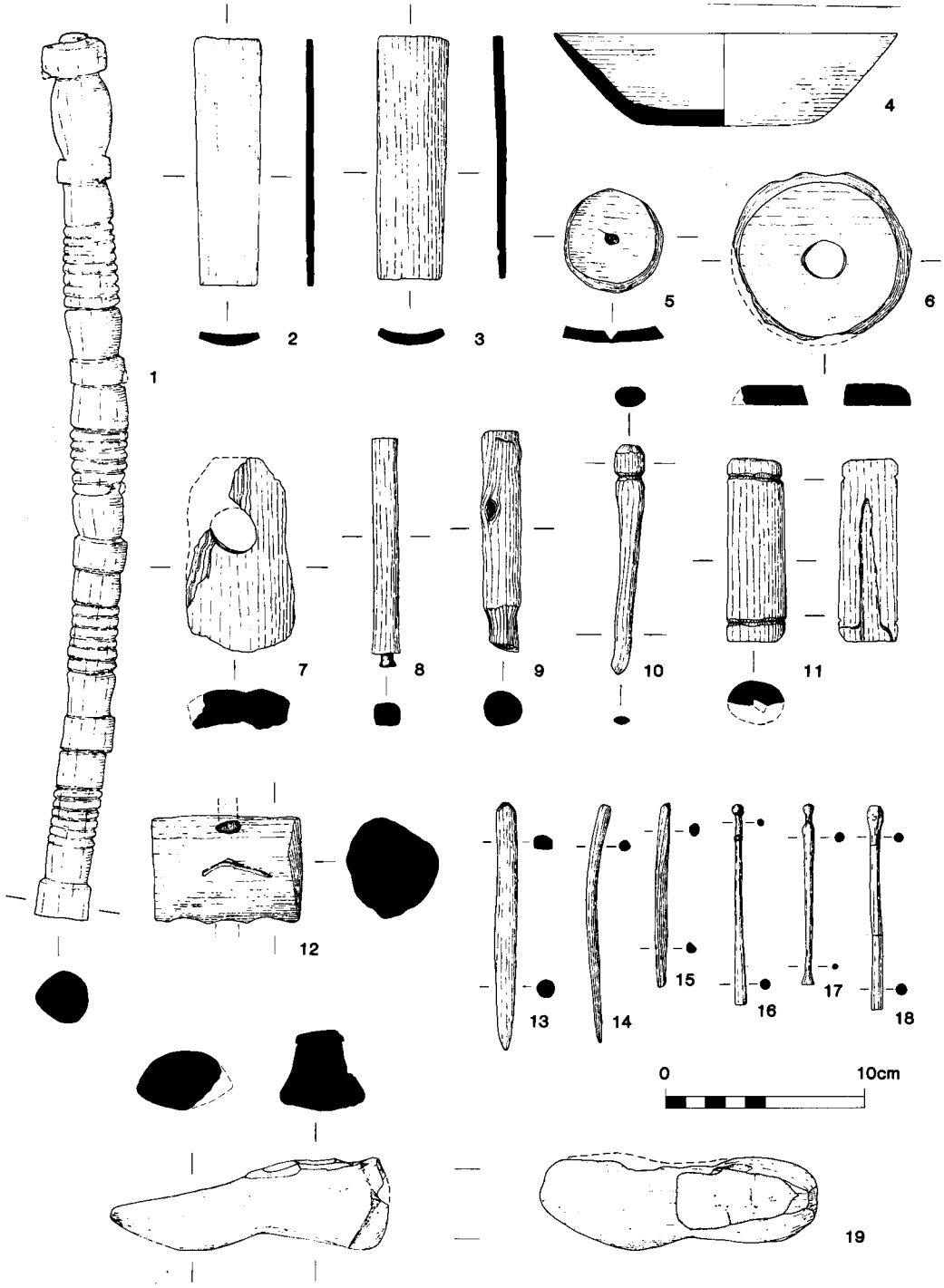

Fig. 21. WOODEN ARTEFACTS

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comparable area at Christ Church, Cork (Hurley forthcoming (a)). At that site, more than 153 wooden artefacts were recovered.[2] This is probably due to the greater depth of medieval stratigraphy on the south island which is reflective of the longer period of occupation and greater density of population.

Anaerobic conditions, which result in the preservation of organic material such as wood, arise when the underlying subsoil restricts drainage (e.g. clay) or more particularly in the case of Cork, where the medieval strata are permanently waterlogged due to their occurrence below tide level. Coupled with this, and possibly a more significant factor, is the rate of deposition. Where the rate of deposition exceeds the rate of decay and the strata subsequently remain undisturbed, then even the most perishable of organic material is likely to survive. This was the case in the lower levels of the excavations at Grand Parade (Hurley 1989; 1990) for example, where twenty-five wooden artefacts were recovered from an area of $40m^2$.

The assemblage at Kyrl's Quay is different from the South Main Street/Grand Parade area for two reasons. Firstly, the strata of organic materials are not as deep, *c.* 2m to 3.60m. Secondly, the date range of the medieval material is narrower, i.e. confined to the later 13th/14th century at North Main Street while commencing at least a century earlier in the area of South Main Street.

Less than twenty wooden artefacts are well-worked diagnostic pieces and the majority of these are illustrated (Fig. 21). The remainder are largely pegs or stakes, while others are splinters from artefacts or items which are very distorted and fragmentary. The most unusual wooden finds are of post-medieval date — the shoe last, the chair leg and the wooden well-liner and pump-stick (Fig. 8B 1995, Part I).

Bowls, stave-built vessels and staves (Fig. 21: 2-6)

Three wooden bowls, all in fragmentary condition, were recovered from late 13th/early 14th-century levels. Two are of alder and one of ash. The bowls were all turned on a lathe. Evidence from other medieval sites shows that ash and alder were preferred for this work. At the Christ Church site (Hurley forthcoming (a)) where a much larger number of bowls were recovered, two-thirds were of ash, one-fifth of alder, and very few bowls were turned in other woods such as birch and hazel.

Wooden vessels are generally grossly under-represented in archaeological assemblages due to their fragile nature. Where favourable preservation conditions exist, a more accurate picture of their importance to the medieval household becomes apparent. The use of wooden vessels was complementary to pottery and they were used at table for serving and consuming food (see Neugebauer 1975, 123 Fig. 10). The use of wooden vessels appears not to have been affected by the proliferation of pottery in the medieval period, and even in wealthy households, where many exotic jugs were present, wooden bowls were equally numerous (Hurley & McCutcheon forthcoming). Bowls of simple, undecorated form, with flat bases and concave sides seem to have been the preferred form in the later 13th and early 14th century. Stave-built vessels had a far greater range of sizes and forms, and hence uses, than turned bowls. They vary from table vessels (e.g. Fig. 21:2 & 3), less than 130mm high and 60mm in diameter, to buckets and tubs, and to large casks of the type still in use in the early part of this century (Coleman 1944). Table vessels are difficult to define precisely as they include jugs and mugs. While Hencken (1936, 318) defined mugs as vessels less than 100mm high, the two small staves

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(Fig. 21:2 & 3), however, conform to a vessel of mug form and proportions.

The large stave-built 17th/18th-century well-liner (Fig. 8B, 1995, Part I) was probably a re-used cask which was modified by the addition of perforations. It was made up of 13 staves of varying widths bound with twisted wooden hoops. Three of the staves had large (D. 80mm) perforations to allow seepage of water into the barrel. The base was made up of three closely-fitting end-staves which slotted into a groove in the side staves.

Of intermediate size are the discs or 'caskheads' made from a single piece of wood. One disc (92E51:530:1, not illustrated) (D. 230mm) would probably have been the base of a stave-built bucket. Larger bases for tubs and casks were frequently made up of three to seven 'end staves'. Occasionally a pair of equal-sized staves were used, but three or five staves are more usual (Hurley & McCutcheon forthcoming). Two surviving examples of such a group of end staves (92E51:1057:1 & 92E51:112:3, not illustrated), appear to have belonged to vessels with three end staves.

The small discs (Fig. 21:5 & 6) may be lids from small vessels. One (Fig. 21:6) may have held a handle in the central perforation and the other (Fig. 21:5) may have had a metal pin. The ascription of these discs to this category is, however, questionable, as they may have had an entirely different purpose. Staves from large vessels such as buckets or casks were generally made from oak, while table vessels were frequently of yew (evidence from Christ Church, Cork, Hurley forthcoming (a)).

Bungs were used to block the vents in large casks and one bung (92E51:531:1), not illustrated, of cork (*Quercus suber*) is of suitable dimensions for this purpose. Lids were frequently lathe-turned and a variety of wooden lids found in recent excavations in Waterford (Hurley & McCutcheon forthcoming) suggests that foodstuffs were stored in covered wooden containers. One item from Kyrl's Quay (92E51:1174:2, not illustrated), although very warped or distorted, may be such a lid. This, however, is not certain as it may be a core (waste) from the centre of a lathe-turned bowl. This form corresponds to S-shaped cores described by Morris (1982, 250).

Catalogue

Fig. 21:2 & 3: Two staves from a table vessel: 92E51:553:1. Yew (*Taxus baccata L.*): Trench 3C, Period IV: Respective measurements: No.2: L. 126mm x max.W. 33mm from narrowest W.29mm x max.Th.5mm. No.3: L.124mm x max.W.35mm from narrowest W.32mm x max.Th.6mm. Both have an internal groove 14mm above the base. Both staves were cut from the same branch and possibly fitted adjacently in the vessel. No evidence for hoops or binding on the outside. The vessel was probably a straight-sided drinking mug, D. no more than 60mm.

Fig. 21:4: Bowl: 92E51:1157:2. Alder (*Alnus sp.*): Trench 7/8, Period 1. Lathe turned almost complete in eight fragments. Th. 8mm at base and Th. 3mm at rim. Rim D. 192mm; internal base D. 97mm; external base D. 102mm. External H. 41mm; internal depth 34mm x max. Th. base 10mm. Sides are concave, base flat, no decoration except an internal groove marking the circumference of the base. No maker's mark.

Fig. 21:5: Disc: 92E51:112:2. Unidentified. Trench 2, Period II. D. 51mm x 52mm x max.Th.15mm. Complete. Central notch on one side, does not fully perforate the disc, 7mm deep, D. 4mm. Edges slightly bevelled.

Fig. 21:6: Lid?/disc with hole: 92E51:506B:2. Oak (*Quercus* sp.): Trench 3A, Period II. D. 89mm x max. Th. 13mm. Central perforation D. *c.* 20mm. Bevelled edge.

Handles (Fig. 21:8, 9, 11, 12)

In the medieval period, handles for tools and

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weapons were frequently made of wood. Regularly-used items, which also reflected the status of the owner, such as knives, may have had wooden handles, but many of these were also of bone, antler and ivory. Most of the surviving post-medieval handles are of bone or ivory (see bone and antler below). Handles were of two types — those for socketed tools (Fig. 21:9) and those for tangs (Fig. 21:11). Handles for sockets had a recessed area at one end over which the socket fitted whence it was held from sliding upwards by the stop-ridge. A central perforation provided housing for the tang. The latter are frequently found split in two. A wide variety of woods suitable for handles, e.g. ash and alder, are tough, strong and shock resistant and yew combines these qualities with remarkable durability. Hazel is not durable unless protected from the elements. Willow/poplar was rarely used and none has been previously identified from Cork, but a small number of handles in the Waterford assemblage were of this wood (Hurley & McCutcheon forthcoming).

Three of the handles from Kyrl's Quay were probably used with knives or small tools and one (Fig. 21:12) is too large a cylinder for a comfortable single-handed grip and may be for a tool such as a drawknife.

Catalogue

Fig. 21:8: Handle(?): 92E51:841:86: Yew (*Taxus baccata L.*): Trench 4, Period 1. Nail in one end. L.109mm. Shaft is rectangular and parallel-sided. Flat ends. 13mm x 14mm.

Fig. 21:9: Handle for a socketed tool: 92E51:510:1: Willow/Poplar (*Salix* sp.):Trench 3A, Period III. L. 114mm. Round to oval in section, D. *c.* 24mm, of uneven shape, possibly largely due to post-depositional distortion. The lower 9.5mm is reduced to D. 16.5mm to accommodate a socket.

Fig. 21:11: Half handle: 92E51:1157:1. Yew (*Taxus baccata L.*): Trench 7/8, Period I. Broken longitudinally; *c.* half survives. Max. L. 93mm. Grooves at either end. Central hole for tang, L. 73mm x W. 29mm, blackened by burning internally, suggesting that a hot iron was used to burn out the required shape.

Fig. 21:12: Handle (?): 92E51:560B:2. Unidentified: Trench 3A, Period I. L.77mm. Oval, D. 50mm x 53mm, general tubular shape. There is a wooden peg laterally through the centre; D.12mm.

Parchment-prickers (Fig. 21:16-18)

These are of medieval date. They were frequently identified as pins or 'styli' in the past. Parchment-prickers is now the favoured term in view of their most likely use in pricking out parchment and not writing on wax tablets. These implements are most frequently of bone, e.g. Grattan Street III, and Christ Church, Cork, where they were of 17th-century date (Hurley forthcoming (b & c)). They were also found at St Peter's Church, Waterford (Hurley forthcoming (d)) where two were of post-medieval date. Many are known from England, e.g. Southampton (Platt & Coleman-Smith 1975, 2:272-3); King's Lynn (Clarke & Carter 1977, 313-4) and others listed by MacGregor (1985, 124-5), where the identification of these objects is summarized. The prickers were used in the laying out of manuscripts where 'the spacing of horizontal lines was controlled by a series of small pricked holes on either side of the page' (ibid). In this way, several pages could be laid out at once. The importance of the 'shoulder' formed by the bottom of the shank could prevent the iron tip from penetrating too deeply. The ball-head may have served as a burnisher to treat small blemishes in the parchment (ibid). All of the Kyrl's Quay examples have traces of metal tips and the broad shanks described above. Two (Fig. 21:16 & 17) have polished rounded heads.

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Catalogue

Fig. 21:16: Parchment-pricker: 92E51:1118:1. Yew (*Taxus baccata L.*). Trench 8, Period II. L. 102mm. Round slightly-faceted head, D.4mm; collared neck. Shaft tapers from D. 4mm below collar to D. 5.5mm at the foot which is flat. Remains of metal pin in foot.

Fig. 21:17: Parchment-pricker: 92E51:801:19. Yew (*Taxus baccata L.*). Trench 4, Period IV. L. 92mm. Round head D. 6mm above neck tapering to D. 4mm then widens again to shoulder D. 6mm. Tapers from shoulder to foot, which splays to D. 8mm. Metal pin at foot.

