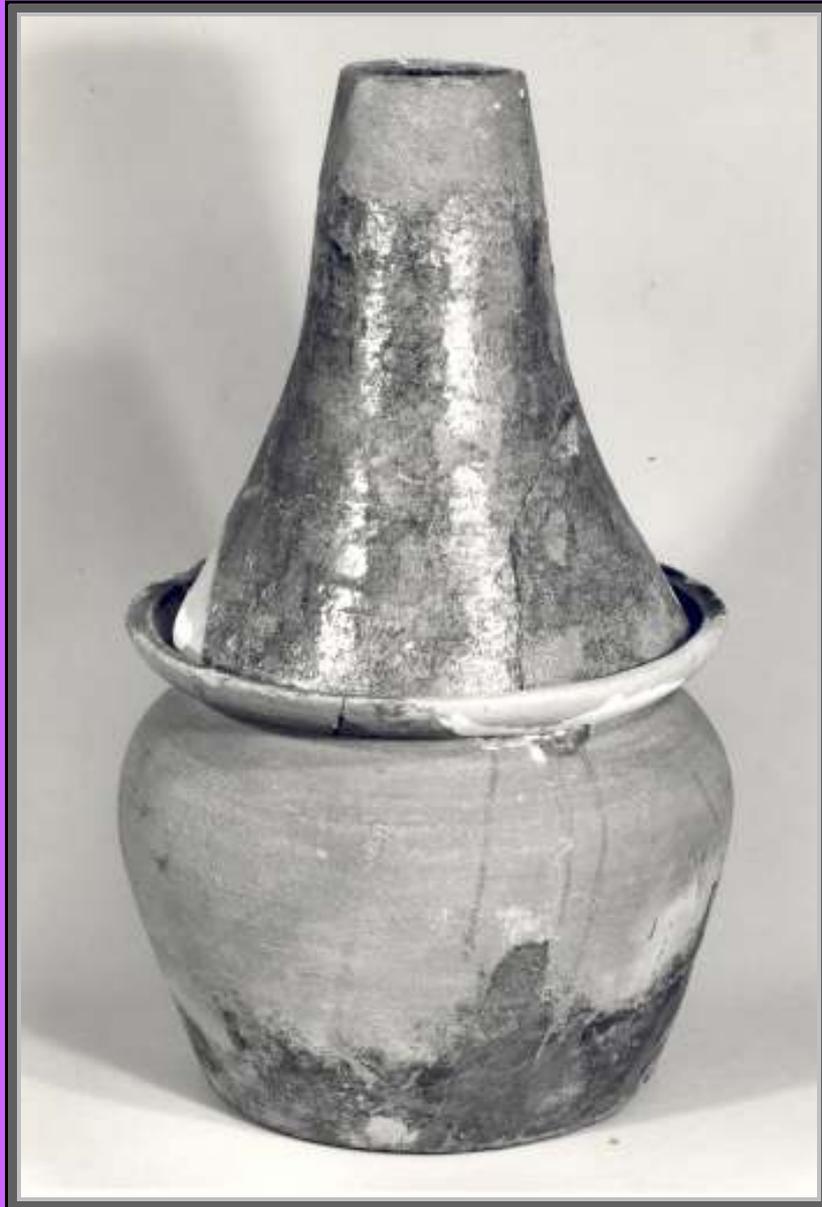


## **Weoley Castle:**

### **A Reappraisal of and Report on the Pottery**



*Scan 928*

*by*  
*Stephanie Rátkai*

# **An Archaeological Overview of Weoley Castle, Birmingham**

## **Summary**

Weoley Castle is a fortified, medieval manor-house situated four miles to the southwest of Birmingham city centre in the historic county of Worcestershire (National Grid Reference SP 02158275). The site entered into the ownership of Birmingham City Council in *c.*1930 and thereafter two campaigns of archaeological excavation were undertaken; between 1932 and 1940 and 1955 and 1962. More recently the site has been subject to an ambitious initiative, “*The Weoley Castle Development Project*”, joint funded by Birmingham City Council, The National Heritage Lottery Fund and English Heritage. The aims of the project were to consolidate the surviving masonry, to increase community understanding of and involvement with the monument and to re-assess the finds collection and surviving archaeological archive. The following reports form the third strand of the initiative, “*An Archaeological Overview of Weoley Castle, Birmingham*”. The project was undertaken by Barbican Research Associates, managed by Stephanie Rátkai and monitored by Birmingham City Museum and Art Gallery and was submitted in final form in August 2011, consisting of a series of reports on the archaeological archive, the ceramic finds and the small (portable) finds etc. The reports were presented in PDF format and will be available on-line, hosted by BRA (see [www.barbicanra.co.uk](http://www.barbicanra.co.uk) for links). Hard and digital copies of the reports will be held by BMAG at selected museum properties. It is intended that the reports will form the basis for a synthesised monograph publication intended to bring knowledge of this important monument and the results of its past excavations to a wider audience.



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## **Weoley Castle: A Reappraisal of and Report on the Pottery.**

By Stephanie Rátkai

### **Introduction**

Despite the many difficulties inherent in a re-appraisal of the pottery, the collection, without doubt, should be brought to the attention of the wider public. This is clearly also true of the site itself (Linnane 2011, Morris 2011) and the non-ceramic artefacts as well (Mould 2011). This reappraisal of the pottery has only scratched the surface and many more months could be spent researching various aspects of the pottery itself, the ceramic assemblage in relation to other castle sites in the region, the stratigraphy and archive, the historical documentation and the effect the various aristocratic owners had on the pottery and artefacts used at the castle, to name but a few. It is unfortunate that there has not been an opportunity to integrate more fully the results of the several reappraisals of the Weoley material and archive.