Fig. 21:18: Parchment-pricker: 92E51:581:6. Yew (*Taxus baccata L.*). Trench 3C, Period I. L.105mm. Flat-topped head, max. D. 9mm. Incised line on neck. Max. D. of shaft 6mm. Central perforation in the foot may have held metal pin.

'Chairleg' (Fig. 21:1) The object is of 15th/16th-century date. There is no evidence that it was turned on a lathe, the carving is crude and therefore it can be defined as 'rustic style' furniture. The object, while it may be a chairleg or chairback, could equally be a baluster or a leg or frame support for a spinning wheel etc.

Items of household furniture are rarely recovered from archaeological excavations. This material was presumably kept dry and when broken and no longer suitable for the house, provided a convenient source of firewood. This, no doubt, was the particular fate of most medieval low-grade domestic furniture. The form of legs or balusters with alternate grooves or ridges with intermediate large bulbous panels is common and many of these were found in 10th-15th-century contexts in Novgorod, Russia (Kolchin 1989, 1:171-83, 2:423, Pl.117).

Catalogue

Fig. 21:1: Chair leg/chair back/leg/shaft of spinning-wheel frame (?): 92E51:519:1. Alder (*Alnus* sp.). Trench 3C, Period III. L. 445mm x max. D. 34mm. Six raised bands divide the leg into five panels. The first is plain and bulbous, the second has nine grooves and the lower three panels each has seven grooves.

Shoe last

A single shoe last for a left shoe was found in an 18th-century well. This was made of hazel wood. Lasts were probably very common items and shoemakers must have held many examples of varying sizes in their workshops. Lasts, however, are rarely found and two lasts from York (MacGregor 1982, 144) are said to be 'the first such finds from the British Isles'.

In Ireland, medieval wooden lasts have been found in a number of sites including one from Lagore Crannóg (Hencken 1950, 169-70, Fig. 86:W146), one from Deer Park Farms of 8th-century date (Neill 1991, 14-15) and one from a 13th-century context in Waterford city (Hurley & McCutcheon forthcoming). The largest number of lasts found in an archaeological excavation was at Novgorod, Russia (Kolchin 1989, 1:28-30; 2:Pl.16 & 17) where 100 lasts were found in contexts ranging in date from the 13th to the 15th century.

Catalogue

Fig. 21:19: Shoe last: 92E51:549:1. Hazel (*Corylus avellana*). Trench 3C, Period IV. L. 139m x max.W. 47mm x max. H. at heel 48mm. The surface is soft. A triangular section of hard carbonized wood above the ankle varies in thickness 6-3mm. The location of the discoloured wood corresponds closely to the outline of a shoe. If the last was covered by a leather shoe, the area of discolouration would have been open and thus may have been exposed to heat or some solution into which the lasted shoe was dipped.

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Other wooden items

The largest category of wooden objects from the excavations at Kyrl's Quay were pegs and pointed stakes, with 9 other miscellaneous items.[3] Of those identified, 26 are of oak with others in yew, ash, hazel and willow. Most of the objects classified as 'pegs' are simple tapering pieces of wood which show some evidence for secondary working, i.e. shaping to one flat squared and one pointed end. Some are more elaborate with pronounced head, neck and shoulder (Fig. 21:10). Some of the pieces are clearly dowels. These are distinguished by a straight shaft and expanded head. Dowels were used in all forms of medieval joinery, for roofs and walls and for ship frames. The pointed stakes are similar to pegs but are distinguished by a rounded section, usually pared twigs, which had the bark stripped off and one end pointed.

Catalogue

Fig. 21:7: Pulley block/rope wood: 92E51:1114:1: Oak (*Quercus* sp.): Trench 6, Period II. Max. L. 99mm x max. W. 55mm x max. Th. 23mm. Rectangular in section. D. of perforation 21mm.

Fig. 21:10: Peg: 92E51:592:1: Unidentified. Trench 3A, Period I. L. 117mm x max. W. 16mm tapers to 5mm at point. Max. Th. 11mm tapers to 2mm. Shaft slightly warped. Faceted head above roughly-carved neck ring. Shouldered (W.15mm) and tapers to 11mm which emphasizes the head.

Fig. 21:13: Weaving tool, possibly a bodkin/cigar-shaped 'needle': 92E51:1118:2. Yew (*Taxus baccata L.*). Trench 8, Period II. Complete. L. 126mm, section changes from rectangular (7x5mm) to oval (11x9mm). Head slightly chamfered, undistinguished from shaft, no eye.

Fig 21:14: Pin: 92E51:801:3: Yew (*Taxus baccata L.*): Trench 4, Period IV: L. 121mm D. at head 5mm, 1mm at its point. Round in section. Surface is faceted. Warped.

Fig. 21:15: Faceted pin (?): 92E51:801:23: Yew (*Taxus baccata L.*): Trench 4, Period IV: L. 93mm x max. W. 7mm to min. W. 3mm Broken at both ends. Round in section. Faceted surface.

BONE AND ANTLER ARTEFACTS

Twenty-seven objects of skeletal material (bone, antler, horn and ivory) were recovered from the excavation. The objects occurred in both medieval and post-medieval levels. The range of objects is limited, the largest category being bone weaving tools/bodkins (9) and other items related to textiles, needle-case and spindle-whorls. Some tines and other waste from red deer antler were found in medieval levels, but not in quantities indicative of a centre of combmaking or other antler-working in this part of the city.

One object (Fig. 22:13) is a key for a keyboard instrument. In the 17th/18th century this industry was evidently located on or near the site as some waste items (Nos. 14 & 15) from the manufacture of this type of key were found in associated layers. Two well-made bone handles (Nos. 17 & 18) are also of post-medieval date.

Weaving tools/bodkins (Fig. 22:1-7)

'Pin-beaters' are double-pointed tools used in weaving, and bodkins are similar but were used in basketry (Shaw-Smith 1984, 112). Hoffman (1964, 145) explains their use quoting a description written in Denmark in the 19th century as a 'small piece of bone with which the warp threads are separated when the shed is changed'. Double-pointed pin-beaters were essentially for separating threads while single-pointed tools could also be used to beat up or press the weft threads against the cloth already woven (Crowfoot in Clarke & Carter 1977, 311-2). The true pin-beaters (double-pointed) were used in

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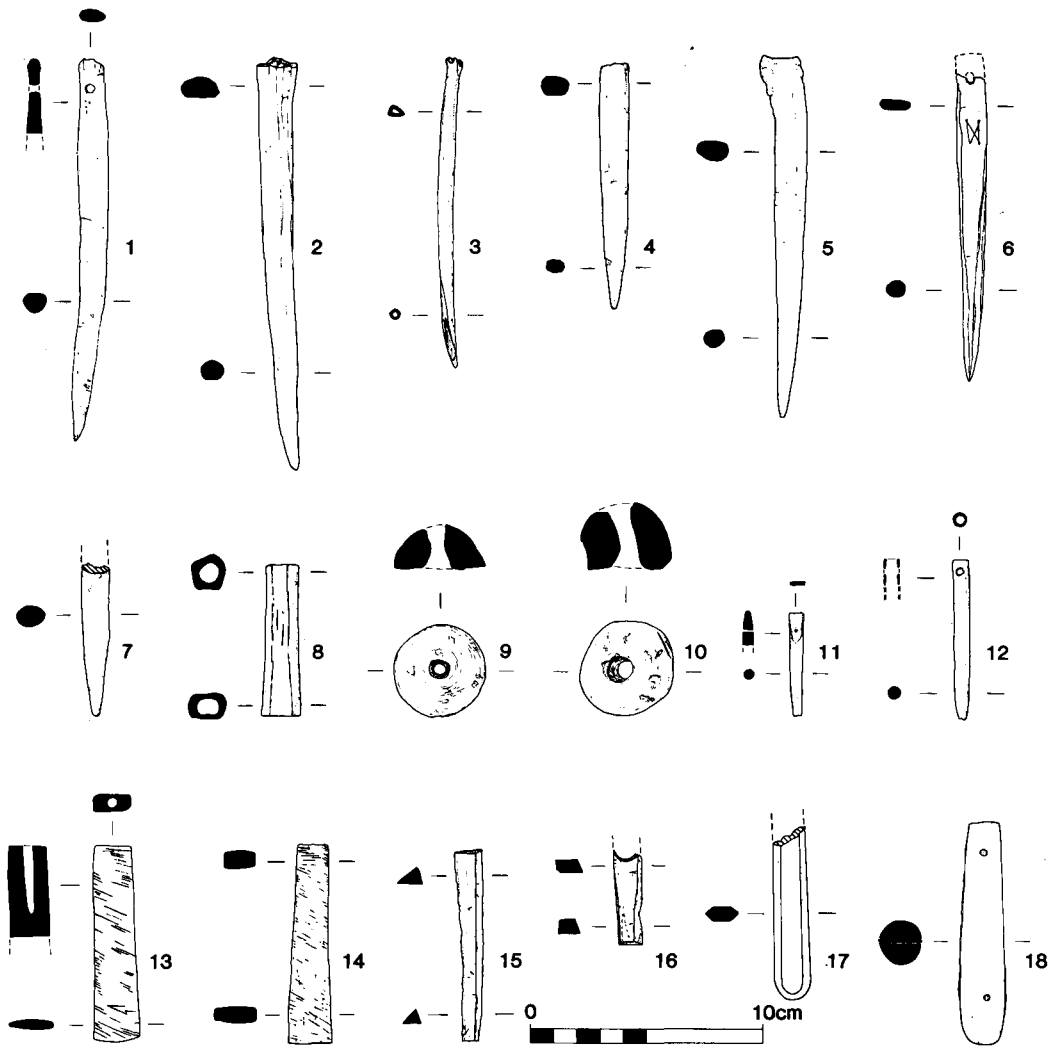

Fig. 22. BONE AND ANTLER ARTEFACTS

conjunction with the warp-weighted loom and this is discussed by Hoffman (1964, 116-7ff). The vertical two-beam loom was in widespread use in England by the medieval period (Brown 1990, 227) although the horizontal treadle-loom was probably 'introduced into England before the Conquest' (ibid. 228; see also 203-8). Several tools of the type found in Cork, with one pointed end, opposed by one squared or flattened end, may have been used with either a vertical two-beam loom or horizontal loom.

At least two of these weaving tools were provided with an 'eye'. This is more likely to

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be a hole for suspension when the item was not in use: 'it must be supposed that they were used simply to attach the tools to the weaver or, perhaps, to the loom; they must have been easy to lose unless tied to something' (Keene 1990, 233).

Catalogue

Fig. 22:1: Weaving tool/bodkin: 92E51:95:1. Long bone of large mammal. Trench 2, Period II. L. 165mm x max. D. 132mm. D. of eye 3mm. Shaft rectangular in section at the head, becomes more oval towards the centre. Surface highly polished.

Fig. 22:2: Weaving tool/bodkin: 92E51:1083: 22. Long bone of large mammal. Trench 6, Period II. L.177mm x max.W. 17mm. Oval head (which has no eye) and shaft, pointed end. Highly-polished surface, knife-pared and faceted. Pared to a point.

Fig. 22:3: Weaving tool/bodkin: 92E51:38. 1: Goose ulna? Trench 1, Period II. L.131mm x max.W.7mm. Oval in section, faceted at the end to point. Polished.

Fig. 22:4: Weaving tool/bodkin: 92E51:112:4. Long bone of large mammal. Trench 2, Period II. L.105mm x max.W.12mm. Almost rectangular in section. Broken at head. Highly polished. Faceted towards its point.

Fig. 22:5: Weaving tool/bodkin: 92E51:1065:1. Cattle (*Bos*) metapodial. Trench 7: Period II. L.155mm x max.W.18mm. Rectangular in section becoming oval then round at point. An eye occurs close to the head (not illustrated). Polished.

Fig. 22:6: Weaving tool/bodkin: 92E51:110:1. Long bone of large mammal: Trench 2, Period II. Max. L. 131mm x max. W.12mm. Shaft rectangular in section nearer the eye (which is broken). Thickens towards the centre tapering to a point. Design lightly scratched on surface: two cross lines between two parallel lines. Surface faceted and polished.

Fig. 22:7: Semi-complete weaving tool/bodkin: 92E51:1028:1. Long bone of large mammal. Trench 6, Period II. L.67mm x max.W. 13mm. Point D. 4mm, oval in section, faceted and polished.

Spindle-whorls, needle-cases (Fig. 22.8-10, 12)

Hand-spindles were in use in Ireland from prehistoric times at least until the 15th century. The whorl, which maintained the momentum of the spin, was an essential companion of the wooden or bone spindle. Spindle-whorls were made in a wide variety of materials, but the heads of the femur or humerus of cattle were very popular and these are usually widely represented in archaeological assemblages (Hurley forthcoming (d)).

Tubes or cylinders made from the long bones of sheep, goat, deer, dog or goose are frequently found in medieval levels of archaeological excavations (ibid. for other Cork city sites). The tubes can vary from roughly-pared, faceted bones with the ends sawn off (Fig. 22:8) to highly-polished or decorated cylinders. The use of these bones as needle-cases has frequently been disputed (MacGregor 1985, 193). Occasionally the ends of the cylinders are plugged and most display signs of wear or polish on the internal surface of the tips. Perhaps the best evidence in support of the interpretation of bone tubes as needle-cases was the discovery, in Waterford, of two bronze needles within a polished bone tube (Hurley forthcoming (d)).

Catalogue

Fig. 22:8: Needle-case (?): 92E51:32:7. Sheep/Goat (*ovi-caprid*) metatarsus: Trench 2, Period IV. L. 65mm x D. at top 12mm x 16mm x D. at end 12mm x 15mm. Pentagon-shaped at one end, lightly-polished surface.

Fig. 22:9: Spindle-whorl: 92E51:93:10. Cattle (*Bos*) humerus: Trench 2, Period II. Hemispherical. Max. D. 39mm x 18mm deep. Max

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D. of hole 11mm. Rough, not polished. Weight 13.1g.

Fig. 22:10: Spindle-whorl: 92E51:49:1. Cattle (*Bos*) femoral head: Trench 2, Period IV, possibly residual. Hemispherical. D. 40mm x 30mm deep. Max. D. of hole 12mm. Very rough surface. Weight 20.9g.

Fig. 22:12: Needle-case (?): 92E51: Unstratified. Goose bone: L.68.5mm x max.D.7mm. Round in section at head becomes oval in section towards more pointed end. D. at end 5mm x 4mm. Hollow to a depth of 54mm from head, where 2mm wide. Perforation for suspension, 3mm from head, transversely through shaft D.3mm. One or two needles could have fitted within the hollow shaft.

Musical instruments (Fig. 22:11, 13–15)

A single bone tuning-peg (Fig. 22:11) was found in a post-medieval context. While bone tuning-pegs are a familiar feature of urban medieval assemblages, post-medieval bone pegs are, however, far less common. Lawson (1990, 711) notes that over 100 examples have been found in Britain and Ireland. 'The date range currently emerging is a broad one, stretching from around 1300 AD until well into the 17th century, perhaps even later' (ibid). The finds at the end of this sequence include a group from Lincoln found in an 18th-19th-century context.

The tuning-peg from Cork was also found in a post-medieval context (17th-18th century) but it may be residual in this layer and actually date to an earlier period. The peg is hand-made and this is characteristic of medieval forms as the more modern examples were generally turned on a lathe. Large bone pegs (generally L. 50-90mm) are believed to have been harp-pegs, and examples can be of very similar form to modern harp-pegs (e.g. Fig. 106:8 from a 13th-century context at Christ Church, Cork, Hurley forthcoming (c)).

Short bone and wooden pegs (30-60mm) are generally believed to have been used on psaltery-type instruments such as fiddles or a lute (Lawson 1978, 139-41), but precise instrumental attribution is speculative as it is possible that such pegs were also compatible with keyboard-type instruments. Perforations in the head are unusual as the most common location is towards the end of the shaft. Comparable pegs with perforations in the head are known from 13th/14th-century contexts at Winchester (Lawson 1990, 716-8).

A key from a keyboard instrument (Fig. 22:13) was found in a 17th-18th-century context. The key is much smaller than a modern piano key. It is likely to have belonged to a harpsichord/clavichord-type instrument. No.14 is an unfinished key and it it is not drilled or polished. No.15 is a strip of bone which appears to originate from the manufacture of keys from bone. The production of keys from bone may have taken place in premises on the site of the excavation or adjacent to this.

Catalogue

Fig. 22:11: tuning-peg: 92E51:52:4. Long bone fragment. Trench 2, Period IV. L. 45mm x max. D. 6mm tapering to 4mm. Perforation 7mm from top, D. 1mm. Rectangular in section nearer head, becoming oval.

Fig. 22:13: Key of keyboard instrument: 92E51:52:1. Long bone fragment. Trench 2, Period IV. L. 84mm. Parallel-sided, varying in width from 16-19mm and in depth from 8-3mm. Perforation in top to a depth of 15mm, D. 4mm. Rectangular in section. File marks on all surfaces, rough in texture.

Fig. 22:14: Waste from manufacture of keys: 92E51:52:2. Long bone fragment. Trench 2, Period IV. L. 85.5mm x max. W. 19mm. Parallel-sided, narrows to W. 13mm x max. Th. 8mm narrowing to 5mm. No perforations, rectangular in section. File marks on surface, not polished, but roughly finished.

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Fig. 22:15: Waste from manufacture of keys: 92E51:52:3. Long bone fragment. Trench 2, Period IV. L.82mm x max.depth 8mm narrowing to 6mm. Triangular in section, file marks.

Fig. 22:16: Unidentified: 92E51:802:1. Long bone fragment: Trench 4, Period IV. Strip of bone, L. 40mm x max.W. 12mm. File marks on one surface, rounded polished indentation on one end.

Handles (Fig. 22:17, 18)

Two handles are of post-medieval to modern date. No. 17 is a domestic dinner-table knife handle while No. 18 is probably from a multi-purpose knife. No. 18 holds a central flat tang and the bone handle, of two convex plates, is riveted through the tang.

Catalogue

Fig. 22:17: Handle: 92E51:1:6. Long bone fragment: Unstratified, probably 18th-century-modern: L. 75mm. Parallel-sided W. 15mm x Th. 6mm. Highly-polished, rounded top, polygonal in section, 4 bevelled edges.

Fig. 22:18: Handle with metal tang: 92E51:18:18. Long bone fragment: Trench 2, Period IV. Max. L. 95mm x max. D. 21-14mm. Round in section. Metal tang in centre of handle for its entire length. Handle split in two semi-circles either side of tang. Two metal rivets through handle. Polished surface, laminating.

Antler tine 'wall-hook' (not illustrated, 92E51:801:437)

A single tine springing from a red deer antler shaft, which had been sawn in half and perforated with two holes, was probably used as a hook. The tine is one of the lower spurs from the antler, probably the trez. The antler shaft is cut very straight, hence it would have fitted evenly against a wall or any other surface. The perforations (D. 6mm), could have held dowels, rivets or nails, but there is no evidence of wear on the perforations. The tine is smooth and polished but this may be natural, i.e. the guttered surface of tines is generally worn down when the deer rub their antlers on trees.

Waste antler

Five antlers, all from red deer, have been classified as waste. Every part of the antler, except the tips of the tines and an area of the lower shaft which had a large amount of spongy cancellous tissue, had potential for some use in the medieval world. Red deer antler was used primarily for combmaking and there is a vast amount of evidence from European archaeological excavations covering the period of the 9th-13th century (Ambrosiani 1981; MacGregor 1985). In Ireland, antler was also the principal source of raw material for combmaking and this is borne out by evidence from Waterford (Hurley forthcoming (d)), Dublin (NMI 1973, 15-16; Ó Ríordáin 1971, 77 Pl.V11B) and Cork (Hurley forthcoming (c)). The vast majority of antlers found on the above sites had been shed as indicated by the natural ruptures on the burrs. Red deer were not killed specifically for their antlers. The only antler burr from the Kyrl's Quay excavations (92E51:1:8) is exceptional as it is from a slaughtered animal. The burr has not developed and the antler is firmly attached to the pedicle (on the skull).

Three tines (92E51:1:4; 16:321; 1022:242) represent a relatively small amount of waste. There were 29 pieces of antler waste from a comparable excavated area at Christ Church, Cork (ibid.) while a dump of antler waste was found at French's Quay (O'Brien 1993, 41). This may reflect the decline in the use of antler for combs from the late 13th century onwards, as the earliest horizons at Kyrl's Quay are of mid to late 13th-century date. Similar evidence was recorded at Waterford where the largest amount of red deer

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antler was recovered from 12th-century contexts and thereafter, the amount (by volume) decreased noticeably (Hurley forthcoming (d)). Two of the tines are sawn while one (92E51:1:4) was partially sawn and then hacked with a sharp blade. A thin disc of antler (92E51:16:333) was sawn from a central part of the antler shaft. It was probably discarded because of the large amount of spongy cancellous core.

THE LEATHER

One hundred and twenty-three objects and a large amount of leather scrap/fragmentary pieces of leather were recovered from the excavation. A noteworthy concentration of leather was recovered from an organic layer (801: Trench 4). This appears to have been used as a dump at one time and the large amount of leather does not appear to reflect the on-site presence of a leather workshop. Another concentration of leather occurred in a similar organic layer (592) in the adjacent part of Trench 3C. The survival also reflects the prevailing preservation conditions. Generally anaerobic conditions occurred only in the lower levels of the site and consequently most of the leather assemblage is of medieval date (mid-13th to mid-14th century). The majority of objects are leather shoes of which one was complete, 85 are soles and 17 are semi-complete uppers; there are also 7 rands and a heel-stiffener. Other leather objects include 7 strap/belt fragments, parts of 2 scabbards, 3 discs and 3 fragments of clothing.

Shoes

One complete adult right pointed turnshoe was recovered. Soles from another 80 adult and 5 children's shoes were also found. Pointed soles predominated, though there were also soles with rounded toes. There were at least 17 semi-complete uppers. The vast majority of the uppers are in the numerous fragments and in some cases more than one upper may be represented. Many of the 'leather scraps' are also likely to be parts of shoe uppers. The discrepancy in numbers between soles and uppers may therefore be explained by the more solid and diagnostic form of soles as opposed to the thinner leather and more varied forms of uppers. All of the shoes were of turnshoe construction whereby the shoe was made inside-out by sewing the upper to the edge of the sole. The shoe was then turned the right way round so that the seam was on the inside (Thornton 1973, 47). Seven strips of leather are possibly rands. These were long narrow strips of leather of roughly triangular cross-section included in an upper/bottom seam to make it more waterproof or decorative (ibid.). It is possible that some of the items from Cork which have been identified as rands are the outer parts of soles which have cracked in the line of the stitching channel.

Straps/belts

All the straps were plain and the longest surviving fragment (92E51:1109:1) was 310mm long. The latter contained three pairs of small perforations. Another fragment (92E51:801:11) had stitching channels at either side.

Scabbards/sheaths

Two undecorated scabbard fragments were recovered from medieval contexts (Trench 4, Period IV and Trench 6, Period II). The fragments are of undiagnostic form.

Discs

The function of leather discs is unclear but it has been suggested that they were used as 'washers' and as gaming counters. One disc is 34mm in diameter and two are each 60mm in diameter.

Clothing fragment

Three fragments of a leather garment were found in Trench 1/2, Period II. The fragments

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are as follows (1) L. 555mm x 178mm; (2) 345mm x 105mm and (3) 196mm x 130mm. Stitching seams survived.

Fragments and scrap

Most of the fragments are torn pieces of shoe uppers or the outer parts of soles torn on the stitching channels. A small amount of the scrap is cut, indicating repair or re-use of old leather by cobblers. Four pieces of waste leather comprise parts of cows' udders complete with nipples.

THE STONE ARTEFACTS

Sixty stone artefacts were recovered. Most are whetstones (57), which are post-medieval in date (17th-19th century). These were found predominantly in an area close to the city wall. The whetstones may have been produced on or close to this site and the pieces appear to be the waste from industrial production.

Three stone artefacts are of particular note. Two of these are discs. One (92E51:90:1) is a lentoid disc of soft weathered limestone or chalk with a central perforation. The perforation is hourglass-shaped (D. *c.* 21mm). The stone was found in a 13th/14th-century context and may have been used as a net-sinker. The second disc (92E51:91:3), rectangular in section, is fragmentary and only about one-third survives. It may have had a central perforation and also been used as a sinker.

One semicircular fragment with two shallow cup-shaped depressions (92E51:1:58) may be part of a multiple cresset lamp. The stone was recovered from rubble close to the modern surface and consequently there is no significant contextual information. The depressions (D. 59mm x 57mm deep) are probably reservoirs. These are round-bottomed and may have held oil, but are more likely to have held small pottery lamps which contained the oil, while the stone cresset was used as a holder (Barclay & Biddle 1990, 983-1000). Multiple cressets may have up to sixteen reservoirs or as few as three but six is the most usual number (Moore 1984, 98-116). The Kyrl's Quay example may have had four or six.

Multiple cressets are rarely found in excavations in Ireland, three from excavations in Waterford being the first, while none is known from excavations in England (Moore forthcoming). There is also a single example from Christ Church, Cork (Hurley & Cleary forthcoming). The following description of the use of cressets is taken from Moore (forthcoming).

'The multiple cresset is a form of devotional nightlight and they would have stood before images of saints at side altars within a church. They are usually associated with monastic churches in England where they provided light for dormitories or Cathedral churches . . . Their dating has never been closely established but they are broadly medieval in date, their use extending as far as the Reformation'.

THE METAL ARTEFACTS

A total of 273 metal objects were recovered from the excavation, of which 205 were nails. Of the 68 miscellaneous objects, 17 were of copper alloy, 5 were of lead and 46 were of iron. The preservation of metal was generally poor and many of the iron objects were so heavily corroded as to make their original form completely unrecognizable. Metal objects were found in a variety of contexts, both medieval and post-medieval.

The lead and copper alloy objects include a harp-peg, a weight-box and weight, three pins, wire and miscellaneous strips, rings and discs as well as a few objects of unknown function. The iron objects include three horseshoe fragments, two knife-blades, two 19th-century buttons, a chain-link, rings, hooks, several spikes and bars, part of a barrel padlock, a spearhead, a fragmentary

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arrowhead, a horse bit, a parchment-pricker, a key, a dagger quillon, a pot-hanger, as well as several miscellaneous strips and unidentified fragments.

The vast majority of the nails had flat circular heads and shafts of square or rectangular section. Of the 116 nails, where the heads were present, 85 had flat circular heads and a further 4 had flat rectangular heads. Twenty-seven examples had round or domed heads and some of these are probably rivets.

Catalogue: Copper alloy and lead objects

Fig. 23:1: Tacking pin: 92E51:1:1: Copper alloy. Trenches 1 & 2, surface clearance. L. 24.9mm. Round head D. 1.8mm. Shank D. 0.8mm. Circular in section.

Fig. 23:2: Pin: 92E51:72:1: Copper alloy. Trench 1, Period II. L. 46.8mm. Head broken off. Shank circular in section, tapering from 1.6-0.6mm.

Fig. 23:3: Shroud pin (?): 92E51:16:1: Copper alloy. Trench 1, Period IV. L. 37.6mm. Broken at end. Round-headed D. 3.9mm. Shank circular in section.

Fig. 23:4: 'Cross': 92E51:1065:194: Lead. Trench 8, Period I. Unequal arm cross. L. of arms 29mm x L. of shaft 30mm. Square boss at the junction of the arms.

Fig. 23:5: Ring: 92E51:802:5: Copper alloy. Trench 4, Period IV. Broken. Ext. D. 15.7mm x int. D. 10.9mm. Round in section. Possibly a small buckle.