This reappraisal should be considered as an archive report. Illustrated examples of the Weoley Castle pottery is not included in the text but a series of 'working photographs' of the main types of pottery for all periods can be found in Appendices 1-10. These appendices also contain descriptions of the fabrics which are not known from the Bull Ring, Birmingham. The Barbican Research Associates website ([www.barbicanra.co.uk](http://www.barbicanra.co.uk)) carries a summary of the whole re-appraisal of the Weoley Castle archaeological archive. It is hoped that this report and the appendices (together with all the other reports which form the reappraisal) will be available through ADS so that it is open for consultation.

### **History of the Collection**

Several periods of accessioning are apparent. The bulk of the collection appears to have been accessioned in 1990, 2000 and 2006 (the latter coinciding with the removal of material held at the museum into the Museum Central Stores). The 1990 material consists primarily of pottery from the pre-ware excavations, that from 2000 and 2006 relates primarily to Oswald's excavations (1955-62).

An A4 notebook, found in archive, contains an attempt to rationalise some of the pottery according to WC numbers. This transcribed register appears to have been compiled in the early 1960s and lists pottery numbered WC 1 to WC 243 with a description and any stratigraphic evidence that survived. Some of the WC codes were added at this point (noted in marginalia) and some reflect an earlier system. A perusal of the book reveals that some of the Weoley pottery was displayed at Weoley Castle itself, at Blakesley Hall and at the Central Museum.

At the time of writing the pottery and ceramic building material is stored in wooden cabinets (A345, A445, A446, A511 and A616), in a number of large cardboard boxes (mainly more complete and/or restored vessels) and in a series of large green plastic crates. These are all stored together on racking in the vicinity of the cabinets. A few of the large or substantially complete vessels are stored separately, unboxed on racking.

### **The Condition of the Pottery**

The pottery can be divided into two groups. The first comprises a substantial number of sherds, including some complete vessels, excavated in the 1930s. Very little stratigraphic information survives for these.

The second group of pottery comes from Oswald's excavations of the 1950s and early 1960s. The pottery has been numbered and catalogued in various ways and may (and often does) have more than one system applied to it. So, for example, the illustrated pottery in the two reports, has been given consecutive WC numbers, starting WC 1001 and continuing to WC 1097. WC 1061 **Figure A2.4**, a Deritend ware jug, which has been restored separates the two runs of numbers on either side, the earlier published as part of the Interim Report and the later as part of the Medieval Archaeology Report on the Wooden Building (Timber Kitchen) situated in the south-east corner of the site. In this case the WC numbers must have been added in the early 1960s at the time of or just after the publication of the two reports. Some, but not all, of these sherds also have site specific codes designating the trench and/or floor level from which they came. Unfortunately, the published catalogues of illustrated vessels do not include any stratigraphic coding. In some cases it has proved possible to reunite Oswalds descriptions of where the published examples came from with a code eg Oswald 1964, Fig. 48.19 from Floor 2, is marked WC 1080, Tr 5 WB Fl 2 [ie Trench 5, Wooden Building, Floor 2]. Unfortunately this happy congruence of published information and marking on the sherd is rarely repeated and the floor sequence given in Oswald is seldom matched by the codes on the sherds.

Some of the illustrated sherds have over time become separated from the rest of the illustrated material. None of the missing vessels from the Wooden Building, marked with the appropriate WC code, could be found but it is entirely possible that within the general bags of pottery from the Wooden Building these sherds are present.

Material which was not published or illustrated appears to have been bagged somewhat randomly. Many of the sherds carry some sort of stratigraphic reference but this has been complicated by several factors. Some of the pottery, the greater part, appears never to have been properly washed. Ink marking on these sherds has therefore a tendency to rub off. What marking survives is at times illegible and apparently inconsistent; so for example 3b and 3B are apparently interchangeable. Secondly some of the coding is at best mysterious and some refers to trenches or areas for which there is no archive information or for which the surviving record is now unintelligible. A final complicating factor is that well preserved marking can be illegible. Mt (for Moat) sometimes appears as Nt – here it has been assumed that Nt was intended to indicate Mt/Moat but what about M Nt – is this the Moat by the North Tower?

What was probably a perfectly rational grid numbering system for excavated areas in the Moat is now difficult to follow in the absence of any surviving plan showing the layout of the grids. The same pertains to some of the trench numbering, and some of the excavated trenches/area in the Timber Kitchen are not numbered at all. In addition it is not always clear at what point the sherds were marked and by whom, so there is always the possibility that some errors of transcription have occurred from the original labels (many apparently hastily torn and marked scraps of paper and envelopes etc.) to the sherds themselves. Thus a scrap of paper reading 'Trench 8 Upper B[unclear]' has been rendered 'Trench 8 Upper Burnt' on the sherds, whereas a reading of 'Trench 8 Upper Bank' (the trench in question cut across the early enclosure bank) seems more plausible. More than one hand is evident in the marking. One rather poor hand bears a resemblance to the script on some of the archive notes and this has been taken to be an indication of sherd marking which has taken place at or near the time of excavation. Sherds from the putative Rahtz and Barker excavations are in a different hand. Two sets of much neater and clearer marking are also found, one paralleled by some of the small card labels sometimes found in the bags, and seem to be a much later attempt to rationalise the pottery (in 2000?). A percentage of the sherds have both early marking and some

more recent marking.

Finally, progress through the material was hampered by sherds marked with quite different codes and coming from different areas being bagged together and having the same accession number. This made it impossible to form a clear picture of the various groups as analysis was underway. It became apparent, for example, that sherds from the same vessel were found under different accession numbers. A second resultant difficulty was that it was not possible to target certain accession numbers/groups to refine the data collected and every single bag of sherds had to be opened and examined.

**Figure 1** shows how the codes marked on the pottery have been interpreted in this report. In the following text, square brackets [] enclose the author's comments or possible interpretations of the codes.

Code	Location/Interpretation
NT; NTE; NTN	North Tower (East/North)
SBT	Sill/sleeper beam trench – various locations
F+, F+ 1(A) etc	Area F – The Bakehouse
PB 1957	Pier base – The Granary
WB	Wooden Building – Timber Kitchen
WB 1962	Wooden Building excavated by Rahtz
WC 1961 A+B Rahtz	'Box excavation' over building close to The Granary excavated by Rahtz and Barker
M; Mt; MT;	Moat – excavation of rubbish deposits
KR: KR1 etc;	Kitchen Rubbish – Moat
R.1; R.2 etc	Rubble - Moat
Combination of KR and R	Kitchen Rubbish/rubble deposit – Moat
FI 1; FI 2 etc	Internal floor /external surface – various locations
BI; BI 1 etc	Black layer
B. BI; Bbl 1; B BI 1	Bottom black layer, bottom black layer 1 etc – more than one location?
PH	posthole

**Figure 1:** Codes used at Weoley Castle and their possible meaning

### Methodology

The reassessment of the excavated material from Weoley Castle was prompted by two factors; restoration and consolidation of the standing fabric of the castle under the aegis of English Heritage, with the attendant desire to improve the site as an educational and community resource, and, in the case of the pottery, by the much increased corpora of medieval and later pottery now available for comparison, and, in particular, by the publication of excavations in the Bull Ring, Birmingham (Patrick and Rátkai 2009).

The pottery was initially viewed in 2006 as part of an assessment process (up-dated in 2008) and quantified by sherd count. Once the re-assessment project began and data supplied by BMAG on Minisys, it became apparent that not all the pottery had been seen at assessment stage. Only about half the pottery had been seen. This meant that a full, quantified report on all the pottery was never going to be possible. It was therefore decided to concentrate on the stratified material.

The study of the pottery was predicated on the assumption that some, if not all, of the original stratigraphic information relating to the pottery could be rationalised and tied in to the re-assessment of the archival material relating to the stratigraphy (Linnane 2011). In particular, it was

hoped that a good 'base-line' for the collection could be established by analysing the published material. This, in theory, would allow Oswald's fabric descriptions to be tied more securely to the Bull Ring pottery type series. Secondly any surviving marking on the published sherds could be used to inform understanding of the marking on other sherds in the assemblage. This perfectly coherent strategy foundered on several factors. Firstly, not all the published pottery could be found, leaving considerable gaps in the sequence. Secondly, some of the more complete published vessels, which had been subsequently restored for display, were not in a condition for microscopic fabric identification (although this, to a certain extent could be overcome by analysing more fragmentary examples of the same type of vessel). Thirdly, the marked codes on the published sherds were not only cryptic, as discussed above, but also do not make their way into the published record. Examination of the location and chronology of the sherds given in Oswald (1964) revealed a tangled web of mismatched information. Some idea of the complexity of this is given in **Figure 2**. The table also demonstrates the all too apparent contradictions, not least the different contextual information for the pottery glossed with 'found with a coin of King John'. It is apparent from this, that Oswald has, during the course of excavation, equated layers inside, beneath and outside the building and it is this system of equivalents which seems to have been fossilised in the 1964 report.

As for the pottery published in the Interim Report (Oswald 1962) things are little better, mainly because so little of the published pottery was actually identified in the Museum stores. The concordance between the location given by Oswald, though, and the marking on the sherds does seem more coherent.

Once it was realised that working from the published material through to the remainder of the assemblage was not a very viable option, a secondary strategy was devised. This involved the full recording of pottery (using the Bull Ring pottery type series as comparanda) from Trench 5, which had been definitely located running from the Southern Curtain wall, through the western end of the Timber Kitchen and northwards towards the Timber Hall/Stone Hall complex, on the assumption that even if exact stratigraphic relationships were uncertain, groups of sherds with the same marking ought to come from the same place. Also, even if the 'equivalent system' had been used (see above), nevertheless this should reveal what Oswald believed to be contemporary and could form the basis for analysis and discussion.

A similar approach was used for the Moat deposits. In theory everything in the Moat should post-date its construction thought to be after the Licence to crenellate of 1264.

Other material which could be located to an excavated area or trench, whose position was known from the archive, was examined, if there was a sequence of some sort observable eg Floor 1, Floor 2, Floor 3 etc. Like the Moat deposits pottery which could be tied to the Timber Hall, the Stone Building etc should, in this case, pre-date the Licence to Crenellate.

Finally, an attempt was made to see if the pottery groups from different areas of the site could be characterised eg did the pottery from the Bakehouse or Granary differ in any way from areas on the east side of the platform.

This report is therefore somewhat generalist in approach, given the numerous constraints already outlined. There has been no quantification overall, since many sherds were unmarked and the labelling unreliable, and because it was clear that sherds from the same vessels were dissipated throughout the entire collection, many of which were unmarked also. A much broader (and far more

expensive) project framework would have allowed a full-scale viewing of the material to reunite sherds from the same vessels and from the same contexts.