Fig. 23:6: Weight box: 92E51:1031:3: Lead alloy. Trench 8, Period I. Base D. 34mm (outer); 30mm (inner). Rim D. 59.8mm (outer); 53.5mm (inner). Height 24mm. Weight 92g. The box is a circular truncated cone with two suspension loops or loops through which a rod could be inserted to hold a lid in place. The box probably contained a set of nested weights.[4] Weight boxes of this type were common in the 15th and 16th centuries, however, examples are known to date

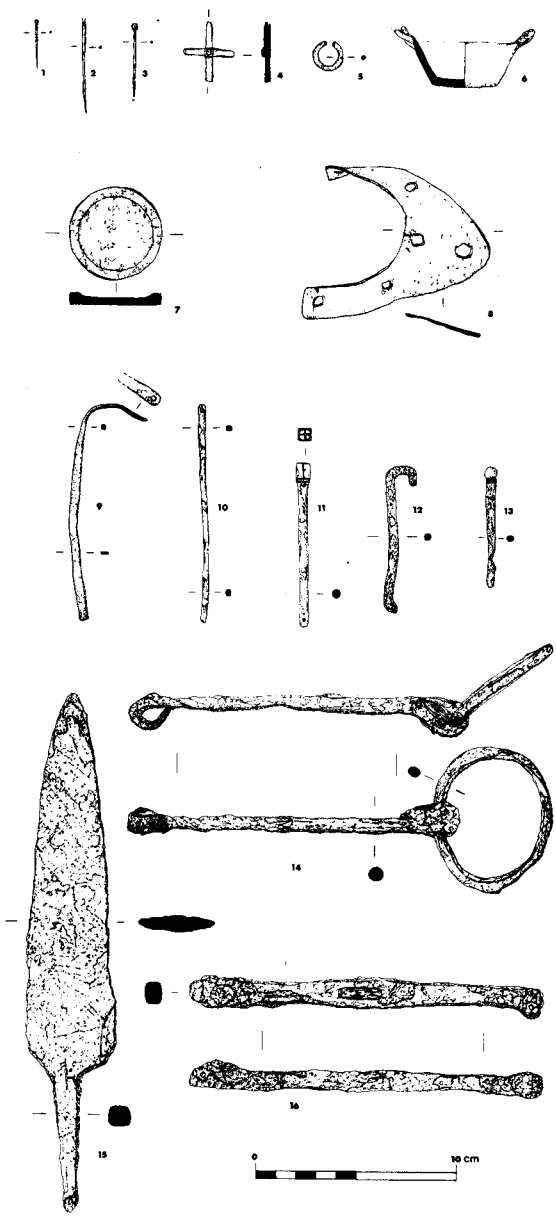

Fig. 23. METAL ARTEFACTS

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from at least the first half of the 14th century (Seaby 1958, 93-4). Examples are known where the box or outermost weight has a loop handle for lifting. Though most weight boxes are of copper alloy, examples in lead alloy occur (e.g. Petrie Collection, NMI, R. Ó Floinn pers. comm.). A heavy copper alloy lid from Christ Church, Cork, is probably from a comparable weight box (Scully forthcoming Fig. 83:6).

Fig. 23:7: Weight: 92E51:1:50: Copper alloy. Trenches 1 & 2, surface clearance. D. 46.8mm x Th. 6.3mm. Raised rim around top of weight. 50g.

Fig. 23:8: Crescent-shaped object: 92E51: 1001:251: Trench 6, surface clearance. Possibly decorative door-fitting. 5 perforations surrounding crescent. One larger perforation in the pointed end.

Fig. 23:9: Binding strip (?): 92E51:35:10: Lead. Trench 1, Period II. L. 133mm, rectangular in section 4 x 2mm. Perforation (D. 3.2mm) 2mm from top.

Fig. 23:10: Bar with perforation at one end: 92E51:1095:1: Copper alloy. Trench 8, Period IV. L. 111mm. Rectangular in section 4mm x 2.8mm tapering to 3mm x 3.3mm. Perforation D. 1mm.

Fig. 23:11: Harp peg: 92E51:35:9: Copper alloy. Trench 1, Period II. L. 83.6mm. Rectangular head. Perforation through shaft at 2.6mm from end of shaft. Head decorated with pairs of lightly-incised lines and a cross design and circle on top of the head.

Iron objects

Fig. 23:12: Hook: 92E51:549:5: Iron. Trench 3, Period IV. Bar, bent at one end, and broken at the other. L. 75mm. Rectangular in section 6mm x 4.5mm.

Fig. 23:13: Parchment-pricker: 92E51:51:4: Iron. Trench 1, Period IV. Tapering shaft with collar and ball-head. Of very similar form to bone parchment-prickers (see wood above for discussion and references). Shaft corroded, point missing. L. 60.8mm.

Fig. 23:14: Spearhead: 92E51:553:3: Iron. Trench 3, Period IV. A tanged spearhead with leaf-shaped blade. The dating and tanged form (not socketed) suggest the head is from a pike, a weapon of post-medieval date with a long haft carrying both an axe and a pointed 'spearhead'. L. 236mm x max. W. 26.8mm.

Fig. 23:15: Horse's bit: 92E51:800:18: Iron. Trench 4, Period IV. A rigid bar (L. 155mm) mouthpiece with a loop at either end in one of which a ring (D. 59.8mm) survives.

Fig. 23:16:Sword quillon: 92E51:52:5: Iron. Trench 1, Period IV. L. 175mm x W.15mm x 10mm (centre) x 9mm sq. (ends). The sword-blade and handle have broken off at their junction with the quillon but the outline is discernible in the pattern of corrosion. The quillon is parallel-sided and slightly wider in the centre. The ends are plain and the apparent swelling at one end is due to corrosion. The quillon is possibly of 13th/14th-century date. 'Throughout the 12th and 13th centuries the quillons are normally straight, occasionally slightly curved and of plain stout build' (LMMC 1940, 26). A comparable quillon was recovered from an unstratified context at Christ Church, Cork (Scully forthcoming Fig. 75:38).

COINS AND RELATED MATERIAL

(Michael Kenny, Nat. Museum of Ireland)

Since the coins are mostly copper and heavily corroded, it is extremely difficult to identify them with any degree of certainty. Positive identification has been possible in only one case, a bronze halfpenny of Queen Victoria. The five remaining pieces are probably 17th/18th-century halfpennies or farthings. None of the material is of any particular numismatic interest. The pieces are as follows:

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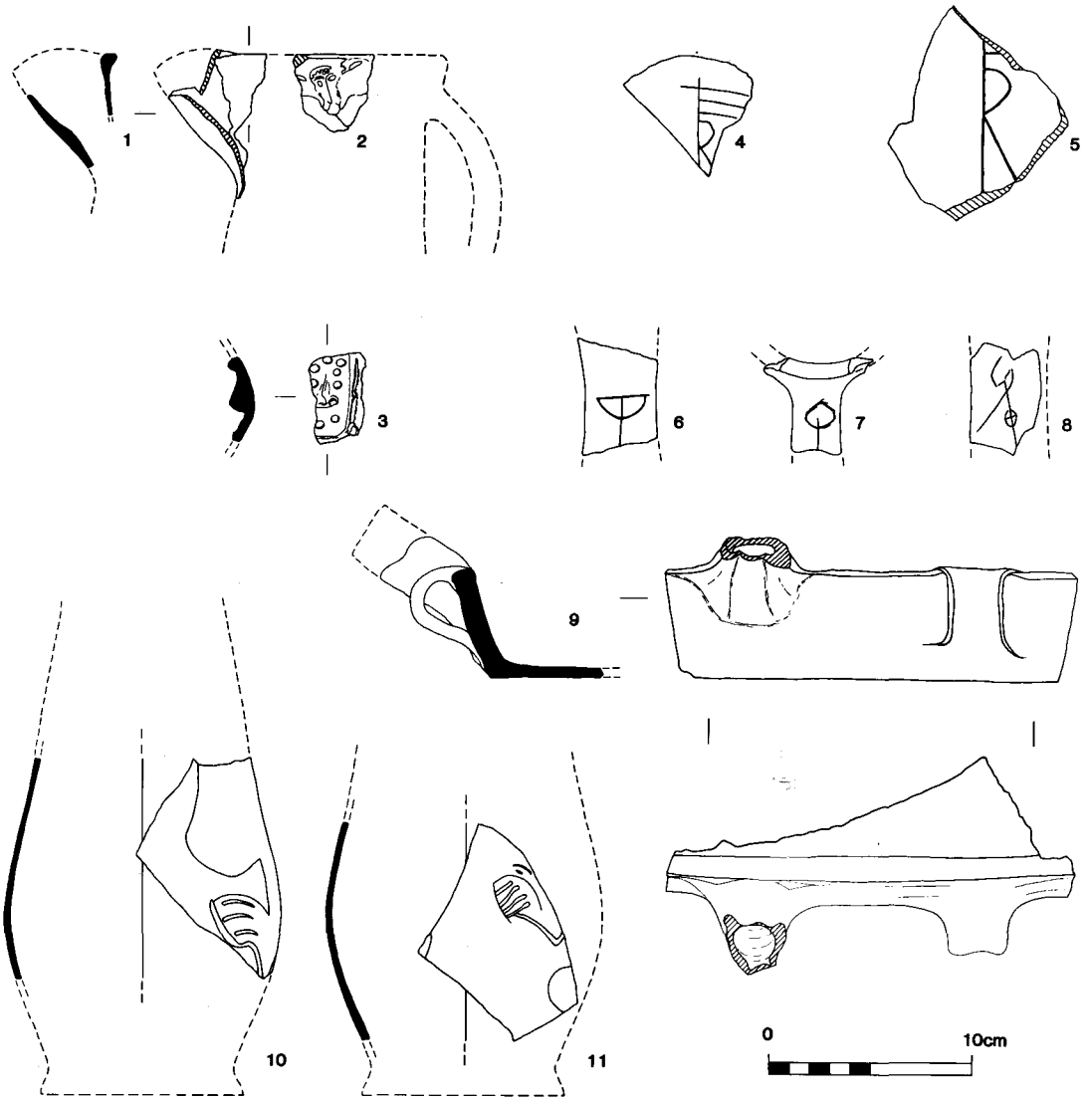

Fig. 24 SAINTONGE WARE

92E51:16:1: Coin or token, copper, unidentifiable.

92E51:22:34: Coin fragment, copper, unidentifiable.

92E51:25:1: Possibly copper halfpenny, extremely corroded.

92E51:102:1: Possible copper halfpenny, 17th/18th century. Worn.

92E51:1004:1: Possibly gunmoney sixpence, copper, James II, 1689-90. Obv.: Faint traces of lettering, possibly (IACOBVS) II DE(I) GRATI(A). Rev.: Worn and corroded.

92E51:1010:1: Halfpenny, bronze, Queen Victoria, 'bun head' type, 1860-95. Obv.: Head of Victoria to left, hair in bun. Portion of legend, . BRITT . . . Rev.: Figure of Brittania. Extremely worn.

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THE POTTERY

(Clare McCutcheon)

A total of 8,690 sherds were found during the excavation of which 6,564 (75.5%) are medieval. As the dating information to be inferred from the pottery assemblage is contained in the stratigraphic report (1995, Part I), it is not duplicated here. This report contains a gazetteer, quantification and discussion of the various types of pottery, with a detailed description of form confined to those types illustrated in the assemblage. The medieval wares from the Saintonge, Bristol and Cork represent 97% of the medieval total and are discussed in detail, as are the post-medieval wares which appear as part of the two illustrated pit groups. Concise fabric descriptions of each type have been presented as part of the archive report but are not repeated here. Comparanda with previous excavations are noted, where appropriate, focussing especially on those carried out on the north island, i.e. Skiddy's Castle, St Peter's Market, Grattan Street III, and most recently the North Gate. Parallels are also drawn with material found in the southern port cities of Ireland and England.

Each ware is listed in tabular form (Tables 1-3), divided into medieval (12th-14th century), late medieval (15th-16th century) and post-medieval (17th-18th century), with the date ranges of each type included in the table. The tables contain the fabric type, sherd count and percentage (based on sherd count), the minimum number of vessels (MNV) and the form of the vessels. The MNV is estimated visually, based generally on the rims present and taking other diagnostic features such as handles, spouts, bases and firing into account.

The small quantity of late 12th-century wares, i.e. south-east Wiltshire, Ham Green and Minety-type (1.50% of the medieval total) together with the predominance of pottery types characteristic of the later 13th and early 14th century, suggests the absence of late 12th to early 13th-century settlement in this part of the city. The assemblage is dominated by Saintonge ware (72%) and this pottery, though present in Ireland from the late 12th century (Gahan and McCutcheon, forthcoming), becomes increasingly common after the mid-13th century. Similar relative proportions were recorded at nearby St Peter's Market (Hurley 1986, 25), and at the North Gate (McCutcheon, forthcoming (a)).

Pottery dating to the 15th and 16th centuries consisted of only 25 sherds, and it was mostly recovered from disturbed contexts containing a broad spectrum of medieval and post-medieval material. This disturbance was probably caused by 17th and 18th-century building.

The post-medieval pottery makes up 24% of the total assemblage. Of this, the largest group (approximately 43%) is from the North Devon area. Red earthenwares or 'brownwares', probably local to the Cork region in origin, make up 35%, while the final 22% are various English imports, as well as small quantities of German and Iberian pottery.

Large quantities of 19th and 20th-century stoneware, creamware and transfer printed wares were also recovered but these are not included in the assemblage. Some of the stoneware whiskey jars and blacking bottles had names and addresses stamped on them, indicating sources in England, i.e. Stewart of Liverpool and Price of Bristol, as well as vessels for local firms such as one at Academy St., Cork.

Only the more unusual or complete medieval vessels present have been illustrated, as some forms, notably the Saintonge mottled green-glazed jugs, are of a standard shape and are widely illustrated and published. The illustrated medieval wares appear on two figures: Fig. 24: Saintonge ware and Fig. 25:1-7 Redcliffe and Fig. 25:8-11 Cork-type

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TABLE 1: MEDIEVAL WARES (E = early, M = mid, L = late)

Type	*Sherd*	*Sherd%*	*MNV*	*MNV%*	*Vessel forms*	*Date(century)*
Coarse cooking ware	10	0.15	4	0.8	cooking-pots	L12th-E13th
South-east Wiltshire	41	0.62	5	1.0	crucible, cooking-pots, jug	12th
Minety-type	20	0.30	2	0.4	cooking-pots	12th-E13th
Ham Green glazed 'B'	39	0.60	6	1.2	jugs	L12th-M13th
Ham Green cooking	2	0.03	2	0.4	cooking-pots	12th-E13th
Miscellaneous English	65	1.0	3	0.6	jugs	13th
Redcliffe	667	10.16	34	7.4	jugs	M13th-14th
Normandy gritty	13	0.20	2	0.4	jug?	10th-15th
Normandy smooth	9	0.13	2	0.4	cooking-pots	12th-13th?
Miscellaneous North French	8	0.12	2	0.4	jug	13th
Saintonge mottled green-glazed	3767	57.40	241	52.5	jugs, mortars, pitcher, horn	13th-14th
Saintonge unglazed	564	8.60	41	9.0	jugs, pitcher	13th-14th
Saintonge polychrome	122	1.86	10	2.2	jugs	L13th-E14th
Saintonge sgraffito	85	1.30	7	1.5	jugs, mortar	L13th-E14th
Saintonge all-over green	151	2.30	14	3.0	jugs	L13th-E14th
Cork-type	902	13.74	72	15.6	jugs, pitchers, baking dishes, bowl, condiment dish	M13th-14th
Leinster glazed	11	0.17	2	0.4	jugs	13th
Leinster cooking ware	7	0.10	1	0.2	cooking-pots	L12th-M14th
Local cooking ware?	9	0.13	2	0.4	cooking-pots	13th?
Unidentified	72	1.09	>10	2.2	jugs, cooking-pots	medieval
Total	6564	100	462	100		

ware. In the post-medieval section, the most complete vessels recovered from two pits have been illustrated: Fig. 26 (Pit 1020) and Fig. 27 (Pit 26).