WC	Fig ref	Oswald	date	Marking	Fabric
WC1062	Med Arch. 46.1	<b>Pre-kitchen</b>	taq 1230		<i>not seen</i>
WC1063	Med Arch. 46.2	<b>Pre-kitchen</b>	taq 1230		<i>not seen</i>
WC1064	Med Arch. 46.3	<b>Pre-kitchen</b>	taq 1230		<i>not seen</i>
WC1065	Med Arch. 46.4	<b>Pre-kitchen</b>	taq 1230		<i>not seen</i>
WC1066	Med Arch. 46.5	<b>Pre-kitchen</b>	taq 1230		<i>not seen</i>
WC1067	Med Arch. 47.6	<b>Floor 1</b>	1200-1230		<i>not seen</i>
WC1068	Med Arch. 47.7	<b>Floor 2</b>	1200-1230	Tr5 Fl 2	ip9
WC1069	Med Arch. 47.8	<b>Floor 2</b>	1200-1230	WB Floor 2	cpj2
WC1070	Med Arch. 47.9	<b>Outside WB</b>	1200-1230	WB Fl 1	cpj2
WC1071	Med Arch. 47.10	<b>Floor 3+4</b>	1230-1240		<i>not seen</i>
WC1072	Med Arch. 47.11	<b>Floor 3</b>	1230-1240	<i>none</i>	cpj2
WC1073	Med Arch. 47.12	<b>Floor 3</b>	1230-1240	Fl 3 and Fl 1-4,	cpj13
WC1074	Med Arch. 47.13	<b>Floor 3</b>	1230-1240		<i>not seen</i>
WC1075	Med Arch. 48.14	<b>Floor 3</b>	1230-1240	Tr 5 WB Fl 2	Deritendcpj
WC1076	Med Arch. 48.15	<b>Floor 3</b>	1230-1240	K Y ext Fl 3	cpj12
WC1077	Med Arch. 48.16	<b>Outside building</b>	1230-1240	Tr 5 Bbl	cpj13
WC1078	Med Arch. 48.17	<b>below level of earliest building</b>	1230-1240		<i>not seen</i>
WC1079	Med Arch. 48.18	<b>Outside building</b>	1230-1240	grey silty layer outside WB	cpj14
WC1080	Med Arch. 48.19	<b>Floor 2</b>	1230-1240	Tr 5 WB floor 2	cpj12
WC1081	Med Arch. 48.20	<b>Outside building</b>	1230-1240		<i>not seen</i>
WC1082	Med Arch. 49.21	<b>Floor 4</b>	1240-1250	Tr 5 WB Fl 3, Tr12 entrance	DeritendR
WC1083	Med Arch. 49.22	<b>Floor 4</b>	1240-1250	<i>none</i>	ip4
WC1084	Med Arch. 49.23	<b>Floor 5 + 6</b>	1250-1260		<i>not seen</i>
WC1085	Med Arch. 49.24	<b>Floor 6</b>	1250-1270		<i>not seen</i>
WC1086	Med Arch. 49.25	<b>Floor 6</b>	1250-1270		<i>not seen</i>
WC1087	Med Arch. 49.26	<b>Floor 6</b>	1250-1270	Fl 5/4, Tr 13 K Fl 6	DeritendR
WC1088	Med Arch. 49.27	<b>North of WB</b>	1250-1270		<i>not seen</i>
WC1089	Med Arch. 49.28	<b>Floor 6</b>	1250-1270	Tr 11 Fl 2	DeritendR
WC1090	Med Arch. 49.29	<b>Floors 4+5</b>		Tr 13 K WB Fl 5/4	DeritendR
WC1091	Med Arch. 49.30	<b>Floors 4 + 5</b>			<i>not seen</i>
WC1092	Med Arch. 49.31	<b>Floor 3</b>			<i>not seen</i>
WC1093	Med Arch. 49.32	<b>Floor 2</b>			<i>not seen</i>
WC1094	Med Arch. 49.33	<b>N of WB</b>			<i>not seen</i>
WC1095	Med Arch. 49.34	<b>N of WB</b>			<i>not seen</i>
WC1096	Med Arch. 50.35	<b>Floor 6</b>		Tr 5 WB Fl 3	Deritend
WC1097	Med Arch. 50.36	<b>Post-Kitchen dump</b>		<i>none</i>	ip7

**Figure 2:** All data relating to the published pottery from the Timber Kitchen

Only the material which could be pinned down to location and stratigraphic meaning is discussed in this report. The pre-War collection has been scanned for unusual items or good examples of types found in Oswald's excavations, and photographed. A by no means exhaustive photographic record

of the pottery, forms a series of appendices to this report.

In this report the Weoley pottery fabrics are designated by the fabric codes used for the Bull Ring sites, where they could be matched to the Bull Ring type series. Fabrics unique to Weoley are coded WCFabric 01 etc. A summary of the fabrics can be found in **Figure 3** (separate file) Fabrics which were not present at the Bull Ring are briefly described in the Appendices. A type series will be deposited with Birmingham Museum, once the project is finished. In the report the accession number for key groups and sherds are given. In places this does make the text a little unwieldy but it does at least allow future researchers to re-access the pottery under discussion.

## **POTTERY FROM THE EASTERN SIDE OF THE CASTLE PRE-DATING THE DE SOMERY REBUILD**

### **The Timber Kitchen**

The study of Oswald's (1964) report on the Timber Kitchen reveals several pertinent facts, which help set the scene for the reassessment of the pottery. Firstly, when it comes to the provenance of the pottery, he notes (*op.cit.*, 122) that pottery from within the building itself was 'scarce' and that most of this came from the western end of the building. Most of the pottery came from outside the structure and there is no mention of how much pottery came from the wooden corridor running north-west from the kitchen, other than to note that sherds from the same vessel were found within the kitchen and corridor. Oswald also notes (*ibid.*, 123) that cross-joins occurred between interior levels of the kitchen and layers outside the building. The only egress from the Timber Kitchen recorded during excavation ran into the wooden corridor. Clearly, on practical grounds alone, there would have to have been the facility to dispose of kitchen waste outside the building and the presence of cross joining sherds mentioned by Oswald, indicates that most of the kitchen waste was probably dumped to the north and north-west of the building. This implies that there was an additional exit or exits into the courtyard, presumably from the corridor. However, there is no archaeological evidence for this.

Secondly the area to the west and north of the kitchen was boggy, although from the section drawings (Figs. 42a-b) the 'black marsh deposits' were interleaved with areas of cobbling. The black deposits had built up against the Timber Kitchen and there can be no doubt that they post-date the structure. Oswald, as discussed above, considered certain levels outside the building as equivalent, chronologically and stratigraphically speaking, and this informed his interpretation of the pottery.

Oswald postulated six floor levels within the kitchen, each separated by a period of disuse, although Smith was extremely sceptical about the validity of Oswald's interpretation of the building but appears to have based his disquiet on the structural evidence alone (see Linnane 2011).

From a ceramicists point of view, there are also reasons for disquiet regarding the rather neat categorisation of the pottery by floor surface and date. Firstly much hinges on the coin of King John found outside the Timber Kitchen. As we have seen, however, the area outside the kitchen was waterlogged and such marshy deposits are unlikely to preserve very good stratigraphic relationships, since material will sink into the mire and intermingle with earlier pottery. All we can say is that there is some pottery likely to be coeval with the coin but not that the coin dates the pottery (nor indeed the kitchen).

Turning to the interior of the kitchen, a number of problems become apparent. Firstly, there are few sherds which we can definitely ascribe to the floors themselves (as opposed to their exterior

'equivalents'), although this does, of course, reinforce Oswald's observation that pottery from within the building was scarce. This is to be expected, since working floor surfaces within medieval buildings were normally kept clean and rubbish-free. The organic abandonment layers (containing amongst other things hazelnut shells) are a bit more puzzling and as Smith suggests there is something rather odd about the whole thing. In addition, the stratigraphic integrity of the floor levels must to some extent have been compromised by the removal of several large posts (see Oswald 1964, section Fig. 42a) once the building had gone out of use and by the construction and removal of partitions and hearths. In short, regarding the interior of the building, Oswald does not acknowledge the possibility of residual and intrusive pottery within the sequence, for which, as we have seen, there was plenty of scope.

One thing of which we can be certain, is that the Timber Kitchen pre-dates the construction of the main moat, the upcast from the construction of which sealed the building to a considerable depth. We can also say that the kitchen post-dates the formation of a ditch and bank (Periods I-II) because the kitchen is partly cut into the bank. The kitchen was evidently in use during the life of the Stone Hall, since the corridor connects the two buildings but we cannot be certain that there was no connection between the Timber Hall and the kitchen, only that the northernmost section of the corridor cuts, and is therefore later than, the hall. It is not impossible that a shorter section of the corridor linked the kitchen and Timber Hall and was subsequently extended to reach the later Stone Hall or that the kitchen and hall were originally two separate, contemporary, free-standing buildings.

One final point made by Oswald (op. Cit., 122), a remark he makes twice in relation to the Timber Kitchen and to the early timber buildings, is that the pottery associated with them 'is not particularly characteristic of the 12th century'. With this in mind, it is time to turn to the pottery itself.

Linnane (2010) was able to establish that Trenches 4, 5, 12 and 15 were associated with the Timber Kitchen. The pipkin handle (Fig. 49.28) was marked as coming from Trench 11 and is described in the text as coming from 'Floor 6 and top black level W. of wooden building'. This suggests that the trench should lie in or to the west of the Timber Kitchen. However, Linnane, from the archival evidence, locates the trench in the area of the Timber Hall. This is yet one more example of the difficulty inherent in reconciling the separate strands of evidence.

Examination of the pottery indicated that Area K, Trench 13 were also associated in some way with the Timber Kitchen and its immediate environs.

The following section discusses first the pottery which is published and/or can be directly associated with the interior of the Timber Kitchen.

#### *Antedating the Timber Kitchen pre 1200*

The pottery illustrated by Oswald (1964, Fig 46) could not be positively identified from the assemblage; nor could the sherd from Floor 1. A Fabric cpj14 sherd marked Tr5 N P1 [?Period 1] (accession number **2000.A2.132**) is very similar to Figure 46.1 and is in all probability the illustrated vessel.

The illustrated vessels are described as 'gritty' and both the vessel forms and grittiness of the fabrics suggest that they are composed of Fabrics cpj12-14. Oswald Fig.46.5-6 find their closest form parallels in Fabric cpj12 and Fabric cpj14, although Oswald's description suggests a less gritty

ware. It is particularly unfortunate that Fig. 46, 4-5 could not be found in the assemblage as they, without question, should be very early, since they were found sealed within the matrix of the early bank. Two small rim sherds were marked TR 5 WB (6). On section 42b (Oswald 1964), context (6) is described as 'yellow clay and gravel of early bank'. It is possible that the two marked sherds (accession number **2000A2.16.52**) are these illustrated items; if so no. 4 would be Fabric cpj13 and no.5 would be Fabric cpj14.

A certain level of consistency is provided by unmarked sherds (Accession number **2000A2.16.44**) labelled as coming from Floor 1 of the Wooden Building (Floor 1 is most probably a layer immediately antedating the Timber Kitchen) which are made up of the same fabrics ie Fabrics cpj12-14 and Fabric cpj2. It is a matter of faith that the Wooden Building means the kitchen rather than the Timber Hall, since no indication of area or trench is recorded. A further sherd marked as Trench 5 Floor 1 is a Deritend ware rod handle. The significance of this is discussed below under 'Floor 3'.