MEDIEVAL WARES

Saintonge

The largest group of wares in the assemblage (72%) comes from the Saintonge region of south-west France and was found in all medieval layers on the site.

The ware from the Saintonge area was imported as a by-product of the wine trade (Deroeux & Dufournier 1991). Previously, wine had been supplied by local English or northern French producers, but following the marriage of Henry II and Eleanor of Aquitaine in 1152 and the loss of Normandy in 1204, the Bordeaux wine producers became the main suppliers to southern Britain and Ireland. Production was centred on the village of La Chapelle-des-Pots near the town of Saintes and flourished and waned at various times from the 13th to the 20th century (Chapelot 1983, 49-53). Of the 323 medieval vessels from the Saintonge, 318 are jugs or pitchers.

Marks have been scratched on several of the vessels, on handles and bases, and these are noted individually within the particular form. These are generally called makers' marks but they are referred to here as makers'/owners' marks as they have been scratched on *after* firing; it would have been

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easier and quicker for a potter to mark the pot while it was leather hard, and while all necessary tools were to hand. The practice of marking ownership signals the later marking of bottles with a personal seal (Fig. 26.4).

Mottled green glaze (Fig. 24:5, 6, 8). This comprised *c.* 57% of the assemblage. Copper filings were added to the lead glaze, giving a mottled green effect. The vessels are generally tall jugs with flat bases, plain strap handles and 'parrot beak' applied bridge spouts. Makers'/owners' marks were noted on three sherds, a base (Fig. 24:5) and two handles (Fig. 24:6, 8). Two of the marks may represent the initial R. Three mortars are represented by various sherds including a base, rims and a handle stabbed with a round point in order to aid in firing. A single sherd may represent a horn. The sherd is knife trimmed on the exterior. Fragments of horns were found in Dublin, Waterford and Carrickfergus (Le Patourel 1992, 164-5, Fig. 4) and a further fragment has been recovered at the North Gate, Cork (McCutcheon, forthcoming (a)). The bridge is cut out in the majority of the unglazed vessels of which five are pitchers and three are jugs. A base sherd (Fig. 24:4) was marked with a maker's/owner's mark.

Polychrome (Fig. 24:7). The Saintonge polychrome ware has been closely dated to the late 13th and early 14th centuries (Dunning 1968, 45; Allan 1983, 200-1) and as there are technical similarities and stratigraphic associations between the polychrome and sgraffito wares which suggest that they were produced at the same time (Thomson & Brown 1991, 77), all of the decorated forms are dated accordingly. Polychrome ware was painted in brown, green and yellow, over which a clear lead glaze was applied. The most common designs are of stylized birds or shields but the body sherds present are too fragmentary to reconstruct the exact design. Some of the vessels were green-glazed internally but most of the sherds were glazed on the exterior only. A handle bears a mark incised after glazing which may represent an owner's mark (Fig. 24:7).

All-over green (Fig. 24:1, 2). Unlike the other highly-decorated types, all-over green jugs were glazed with a copper-rich solution which appears to have been painted onto the vessel, as brushstrokes are discernible. Some of the vessels were painted and glazed internally. Although generally undecorated, one of the jugs bears a rudimentary face mask on the rim (Fig. 24:2). This has been partially pierced at the level of the forehead in order to aid in firing. A complete jug with face masks, along with several other faces, were recovered at the North Gate excavations (McCutcheon forthcoming (a)). Two of the spouts have had the bridge cut out prior to glazing and firing (Fig. 24:1). This is often found on pitchers and small unglazed jugs but is not known on the excavated glazed wares with the exception of examples found in Cork. It has been suggested by J.G. Hurst[5] that these are the product of a single kiln, and Barton notes that the majority of the spouts found at the kiln site at Les Oullières, near La Chapelle-des-Pots, had the bridge cut away (Barton 1963, 205). A polychrome spout with similar trimming, was found at 11-13 Washington Street, Cork (McCutcheon forthcoming (b)).

Sgraffito (Fig. 24:3, 10, 11). Sgraffito decoration was produced by means of incised lines on areas of slip which appear red/brown under the clear lead glaze, while the unslipped areas appear pale yellow. The vessel form is generally that of small jugs, although this assemblage also includes the remains of a small mortar. A semi-complete mortar with face masks was found at the North Gate (McCutcheon forthcoming (a)) and similar vessels have been found in Waterford (Gahan & McCutcheon forthcoming) and in Guernsey (Thomson & Brown 1991).

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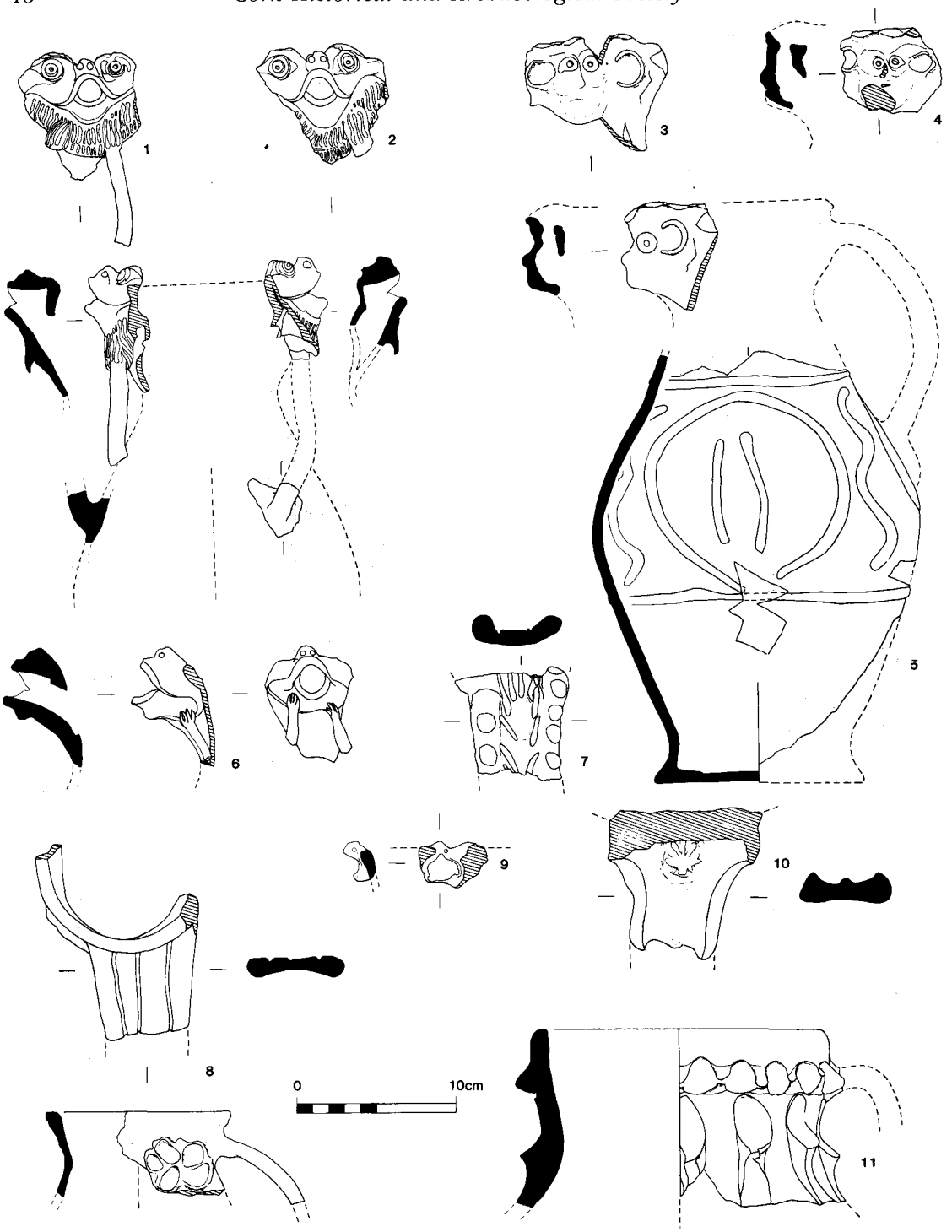

Fig. 25. 1-7: Redcliffe ware; 8-11: Cork-type ware

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Two sherds show the feet of a beast (Fig. 24:10, 11). Similar vessels have also been found in Waterford (Gahan & McCutcheon forthcoming) and in Southampton (Platt & Coleman-Smith) showing a 'Fox and Cockerel' facing each other on the sides of the vessels and these are probably the same design. Several vessels have also been found on a wreck off Guernsey and there the design is interpreted as a stylized animal or mythical beast (Thomson & Brown 1991, 68).

Another unusual piece is a face (Fig. 24:3), which was applied to a jug, possibly below the rim. The face is squared and somewhat concave and was not pegged in the manner of the later chafing-dish faces (below). The glaze is a clear yellow with a small amount of brown slip occurring on one side only. The design is not typical of the Saintonge.

Saintonge ware (Fig. 24)

24:1: All-over green spout, bridge cut out.
24:2: All-over green, face mask on rim.
24:3: Saintonge ? Sgraffito face mask.
24:4: Unglazed base, maker/owner's mark.
24:5: Green-glazed base, maker/owner's mark.
24:6, 8: Green-glazed handle, owner's mark.
24:7: Polychrome handle, owner's mark.
24:9: 16th-century green-glazed baking dish.
24:10, 11: Sgraffito body sherds, foot of 'fox and cockerel'.

Bristol Redcliffe (Fig. 25:1-7)

Several of the rims found at Kyrl's Quay are decorated with pellets and stylized faces. A pair of faces come from a single jug, one of the faces served as a spout (Fig. 25:1) while the second is a false or dummy spout (Fig. 25:2). In addition, a small tubular spout may be part of this vessel but it was not possible to place it within the reconstruction.

Two very similar faces with large ears (Fig. 25:3, 4) show the eyes, hair and mouth outlined in a brown slip on pale green. Both of these faces functioned as spouts although the opening is so narrow that pouring would have been quite difficult. These faces have been illustrated in conjunction with part of another jug in order to show their approximate relationship to a complete vessel (after McCarthy & Brooks 1988, 344 No.1416). Similar face spouts were found at Christ Church, Cork (Gahan & Twohig forthcoming). The fifth face in the assemblage (Fig. 25:6) is similar in style to Nos.1 & 2 but with the projecting eyes broken off. The hands, however, are similar.

Thirteen sherds were recovered which are paralleled by the 'ladder motif' on the Pithay jug (Ponsford 1979, Fig. 183, 42-3). The most complete piece of this decorative form found in Cork, was recovered at Grattan Street III (McCutcheon forthcoming (c)) while similar pieces have been found previously in Cork city (Hurley 1986). A handle (Fig. 25:7) may be from a similar jug as the applied contrasting motifs in the ladder form are repeated up the sides of the handle.

A further piece, applied horizontally on the body of the jug, may represent part of a puzzle jug also, as the hole for the spout would appear to have been through the lower body and then up through a funnel to emerge from a blank spout at the top. Five applied circular pads are spaced regularly up the funnel, while the remains of three strips on the body are also evident. The strips and pads both appear brown when glazed. A similar, though smaller, piece was found in Waterford (Gahan & McCutcheon forthcoming).

Redcliffe (1-7) & Cork-type (8-11) wares (Fig. 25).

25:1: Bearded zoomorphic spout.
25:2: Bearded zoomorphic dummy spout.
25:3, 4: Anthropomorphic spouts.
25:5: Base and body of jug with applied strips.
25:6: Spout, face mask with hands.

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TABLE 2: LATE MEDIEVAL WARES

Type	*Sherds*	*MNV*	*Form*	*Date(century)*
Martincamp-type	1	1	flask	L15th-M16th
Beauvais	5	5	bowls, dishes, jugs	16th
Late Saintonge	21	7	3 baking-dishes, 2 chafing-dishes, 2 dishes	L15th-16th
Miscellaneous French	13	4	bowl, footed bowl	16th-17th
Liguria: berretino	1	1	dish	L16th-E17th
Late Valencian Lustreware	1	1	bowl	16th-17th
Total	42	19		

25:7: Handle.
25:8: Slashed strap-handle with tree/floral motif.
25:9: Rim with face mask.
25:10: Pitcher handle with stamped floral decoration.
25:11: Large vessel, applied thumbed strips.

Cork-type (Fig. 25:8-11).

Almost 15%, the second largest group in the assemblage, has been classified as Cork-type ware, 'a diverse group which can only be identified by a process of elimination' (Hurley 1989, 43). Recent petrological analysis, however, has shown that the clay used is consistent with the underlying geology of the Cork region[6] (McCutcheon 1995). The fabric is fine and sandy with no visible inclusions, and analysis suggests that the very fine background inclusions are likely to be present naturally in the clay rather than deliberately added. Firing colour varies from red-orange to brown with the glaze appearing in shades of green through to brown, depending on the copper content. The vessel form, similar to that of the Leinster wares, is also modelled on the Redcliffe and Saintonge wares. As all three types have been found in association (Hurley 1986, 1989) the Cork-type wares are taken as dating from the mid-13th to 14th centuries.

The main vessel form are jugs, with three large pitchers, two shallow baking-dishes and two bowls, one of which is a condiment dish. The majority of the jugs have slightly sagging, thumbed bases. The strap-handles are often slashed (Fig. 25:8) or stabbed, although plain and rod handles are also present. Rims are round-topped with pulled spouts and the handle is set below the rim. Some decorative motifs on or near the rim include rilling and 'raspberries', again similar to the Leinster and Redcliffe wares. A rudimentary face (Fig. 25:9) is very like that on a Waterford 'A' jug (Gahan & McCutcheon forthcoming). A large stylized tree/floral motif (Fig. 25:8) decorates the side of one jug and was made by thumbing pellets of clay outwards from a central point. This was probably repeated on the opposing side of the jug.

A large vessel, possibly a pitcher (Fig. 25:10) still retains the springing of a stabbed strap-handle. The body is decorated with vertically-applied thumbed strips, on top of which a horizontally-applied piecrust strip has been laid. The vessel appears to have been wide-bellied and may have been rather squat — it would certainly have been very heavy and may be a copy of the large Saintonge redware pitchers (Thomson & Brown 1991). Two other strap-handles, one decorated with a stamped floral motif (Fig. 25:10), give evidence of further large vessels.