### *Floor 2 1200-1230*

(Oswald 1964) Fig. 46. 7-8 are recorded as coming from Floor 2 (Fabrics ip9 and cpj2 respectively). The former is the rim of a pipkin and seems strangely out of place. This is really a form associated with the second half of the 13th century and later. Two further sherds are marked as coming from Floor 2. These are Fig. 48.14 and 19, a Fabric cpj13 vessel and a Fabric cpj12 cooking pot with applied and incised decoration respectively. Figure 48.14 is an extremely unusual vessel, a fact that the style of illustration partly conceals. The heavy squared in-turned rim has a roughly squared internal projection at the junction of neck and shoulder and a wide diameter (some 40cm+ by this author's calculation). The form appears to be unique to the site. Several more sherds, possibly from the same vessel, were found in Area B Floor 2 (**Figure A1.2**), Trench 9 and Trench 11. The vessel is so strange for a cooking pot or bowl that it might instead be a curfew.

Both Fig. 48.14 and 19 would be perfectly acceptable with the date range of 1200-1230 suggested by Oswald for Floor 2. Unfortunately, they are illustrated as part of the Floor 3 group. Quite bafflingly, given their place in the illustrated vessel catalogue, Oswald describes Fig 48.19 and other vessels of this type, with which it is illustrated, as not being found above Floor 2. The sherds forming Fig. 47, 12 are, however, marked Floor 1-4 and Floor 3.

Figure 49.28, a Reduced Deritend ware pipkin handle, is marked as coming from Trench 11, Floor 2, not the Floor 6 or the top black levels to the west of the building of the catalogue. However, Trench 11 seems to be located in the area of the Timber Hall and it seems likely that Trench 11 is a mis-reading of Trench 12, which would put the sherd's provenance firmly in the Timber Kitchen. Nevertheless, the discrepancy between the floor levels still exists. The vessel form, however, is unlikely to belong to this early period and indeed would sit more comfortably in the period 1250-1270 allotted to Floor 6.

A bag of unmarked sherds with accession number **2000A2.16.41** was labelled WB Floor 2. With the same *caveat* attached to this bag as to **2000A2.16.44** (above), the pottery consists of sherds of Fabrics cpj12-14, two Reduced Deritend ware cooking pot rims, a glazed whiteware jug rim (Fabric ww3) and a buff ware jug (Fabric ip9). One of the two Reduced Deritend rim sherds is very similar in form to Fig 47.9 (Fabric cpj2) from Floor 2 and it is possible that the rim sherd is in fact Fig.49.32, although not identified as such, which is recorded by Oswald as having come from Floor 2. The other Reduced Deritend ware sherd has a 'standard', angular rim form.

Again, there seem to be discrepancies with Oswald's proposed dating and some of the sherds, in this case the whiteware jug rim, although the buff ware jug may be acceptable in the second quarter of the 13th century.

Trench 15 located in the south-east area of the kitchen produced three rim sherds (accession number **2000A2.16.39**). The sherds were marked PH Fl 2/3. This is probably the posthole shown on the north-eastern edge of excavation on Figure 41 (Oswald 1964). The pottery consisted of two Fabric cpj13 cooking pot rim sherds (forms similar to Fig. 46.1-2) and one Reduced Deritend ware cooking pot sherd. The latter had the standard angular rim and distinct neck zone but a somewhat less rounded body form than is usual. Two further sherds with this accession number were marked Floor 2/3 and consisted of a Reduced Deritend ware jug and a Deritend bowl or more probably pipkin with an internal olive-tan glaze (*cf* **Figure A2.19**) Sherds from similar vessels were found outside the Timber Kitchen (see below).

### *Floor 3 1230-1240*

A much greater amount of pottery seems to be associated with this floor, although Oswald only specifically mentions one illustrated vessel as coming from Floor 3 (Fig. 47.10). The fabric description sounds similar to Reduced Deritend ware but the vessel form would be extremely unusual in this fabric. The form is, however, paralleled in Fabrics cpj13 and cpj14.

Sherds from Figure 49.21 are marked as coming from Trench 5 Floor 3 and Trench 12 Entrance, although the vessel is catalogued by Oswald as Floor 4 material coming from within the kitchen and corridor. The marking seems to show that the Floor 3 and the corridor were in existence at the same time. The vessel is a Reduced Deritend ware jug, which is decorated with a band of rilling on the shoulder. It is possible that the rilled sherd from Trench 4 (accession number **2000A2.16.43**, below) is part of the same vessel.

Trench 4 along the northern wall of the kitchen produced three cooking pot rim sherds (Fabric cpj12 -1 rim, Fabric cpj13 – 2 rims, accession number **2000A2.16.43**). The remainder of the pottery that can be ascribed to Floor 3 comes from Trench 5 (accession number **2000A2.16.43**). Most of the pottery is consistent, more or less, with the proposed dating. The majority of the sherds come from cooking pots and include six Fabric cpj13 rims, a Fabric cpj14 rim and three Reduced Deritend ware rims. One of the latter appears to be Fig. 49.31 described in the text (*op cit.*, 129) as from Floor 3 but unaccountably listed under 'various levels'. It is possible that the rim is from a bowl rather than a cooking pot. One of the Reduced Deritend cooking pots sherds also has traces of the light external rilling which is a common feature of the ware at other sites. One of the Fabric cpj13 rim sherds may be part of Fig 48.14 which came from Floor 3. Three buff ware bowl sherds with traces of internal glaze and external soot also appear to have come from Floor 3.

A single rim sherd (accession number **2006.0141.19**) appears also to come from Floor 3. The fabric seems to lie somewhere between Fabric cpj13 and Deritendcpj and the form being a rounded cooking pot with a long, plain everted rim. The vessel is thin walled and cleanly made and only finds parallels amongst the Moat material. It is here that the real difficulties begin, since, in theory, material from the Moat should considerably post-date the Timber Kitchen. This is compounded by some highly decorated Deritend ware sherds (accession number **2000A2.16.37** - WC1096 a-c) marked as coming from Trench 5 Floor 3 (See **Figure A2.6**). This vessel has been reconstructed as Figure 50.35 and recorded as coming from Floor 6. The reconstruction appears to be a conflation of

two separate vessels. A discussion of possible faults in the reconstruction can be found in Appendix 2. There is evidence of a cross-join between jug sherds from Trench 5 Floor 3 and Trench 13 K Floor 6. If nothing else this helps indicate that Trench 13 is near to the Timber Kitchen and might actually be in it; the excavated area within the kitchen which lies to the east of Trench 5 and to the south of Trench 12, and is un-numbered on the plans, is a possibility. The confusion regarding WC1096 is further compounded by a Deritend ware rod handle (accession number **2000A2.16.52**), which looks as if it is from the same vessel and is marked Trench 5 Floor 1. The real nub of the problem, is that the decorative schemes evidenced on the sherds are in the North French style and hence would date, in all likelihood (although the later 1260s are not a complete impossibility), to the period c 1275-1325. If at least three more floors are to follow (five if the rod handle is from the same vessel) and the building itself to go out of use by c. 1260, the date at which the Stone Building is thought to have burned down, then there is clearly a problem. If the sherds were indeed from Floor 6, although definitely not marked as such, this lessens the problem somewhat, although not entirely. Oswald (129) mentions that the jug is a 'sister vessel to one ....discovered in the robbed wall of the Stone Building'. However, this jug marked WC B Wall Fill (accession number **2006.0141.20**) has a completely different decorative scheme of painted white slip. Only a single sherd (and possibly a base sherd from the same vessel) was seen by the author but the design seems to be much the same as WC67 (**Figure A2.5**). This vessel has traces of roller-stamping on the slip, the Area B one does not. The wall fill vessel was bagged with a sherd (or possibly two sherds) which looked to be from the same vessel. This sherd was marked Trench 5 Bul. It is just possible that 'Bul' represents a poor rendering of 'Fill' or alternatively is meant to indicate 'Building' ie the Stone Hall. Trench 5 does run all the way up to the Stone Hall (Oswald 1964 Fig. 3). The comparison between WC1096 and the sherd from the robber trench fill does not hold good and the latter seems to represent an earlier decorative scheme. This could indicate that the Stone Building was demolished c. 1260, Oswald's suggested date (based on coin evidence). If so the Timber Kitchen continued on for a good few years after the demise of the Stone Hall, perhaps by now a dilapidated structure and dumping ground for waste.

Finally assuming that Trench 13 is actually within the Timber Kitchen two further sherds from Floor 3 were found (accession number **2000A2.16.43**); one from a buff sandy ware jug (WCFabric06, **Figure A2.15**) and two burnt sherds from a Fabric ip9 jug.

As can be seen from the above, the relationship between the stratigraphy of the Timber Kitchen, the pottery marked as coming from within the building and Oswald's pottery catalogue is horribly compromised. The clear stratigraphic sequence shown in the sections across the kitchen, the pottery sequence and the proposed dating cannot be reconciled, a point Oswald tacitly recognises in the statement that the pottery 'is not particularly characteristic of the 12th century'. This could be because there has been far more disturbance of the deposits than perhaps was visible at the time of excavation. Alternatively, the floor surfaces may have been misinterpreted and rather than each floor representing a distinct phase of use, we are looking at layers of make-up material, although the organic deposits within the sequence are difficult to reconcile with this. Whatever the reason the result finds a strange resonance in Smith's somewhat damning remark,

*'The rapid sequence of partial reconstructions coupled with incomplete evidence for the plan of the building makes an analysis period by period impossible. .... all the variations found in later periods ... appear to be of little significance and the two earlier periods ... incomprehensible.'*  
(quoted in full in Linnane 2011)

With this in mind, further detailed analysis of the pottery from the Timber Kitchen seems fruitless.

The data from floors subsequent to Floor 3 are therefore presented in tabular form **Figures 4 and 5**). The data derive from sherds which are marked as coming from floor surfaces (**Figure 4**) and from sherds which have no original marking but have subsequently been marked or labelled suggesting that they have come from the kitchen (**Figure 5**) accession numbers **2000A2.16.37; 16.40; 16.46; 16.48; 16.50**). Essentially, exactly the same fabrics are present in these levels as in Floors 1 to 3. One possible point of interest is the reappearance in both tables of Fabric cpj2 in Floor 4/5 after an absence since Floor 1, surely an indication of a major disturbance.

	Fl 1	Fl 1-4	Fl 2	Fl 2/3	Fl 3	Fl. 3/4	Fl 3&6	Fl 4/5	Fl 4-6	Fl 5	Fl 6
Fabric											
cpj2	■		■					■			
cpj12			■		■						■
cpj13		■		■	■			■			■
cpj14					■			■			■
cpj12-14					■						
Deritendcpj			■								
Deritendcpj/cpj13					■						
Deritend R			■	■	■			■	■		■
DeritendR?				■							
Deritend	■				■		■			■	■
Deritend?				■							
ip7								■			
ip4					■						
ip9			■		■			■			
Red-painted whiteware								■			
ww3						■		■			
WCFabric 06					■						
<b>Total Result</b>	<b>2</b>	<b>1</b>	<b>5</b>	<b>5</b>	<b>36</b>	<b>1</b>	<b>1</b>	<b>31</b>	<b>1</b>	<b>1</b>	<b>16</b>