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Fragments of two flat-based baking or dripping dishes were found. These are portrayed in medieval illustration as placed near the fire to catch the fat and juices of the meat roasting on the spit. The central portion of a divided bowl or condiment dish was also recovered. These allowed for two different sauces or relishes to be served to accompany the meats. Another condiment dish was found at the nearby Skiddy's Castle while a third was recovered at St Mary's of the Isle (McCutcheon 1995, 47).

POST-MEDIEVAL WARES

Tin-glazed earthenware (Fig. 26: 1, 2)

This ware developed in Europe in the 12th century. It was first made in Italy and was produced in Holland in the late 15th century. It reached England in the late 16th century when Dutch delftware producers are known to have set up in Norwich and London (Draper 1984, 25). Tin-glazed earthenware was made in Britain and Ireland throughout the 17th and 18th centuries until it was replaced by creamware in the 1770s. The vessels are in a creamy fine earthenware with tin glaze over a white slip and blue decoration. It is generally difficult to distinguish the English and Dutch forms of tin-glazed earthenware. The main vessel forms in the assemblage are plates/dishes and bowls as well as five possible tankards/cups.

The tankard which has been illustrated (Fig. 26:1) is decorated in blue and white and is one of a small group, normally decorated in polychrome and thought to be made in London or Bristol, dating to *c.* 1730. The inscription reads 'Be Ware of [the Fo]x' and may refer either to the 17th-century usage of the word 'foxing' as 'spoiling' a drink (Lipski & Archer 1984) or to the English politician, Henry Fox, active in the 1730s (Austin 1994, 18). A very similar mug, painted in red, was recovered in York County, Virginia, with other early 18th-century delft (ibid. Fig. 11). The design is very reminiscent of modern day sponge wares.

The dish (Fig. 26:2) found in association with the tankard has a repeating pattern around the rim/bowl while the exterior bears a series of crossed lines in a six-pointed star motif, possibly produced in Bristol *c.* 1730 (Britton 1982).[7]

Westerwald (Fig. 26:5)

This ware was made at a number of production sites following the move by potters from Raeren to the Westerwald area, east of the Rhine, in the 1590s (Hurst *et al* 1986, 221). A single potters' guild was formed in the 17th century and the ware was widely traded in the 17th and 18th centuries and it continues to be made to the present day.

The fabric is a grey salt-glazed stoneware with overall cobalt blue-grey glaze. Manganese purple was added as a decoration in 1665 (Noël Hume 1970, 281). The assemblage contains a range of designs including embossed medallions and chequer patterns, indicating the presence of tankards and jugs. A body sherd with a GR (Guillelmus Rex or Georgius Rex) medallion surmounted by a crown dates to the 18th century (ibid. 282). A bottle neck, two chamber-pots, one with everted rim (17th century) and one with a flat flanged rim (mid-18th century) were also found. An almost complete tankard (Fig. 26:5) decorated in blue and purple with a flowing foliage pattern is dated to the early 18th century by association with other wares of similar date.

North Devon wares

These wares were produced in the Bideford and Barnstaple centres of North Devon, with a large-scale export trade in the 17th and, to a lesser extent, the 18th century (Grant 1983). The trade with Cork developed from *c.* 1620 with peaks in the 1680s and again in 1690 (ibid. 109). Many merchant families had

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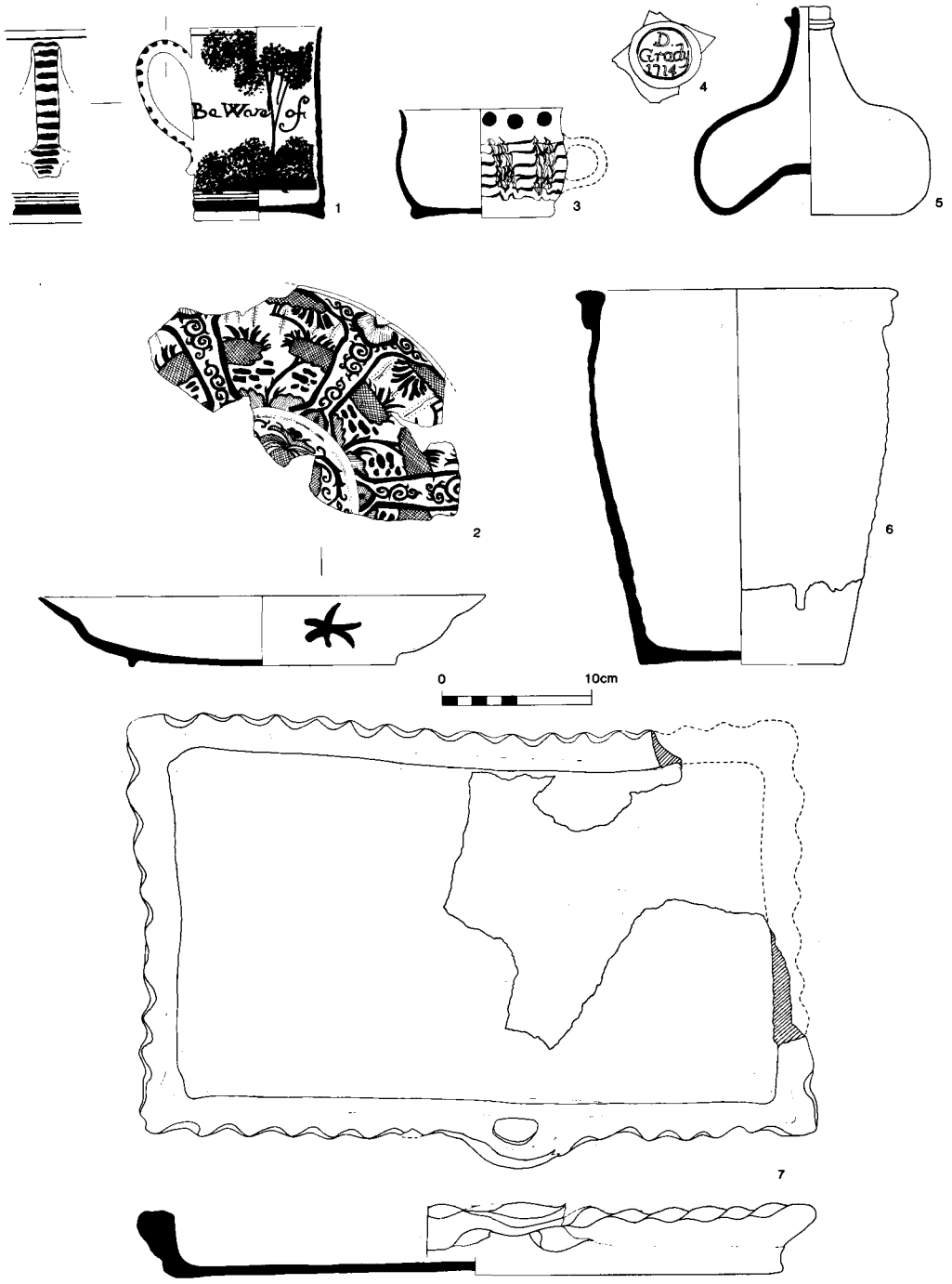

Fig. 26. POST-MEDIEVAL POTTERY, PIT 1020

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members in both Cork and Waterford, in North Devon and in the American colonies, especially the West Indies, and prior to the American Revolution much of the Irish provisions were shipped there (Nash 1985). Clearly, however, the wares were also valued locally and a wide range of vessels has been recovered from the excavations in Cork.

Sgraffito: The fabric is fine, pinkish in colour with a grey core or surface. Following the application of a white slip, designs of birds (Fig. 27:1), animals (Fig. 27:3) and flowers (Fig. 27:2) etc, were incised through the slip. The clear lead glaze appears yellow over the slip and brown over the sgraffito.

The main vessel form is that of plates, some with piecrust edging (Fig. 27:1). A glazed rim sherd, cut from a plate prior to firing, is probably a waster. Chamber-pots with flat flanged rims and small bowls or cups were glazed internally and externally, often carrying the slip only on the exterior surface. An unusual vessel is a large bowl with bucket rod handle. This was glazed on the interior without slip, and slipped on the exterior, with a sgraffito design only partially covered by glaze.

Gravel-free: The fabric is the same as in the sgraffito variety, but without the addition of the white slip, the glaze appears brown to green. While the majority of the vessels are bowls, plates, chamber-pots and jugs are also represented. The sgraffito and gravel-free forms represent the tablewares.

Gravel-tempered: The fabric in this variety has gravel added and represents the heavier cooking and dairy vessels. The addition of applied horizontal strips below the rim served to strengthen the larger storage vessels as well as acting as a decorative motif. Tripod cooking-pots are represented in the assemblage, some with strengthened handles (Fig. 27:4). Sherds from baking-dishes (Fig. 26:7) are all glazed internally and sooting on the exterior surface is evidence for their use as cooking-vessels. The assemblage also includes a large group of bowls, pancheons, chamber-pots and jugs as well as parts of chafing-dishes (Table 3).

Bristol/Staffordshire-type slipware (Fig. 26:3; Fig. 27:9, 10)

These vessels were made in the Bristol/-Staffordshire areas in the late 17th and 18th centuries (Jennings 1981, 104). The fabric is light creamy-buff in colour. Decoration is achieved by a combination of brown and white slips, combed, feathered or marbled either on the exterior and/or the interior of the vessel. The clear glaze over the slip gives a yellow and brown colour combination. The three vessels illustrated show the distinctive combing motif, with the two-handled jar (Fig. 27:9) and the cup (Fig. 26:3) decorated on the exterior and the dish (Fig. 27:10) (one of a pair) on the interior. Added motifs on the dishes are the piecrust effect along the rim and a moulded pattern, prior to slipping and glazing, on the base. Four plates, three combed and one marbled, were made by the technique of press moulding. In this the clay was rolled out, pressed over a mould and then trimmed, with the edges pressed to give a piecrust effect (ibid).

Staffordshire mottled ware (Fig. 27:7, 8)

The fabric of the mottled ware varied from buff to orange-red and the vessels were covered in a rich dark-brown slip. Two cups, one complete (Fig. 27:8) are slightly decorated by a number of lines machine-rilled at the base and in the case of No.7, at the top also. Two lids were also recovered, one octagonal in shape, the second with a pressed leaf pattern.

Glazed red earthenware (Fig. 27:6)

These wares, also known as 'brownwares' were made widely in Britain and Ireland in the 17th and 18th centuries. The wares have

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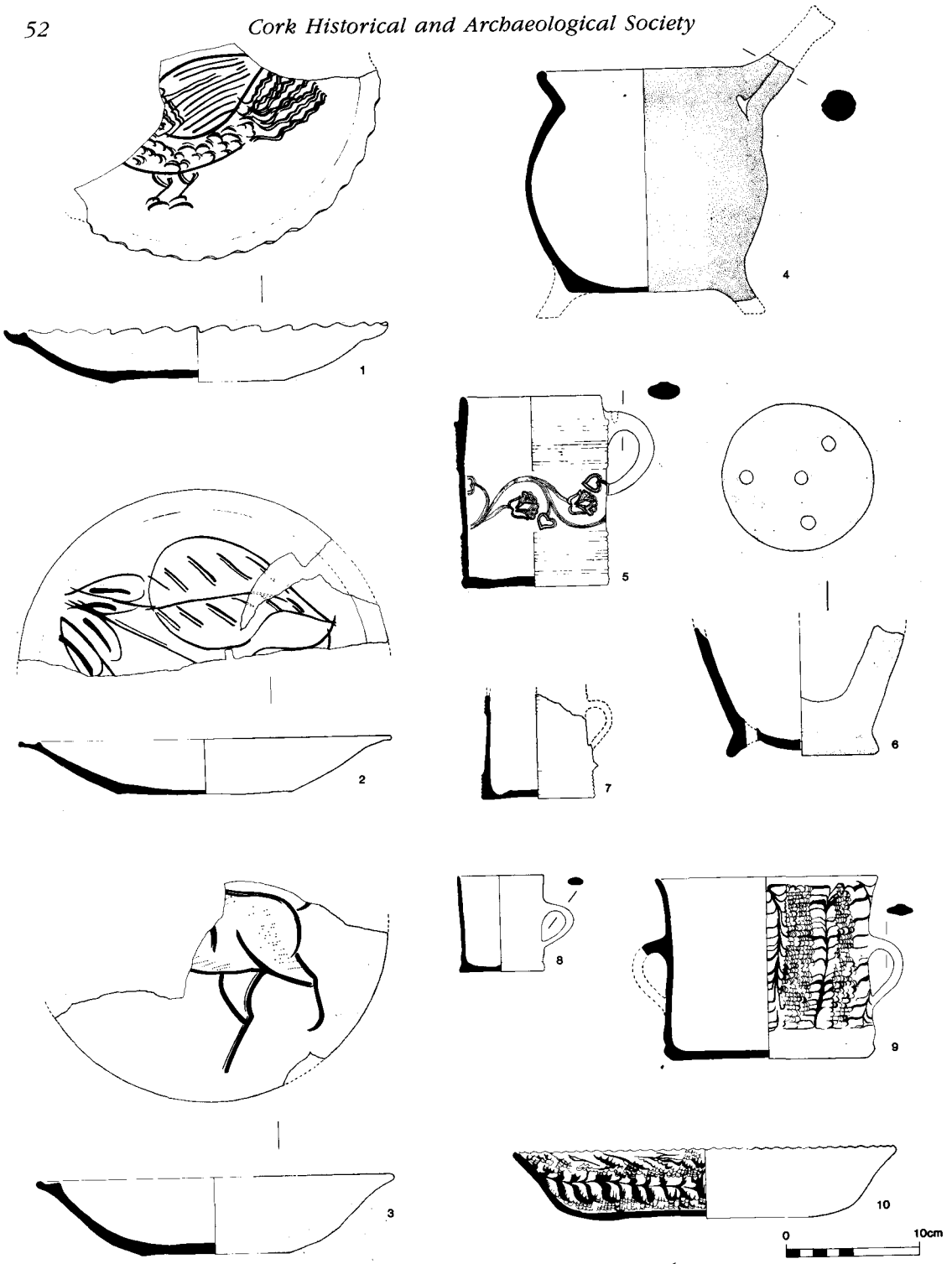

Fig. 27. POST-MEDIEVAL POTTERY, PIT 26

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TABLE 3: POST-MEDIEVAL WARES

Type	*Sherds*	*MNV*	*Form*	*Date(century)*
Tin-glazed earthenware	138	44	dishes, cups, tankard, bowls, chamber-pots	L17th-18th
Westerwald	21	12	chamber-pots, tankards, bottle	L16th-17th
Cologne/Frechen	16	4	jugs	L16th-17th
Merida-type	13	1	bottle?	17th
Iberian?	5	1	bottle?	17th
Sugar cone	1	1	sugar cone	L17th-E18th
Seville	28	2	olive jars	17th
North Devon sgraffito	195	64	46 plates, 4 chamber-pots, 14 bowls/cups	17th
North Devon gravel-free	169	40	bowls, plates, chamber-pots, jugs	17th
North Devon gravel-tempered	535	127	45 pancheons/storage vessels, 32 bowls, 17 baking dishes, 14 cooking-pots, 11 chamber-pots, 5 jugs, 3 chafing dishes	17th
White salt-glazed stoneware	13	7	cup, plate, bowl, chamber-pot	E-L18th
Bristol/Staffordshire slipware	91	22	cup, dishes, jar, press moulded plates	L17th-18th
Staffordshire mottled ware	40	14	lids, cups/tankards	18th
Blackware	48	9	storage jars, bowl, lid, plate, chamber-pot	18th-19th
Porcelain	14	9	cups, saucers	18th
Glazed red earthenware	670	127	bowls, jugs, 10 plates, chamber-pots, 2 chafing dishes, 2 strainer	17th-19th
Unglazed red earthenware	72	9	flower-pots	18th-19th
Unidentified	15	15		
Total	2084	508		

been generally assumed to be local to each area as it would have been uneconomic to import vessels of such size and bulkiness from a distance. While no kiln has as yet been located, a recent excavation at Red Abbey Yard, Cork, revealed a large quantity of kiln waste material, dating to the 18th century (Meenan & McCutcheon forthcoming). The Red Abbey vessels are mostly dishes and bowls etc. and the majority are made in a sandy oxidized buff to orange fabric, some of which were decorated with trailed slip.

Amongst the vessels in the assemblage are a large quantity of wide storage bowls, kitchen and dairy vessels, as well as two chafing-dishes with applied strap-knobs, pinched at the top. The single piece illustrated (Fig. 27:6) is a strainer, one of two in the assemblage. It contains four perforations punched from outside the vessel, three evenly spaced around a central perforation. A thin glaze is apparent on the exterior, which does not continue down to the base of the vessel.

Ten plates were decorated with slip which appears yellow under the glaze. One of the plates was decorated with many floral motifs, and the rim is decorated with parallel strips and double dots as well as being further decorated with piecrust edging. Some of the large dishes have been reinforced with applied vertical strips under the rim, in a

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similar manner to the large North Devon vessels.

Blackware (Fig. 26:6)

These wares were produced in the Buckley region of North Wales in the 18th and 19th centuries (Davey 1975). The fabric is red-purple with white inclusions giving it a marbled effect. The vessels are glazed internally and/or externally (depending on use) with an iron-rich glaze which produced a glossy black effect.

The assemblage includes chamber-pots, bowls, plates and a lid, as well as four storage vessels, one of which (Fig. 26:6) was found in a pit (Context 1020) in association with a large quantity of 18th-century bottles and associated pottery.

Catalogue of illustrated ware: Pit 1020 (Fig. 26)

26:1: Tin-glazed earthenware mug with legend 'Be Ware of [the Fo]x'.
26:2: Tin-glazed earthenware dish with repeating pattern and external star motif.
26:3: Bristol/Staffordshire-type combed cup.
26:4: Early 18th century bottle seal embossed 'D. Grady 1714'.
26:5: Early 18th-century wine bottle.
26:6: Blackware jar.
26:7: North Devon gravel-tempered baking-dish.

Catalogue of illustrated wares: Pit 26 (Fig. 27)

27:1: North Devon sgraffito plate, incised bird design.
27:2: North Devon sgraffito plate, incised leaf design.
27:3: North Devon sgraffito plate, incised animal.
27:4: North Devon gravel-tempered, tripod cooking-pot with handle.
27:5: Westerwald tankard in blue and purple.
27:6: Glazed red earthenware strainer, local?
27:7: Staffordshire-type mottled ware mug.
27:8: Staffordshire-type mottled ware cup.
27:9: Bristol/Staffordshire combed two-handled jar.
27:10: Bristol/Staffordshire combed dish.

THE GLASS

(*Clare McCutcheon*)

A variety of vessels was recovered from the excavation, the majority from either surface clearance or pits in Trenches 6, 7 and 8, i.e. the area along the inside of the City Wall. The detailed inventory of material is included in the archive report and a summary of the vessel type and quantities is presented here. As glass is so fragile, it rarely survives intact, and only one complete early 18th-century bottle (Fig. 26.5) was recovered, from a pit (1020) in Trench 7.

Blown glass wine bottles with rounded bodies, sloping shoulders and a kicked-up base are known from the 1650s (Wills 1968, 9:4-10). A total of sixty late 17th to early 18th-century wine bottles were recovered on this site. These are the so-called onion bottles, made from *c.* 1680-*c.* 1725 with a short neck, rounded body and kicked-up base. This base was pushed up to raise the rough finish left by the pontil iron, so that the bottle would not scratch the table (ibid.). During this early period, wine bottles were still being used primarily as decanters rather than for the storing or maturing of wine. The very rounded shape of the early bottles was inconvenient for storage on the side, necessary for keeping the cork wet, and these early bottles were usually stacked upside down. By *c.* 1720, the sides of the bottles were beginning to be flattened or marvered to aid in storage (ibid.). Bottles were often made for individuals, and had a seal embossed on the shoulder. Sealed bottles from both collections and excavations in Oxford (Haslam 1969) and Williamsburg, Virginia (Noël

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Hume 1961) have produced a well-dated type series. The single seal recovered on the Kyrl's Quay site is a detached seal (Fig. 26:4) stamped with the name D. Grady and dated 1714. A possible owner of this bottle may be a David Grady, who married an Elizabeth Couldwell in 1707. The will of a David Grady was listed in 1740, describing his occupation as a wool draper.[8] Few seals have been found during the extensive excavations in Cork city, with one from Skiddy's Castle and two from Christ Church (Bourke & Finch forthcoming), and one each from the North Gate and Grattan Street IV (McCutcheon forthcoming (a) & (d)). The seal from Grattan Street is also detached, but carries the date 1703 and the initials G. R. with an eight-pointed star between. This small quantity contrasts with over 100 found in excavations at Jamestown, Virginia (Wills 1968, 9:13).

The second large group of bottles dates to post-1730, with narrower bases and straighter sides (ibid. 10:3). Some fifteen of these bottles were recovered, mainly from the pits in Trenches 7 and 8.

In the 1830s, the Ricketts family in Bristol invented a system of manufacturing bottles with the use of a mould. These are generally stamped on the base with the full name, or with a simple H.R. Bristol, while some are unmarked, other than with a central nipple. The shoulder of the bottles was stamped PATENT and the lines of the mould are clearly visible. In 1853, Powell joined the company which then took the name Powell and Ricketts, making similar bottles as before, generally a dark green. Some twenty-one bottles were identified from this source.

The fashion for taking medicinal waters developed during the 18th century, and led to the development of bottles to store the carbonated water for use on board ships, for the health of sailors, or for those unable to afford the cost of travelling to a spa to take the waters. The early bottles were elongated oval-shaped, known as egg-bottles or egg-sodas, the shape designed to be strong enough to maintain the pressure of the carbonation (Talbot 1975). These were were later modified to have a flattened base for upright storage, while still having a thick base to prevent shattering. Approximately eight of these egg-soda bottles were recovered from the surface clearance. In the 1870s, the development of mineral waters in the more palatable lemonades led to the invention of the Codd bottles, later copied by many producers (ibid.). These were flat-based oval bottles, with a variety of pinched upper shoulders. A glass marble was inserted into this area before the neck was applied and the pressure of the carbonated drink forced the marble into the opening against a rubber ring. The bottles were sold with a plunger which was used to knock the marble into the upper part of the bottle, retaining it from blocking the liquid while pouring. These were intended to be re-used, but the temptation to acquire the marbles was too great and most were broken up by children to add to their collection of 'glassyalleys'. In the early 1880s, the Ryland name was associated with Codd, and by 1885 Dan Rylands of Barnsley was the main manufacturer of the Codd bottles (ibid.). Some thirteen of these bottles were recovered, marked for various bottlers in Ireland, including John Daly & Co., Cork; M. Kennedy, wine merchant, Youghal (complete with clock tower) and W. H. O'Sullivan & Son, Kilmallock, the latter made by Cannington & Shaw & Co., St Helens.[9] The firm of John Daly & Co. Ltd., 13 North Main Street, founded in 1779, produced many cordials and high-class mineral waters including a 'Fruit Champagne' 'which the most squeamish teetotaller can enjoy' (*Cork Examiner*, 31.8.1892). They exhibited these at the Dublin Brewers' and Distillers' Exhibition in 1892 along with their successful

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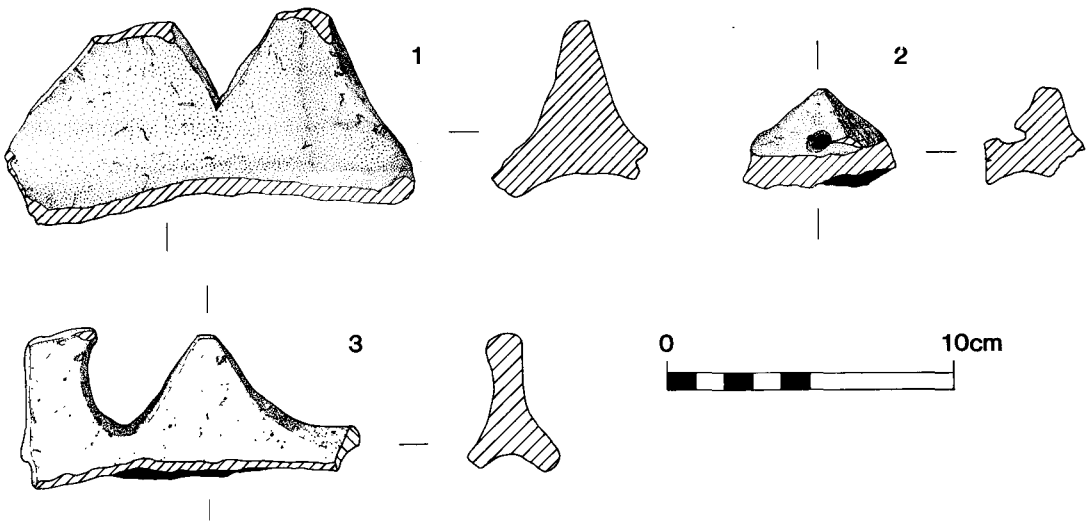

Fig. 28. RIDGE TILES

'Blarney Brand' whiskey, 'now largely prescribed by medical men in preference to the finest French brandy where stimulants are required' and also won a gold medal for their 'Admiral Brand' rum 'which was brought largely into consumption by the influenza epidemic' (ibid.). One group of John Daly & Co. bottles, in a light green, had a more complex name plate, including a crest with the head of a stag. The final vessel, also from pit 1020, is an early 18th-century wineglass, with a possible bell bowl with solid base, teared cylinder knop over a basal teared knop, and a folded foot. A small quantity of window glass was also recovered.

THE ROOF AND FLOOR TILES
(Joanna Wren)

Medieval ridge-tiles

Thirty-four sherds of medieval ridge-tile and one sherd of louvre were found. The ridge-tiles included examples in Cork-type ware, Leinster ware and some imports from Bristol. The tiles were weighed as the most accurate way of assessing quantity.

Local ware: Three sherds of tile are made in a hard light pink, completely oxidized fabric with inclusions of calcite, quartzite (*c.* 1mm) and grass. They are covered with an olive-green lead glaze. This fabric resembles that of Cork-type medieval pottery (C. McCutcheon pers. comm.) and the tiles may have been made in Cork. One sherd (92E51:34:11) had the remains of a round-sectioned piece of clay attached to its exterior face.

All three sherds come from occupation debris. Two are from a 13th to early 14th-century layer (1022) and the third is from an 18th-century layer (34). The tiles probably date to sometime in the 13th to early 14th century.

Leinster Ware (Fig.28:3): Four sherds of ridge-tile were found made in a hard coarse fabric, incompletely oxidized and fired to light pink with a light-grey core. The fabric contained inclusions (*c.* 1mm) of mica, quartzite, calcite, grass and unidentified redstones and greystones (possibly sandstone, shale or limestone). Plant extracts, e.g. grass, were frequently added to the clay when making tiles

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to improve its malleability and cohesiveness (Shepard 1976, 33).

This fabric resembles Leinster Ware (Ó Floinn 1988, 330) and the tiles were probably produced in Ireland. Large flakes of mica are not usually found in Cork-type ware, and these tiles may have arrived in Cork as the result of casual trading from the Leinster area. Cresting combining two styles survived on one sherd (92E51:52:21). A flat-topped crest was located at the end of the tile with cockscomb cresting along the centre of the ridge. Crested ridge-tiles were introduced into Ireland at the beginning of the 13th century (Wren 1987, 10). The more elaborate styles of cresting, like that found here, are generally the earliest and tended to be exact copies of English types. All four of these sherds come from occupation debris. Three are from a 13th to early 14th-century layer and the fourth is from a 17th-century layer.

Redcliffe ware: A total of twenty-seven sherds (1500 grammes) from tiles in Redcliffe fabric were found. Knife-cut cockscomb cresting survived on seven of them. On four, the crests were high (Fig. 28:1) and on the other three they were lower and stabbed with a pointed tool (Fig. 28:2). Three sherds had the remains of thumbed applied strips on their exterior faces. Criss-cross thumbed strips are frequently found applied to the exterior faces of tiles made in Redcliffe fabric. This is said to be in imitation of cross-stringing in thatching (M. Ponsford pers. comm.).

Twelve per cent (175 grammes) of these tiles come from contexts dating to the 13th and early 14th centuries. A further 71% (1075 grammes) were from contexts dating from the 17th to the 19th centuries and the last 17% (250 grammes) come from unstratified material. Examples of both types of cresting found on these were found on Redcliffe tiles in Bristol (Williams & Ponsford 1988, 145). These were dated to the 13th and 14th centuries and the tiles were probably imported into Cork about this date.

Louvre: One sherd (92E51:1065:265) comes from a louvre. These were smoke ventilators functioning with the central open hearths found in many medieval buildings. Pottery louvres were rounded, wider at the base than the top, with holes cut in their sides. The wind travelled through the holes creating a decrease in pressure inside the louvre. This then served to draw the air from the room upwards and out through the louvre. This sherd comes from occupation debris (1065) dating to the 13th/early 14th centuries.

Catalogue

Fig. 28:1: Medieval roof tile: 92E51:52:10: Redcliffe, with high cockscomb cresting.

Fig. 28:2: Medieval roof tile: 92E51:34:3: Redcliffe, with low cockscomb cresting, stabbed.

Fig. 28:3: Medieval roof tile: 92E51:52:21: Leinster, with flat-topped and cockscomb cresting combination.

Post-medieval roof and floor tiles

The assemblage contains post-medieval ridge-tiles, pantiles and floor tiles. These were found in layers dating from the 17th, 18th and 19th centuries.

Post-medieval ridge-tiles: The post-medieval ridge-tiles include 45 sherds (21,025 grammes) of gravel-tempered ware imported from North Devon. These represent the remains of a minimum of two complete ridge-tiles. Gravel-tempered ridge-tiles were in use in Ireland during the 17th and 18th centuries (Grant 1983, 101).

A further eight sherds (475 grammes) are from uncrested ridge-tiles. This type of tile may date from any time from the end of the 16th century (Wren forthcoming) and is still in use today. Finally, eleven sherds (900 grammes) come from low cockscomb ridge-tiles. These were decorated with incised

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curving lines and probably date to sometime in the 17th and 18th centuries (ibid.).

Pantiles: A total of 342 sherds (56,775 grammes) come from pantiles. They represent a minimum of twenty-six complete pantiles. Three complete examples were found, forming part of an 18th-century drain (1020). Pantiles began to be used in Ireland in the late 17th century and they continue in use throughout the 19th century.

Floor tiles

Red earthenware: Twenty-eight sherds of floor tile made in red earthenware were found. These normally date to the 17th and 18th centuries (ibid.).

North Devon gravel-tempered: One sherd of floor-tile (92E51:16:313) in North Devon gravel-tempered ware was found. The sherd was decorated with some type of bird motif, of which a foot, leg and wing survived. It was covered with a white slip and yellow lead glaze resembling that found on North Devon sgraffito ware. This tile appears to be unique as no others are known at present (J.P. Allan pers. comm.). The tile was found in occupation debris (16) dating to the 19th century.

THE CLAY PIPES
(*Sheila Lane*)

A total of 53 bowls and 276 stems were recovered from the excavation.[10] Thirty-six bowls and 6 stems were considered suitable for further analysis. These can be divided into three groups: 17th, 18th, and 19th/20th-century bowls. Twenty-two of the bowls and 6 decorated stems have been illustrated (Fig. 29).

17th-century bowls

(a) Imported bowls: All these bowls are of English origin. A more precise area of origin cannot be given unless the bowl is of a very distinct type or the maker's mark is a known and identified one.

Fig.29:1 is one of two early bowls from the site dating 1640-60. It is a small bulbous bowl with rouletting on the rim. Three trim lines run parallel across the flat and unmarked base. The second bowl dating to this period (92E51:56:3) is a slightly elongated bulbous bowl with rouletting on the rim and a flat base. One other bowl dates to the slightly later period of 1640-70. This is a spurred bowl (Fig. 29:2) with straight sides and a flared lip. The spur is sharp and well trimmed.

Fig. 29:3 is a Bristol-made bowl, bulbous and thick-walled, with a flat base. The initials PE are stamped incuse on the base. These are the initials of either Phillip Edwards 1 or Phillip Edwards 2, dating 1649-83 and 1669-96 respectively. The Edwards family were a well-known pipe-making family in Bristol in the second half of the 17th century and their pipes frequently occur in Ireland.

Fig. 29:4 is also Bristol-made, dates to 1660-80 and is unmarked. It is an elongated bulbous bowl with rouletting on the rim and a flat base. There are two flat-based straight-sided bowls also dating to 1660-80 (Fig. 29:5). Neither is decorated or carries rim rouletting.

The bowl fragment (Fig. 29:6) is large and bulbous with thick walls and a large flat base. It carries a relief-stamped mark on the base, of the initials L C enclosed in a circle of dots. Fig. 29:7 is the same bowl type as above with an almost illegible mark on the base. Only two incuse lines on the left side of the stamp and part of the enclosing circle survive. Fig. 29:8 is a straight-sided, forward-projecting bowl with a flat base. It is a well-made and well-finished bowl. It carries a relief mark of IB enclosed in a plain circle, on the base. Two unmarked bulbous bowls date to 1660-80 (Fig. 28:9). Finally, two unmarked bowls (Fig. 29:10) display the typical overhanging bowl common to Bristol. Both have rouletting on the rim and date to 1660-90.

One bowl made by James Jenkins of Bristol (Fig. 29:11) and dating to 1707-89 was

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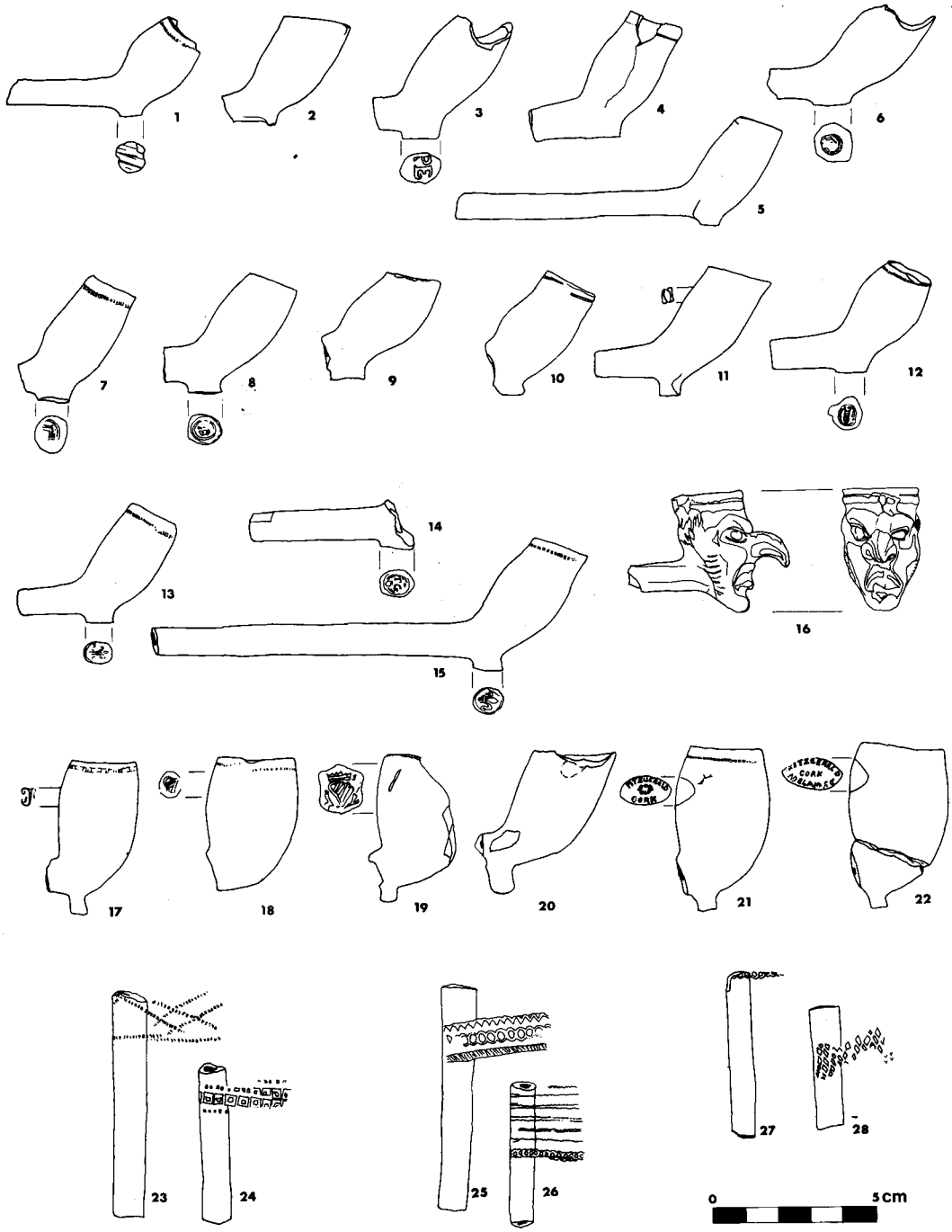

Fig. 29. CLAY PIPES

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recovered. This is an elongated bowl with straight sides and a slightly flared lip. It has a narrow flat base and is well finished. The initials II are stamped incuse on the back of the bowl. Bowls made by James Jenkins (as Phillip Edwards above) occur frequently on Irish sites and have been found previously in Cork (Lane 1980 & forthcoming).

Local bowls

Irish-made bowls (probably Cork-made) dating to the 17th century were first identified by the author in 1980. Since then, these bowls have been identified on all excavation sites in Cork city and quite often on excavations in the south of Ireland (Norton 1984, 313). The flat-based bowl-type dates to 1650-1690. The bowl is slightly bulbous with the rim rouletted and it has a flat base. There is a mark in relief on the base which is made up of a *fleur-de-lis* with the initials NC on either side of the stem of the flower. The mark type varies and has been classified into five different types, A-E (Lane 1980). Five bowls or bowl fragments of this type were recovered from the site. Three bowls carried a type C mark (Fig. 29:13) which is the most commonly occurring type. One bowl (Fig. 29:15) carried a type A mark, which is the same as type C but with the initial N occurring in its mirror image. The fifth bowl in this group is a Cork-type bowl but the base has been broken making the mark almost illegible. However the remaining legible portion of the mark indicates that it is an 'NC' mark.

Another bowl type regularly found in Cork is a well-finished bulbous bowl (Fig. 29:12) with rouletted rim, dating to *c.* 1670. It is usually stroke-burnished. The base is flat with a relief-stamped mark of ID enclosed in a circle of dots. Both bowl and mark are typically Dutch but its regular occurrence in Cork would indicate a local origin.

A bowl fragment carrying the initials 'TG' on the base is probably also a locally-made pipe (Fig. 29:14). This mark occurs with regularity on the Cork sites. The initials 'TG' are in relief with a small heart between the initials at their base. A semicircle of foliage encloses the lower half of the mark. The bowl type dates to 1660-1690. Four bowls carrying this mark were recovered from Christ Church, Cork (ibid. 123).

18th-century bowls

There is one bowl (92E51:22:1) dating to the mid-18th century. This is a thin-walled straight-sided bowl with a pronounced flared lip. The spur is untrimmed. It is probably an imported bowl.

19th-20th-century bowls

There is one 19th-century bowl which is quite distinctive (Fig. 29:16). The bowl, glazed dark orange, is fashioned in the shape of a man's head. The face is grotesque and grimacing and the nose is long, bent and sharp. This was made by the White factory at Baptist Mills, Bristol, between 1847 and 1860 (Jackson & Price 1974, 79). There are six other bowls in this group. One is a large spurred thin-walled bowl (Fig. 29:17) with the front slightly flattened at the mouth. The initial 'J' occurs in stylized relief on the left-hand side of the bowl.

The second is a thick-walled bowl without a spur (Fig. 29:18). There is a very small worn mark in relief on the back of the bowl of a harp enclosed by a circle. Another bowl carries the harp mark (Fig. 29:19). This is a thick-walled spurred bowl with an incuse mark on the back. The mark — a crowned harp within a shield — is quite small. Bowls carrying Irish motifs were common in the period. They were made in England for the emigrant Irish population and for export to Ireland. They were also manufactured in Ireland for the local market.

There is one unmarked bowl in this group (Fig. 29:20). This is a thick-walled spurred

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bowl with straight sides. The bowl is quite forward-projecting and the lip is slightly flared.

Three bowls can definitely be assigned to a Cork maker. These were made by the Fitzgerald Factory in Adelaide Street which operated from 1836 to 1932. Many pipes carrying the name are regularly found within Cork city.

Two carry an identical mark. The words 'Fitzgerald, Adelaide St, Cork' are inscribed incuse on the back of the bowl. The entire logo is enclosed within an oval. One of these bowls (Fig. 29:22) has a deep indentation cut around its bottom as if a string had been tied around it by the smoker — perhaps to ensure that the pipe would remain tied to him or her and would not be lost. The third pipe (Fig. 29:21) also carries the Fitzgerald name. In this case the mark reads 'Fitzgerald, Cork', enclosed in an oval and stamped incuse on the back of the bowl. There is a small flower-like motif in the centre of the oval.

Stems

There are six decorated stem fragments (Fig. 29: 23-28). The variety of decoration on stem fragments is enormous and it is virtually impossible to assign an area of origin to these based on design alone. All fragments probably date to the 17th century and are of Irish or English origin.

HUMAN SKULL

(Catryn Power)

Well-preserved fragments of human bone were found in the organic occupation debris (801) in Trench 4. This layer was 13th/early 14th-century in date.

These remains consist of three fragments from a human skull, containing part of the left parietal and the frontal bone including the left orbit. The individual was a young mature adult. Pathology is present. A mild form of *cribra orbitalia* is evident in the left orbit. It is a condition that results in porous lesions on the skull. This is a non-specific indicator of iron deficiency anaemia. The suggested aetiologies are poor nutrition, general ill-health and infections.

NOTES

1 The number of 72 artefacts refers to the catalogue entries only and does not include the well-liner and pump-stick (Fig. 8B 1995, Part 1) or some large staves.

2 The number of wooden artefacts from Christ Church is greatly under-represented by the figure 153, as this represents only the highly-fashioned artefacts and does not include such things as pointed stakes and roughly-carved pegs. Large wooden objects could not be conserved and crude objects were probably discarded. The 153 objects are, perhaps, comparable to the illustrated wooden artefacts from Kyrl's Quay and this gives a truer picture of the relative proportions of the assemblage.

3 The catalogue entries for only five of the forty-nine items classified as pegs, points and miscellaneous items are presented here, all others being recorded in the archive report.

4 Identification by Mr Raghnall Ó Floinn, Assistant Keeper, National Museum of Ireland, who also drew the relevant parallels to my attention.

5 I am indebted to Mr J.G. Hurst for much advice, patience and encouragement in this and other queries on all types of pottery.

6 Petrological report carried out by Ms Maureen McCorry.

7 I am grateful to Mr Peter Francis, Institute of Irish Studies, QUB, for much helpful information on the illustrated tin-glazed vessels.

8 I am grateful to Mr Tim Cadogan, Cork County Library, for retrieving this information, and to both Ms Helen Moloney-Davis, Boole Library and Mr Colman O Mahony for their assistance.

9 W.H. O'Sullivan & Son are listed as Mineral Water Manufacturers in Francis Guy's Directory 1886. My thanks to Mr Colman O Mahony for

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information on both W.H. O'Sullivan & Son and John Daly & Co.

10 Both bowls and stems are generally allocated the same finds number within a context and so two or more pipes of differing date may bear the same number. The finds number is cited in the text if the piece is not illustrated.

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