<b>Key</b>	
1-4 vessels	■
5-9 vessels	■
10 or more vessels	■

**Figure 4:** Sherds marked as coming from floor surfaces

	WB Floor 1	WB Floor 2	WB Floor 4	WB Floor 4/5	WB Floor 5	WB Floor 6	WB Floors ?1-?
Fabric							
cpj2	■						
cpj12	■	■			■		
cpj13	■	■	■		■		
cpj14	■	■			■		
Deritend cpj							
DeritendR							■
Deritend					■	■	
ip4							
ip9		■	■		■		
ww3							
<b>Total Result</b>	<b>6</b>	<b>10</b>	<b>6</b>	<b>16</b>	<b>16</b>	<b>5</b>	<b>2</b>

<b>Key</b>	
1-4 vessels	■
5-9 vessels	■
10 or more vessels	■

**Figure 5:** Sherds marked as coming from the Timber Kitchen

One further group of sherds deserves mention (accession number **2000A2.132**). The sherds are from Trenches 4 and 12, both securely place within the northern half of the Timber Kitchen. The sherds from Trench 4 are marked BL. This is taken to mean the black deposit (layer (7) on Fig. 42 b) which immediately underlay the moat dump deposits (but see Trench 10 below, which may undermine this assumption). It contained four Fabric ip9 jug sherds with spots and splashes of tan glaze and incised horizontal line decoration. The sherds were partly sooted. More of this vessel appears to be in Trench 12 and Trench 5, Floor 5. There were also six unglazed Deritend ware sherds, three joining Fabric cpj14 cooking pot rim sherds and a Reduced Deritend ware cooking pot. The Trench 12 material is marked B1 T, which probably indicates the top of the black layer. In addition to the Fabric ip9 jug sherds mentioned above, sherds from a second jug in the same fabric, decorated with horizontal combing and with an olive glaze with copper green speckles, were found. A new buff ware fabric (Fabric ip2) came from this layer; a strap handle with vertical slashing, and an abraded, burnt sherd decorated with horizontal combing were found in this fabric. Two whiteware sherds (Fabric ww5) from a jug with a glossy olive glaze and a trace of combed or incised decoration formed the complement of glazed sherds. There was a single Reduced Deritend ware cooking pot. Further Trench 12 sherds were accessioned with Trench 10 material (accession number **2000A2.87.3** below). The trench 12 sherds were marked B B1 and B B14 and are discussed more fully in the following section. Two fabric cpj13 rims (accession number **2000A2.132**) came from Trench 12 and were marked B2, and B3. Judging by Oswald's concordance table (see below, **Figure 6**) these must be from the Mid Black Layer and the Top Black Layer respectively. What is perhaps confusing (amongst so many things!) is that the Trench 10 designations B1, B2, B3 and the Kitchen designations of Fl. 1, Fl 2 etc seem to have been used interchangeably in the two trenches. The general uncertainty is heightened by the fact that, as we have seen, the kitchen (and presumably the corridor) were surrounded on the west by 'black marsh deposits', also seemingly rendered as B1 or B on the sherds.

Thus far we have examined the pottery which appears to have come from within the Timber Kitchen. It is now time to turn our attention to the corridor which linked the kitchen to the Stone Hall.

### **Trench 10 The Corridor**

A large bag of pottery (accession number **2000A2.87.3**) was found to contain rim and base sherds from cooking pots, and glazed body sherds. The exact location of Trench 10 has not been firmly established but a very early-looking rim from a small ?bowl is made up of two sherds; one marked Tr 10 Fl 1 joins with a sherd marked Tr 12 B. BL 4. Linnane (2010) has established from the archive that Trench 12 ran through the Wooden Kitchen, so presumably, Trench 10 must be situated somewhere in the south-east corner of the site.

According to Scan 1197 (see Linnane, 2010) Oswald established the following stratigraphic sequence and attempted to correlate this with the Timber Kitchen sequence. The latter also seems to establish that Trench 10 was indeed close by the kitchen. The Trench 10 stratigraphy taken from the scan is shown in **Figure 6**. Oswald does not indicate where the beam slot (or sleeper beam trench) occurs in this sequence but the likelihood is that it cut the first layer on analogy with the Timber Kitchen sequence. Floor 1 of the Timber Kitchen appears to be a layer pre-dating its construction (see Linnane, 2010).

Trench 10	Description	Timber Kitchen	Dated
Bl 3	Top Black [layer]	Floors 5 + 6	1250-1270
	Grey silt	Floor 4	1240-1250
Bl 2	Mid Black [layer]	Floor 3	1230-1240
	Grey silt	Floor 2	1200-1230
Bl 1	Black [layer]	Floor 1	1200-1230

**Figure 6:** Oswald's concordance of the corridor and the Timber Kitchen

A sketch plan of the beam slot (S.B.T.) appears to show it angled obliquely in relation to the excavation edge and it is possible that Trench 10 was located to the north of the Timber Kitchen, running East-West and cutting the passageway that lead from the Timber Kitchen to the timber Great Hall. This makes perfect sense and explains the similarity of the pottery from the Timber Kitchen and the northern end of Trench 5 to that from Trench 10 and explains the cross-join between Trenches 10 and 12. It also explains why similar codes referring to Bl [black layers] have been used in both trenches. In the following discussion it has been assumed that references to Bl, B Bl etc refer to the same stratigraphic components.

The rim sherds (**2000A2.87.3**) are marked 'Tr 10 Fl 1', 'Tr 10 Fl 2', and 'Tr 10 SBT'. A sherd marked 'Tr 10 CBT' a may be a mis-marking for 'Tr 10 SBT'. The two joining rim sherds from the sill-beam trench are in a sandy grey fabric (WCFabric 01, **Figure A1.5**) similar to Worcester sandy cooking pot ware. Six cooking pot rim sherds were from Floor 1, each from a separate vessel. Four crude hand-made rims (Fabrics 13 and 12/14) are very like the early material associated with the Wooden Kitchen. However the remaining two rims, although hand-formed, have the sharply modelled angular rims associated with Reduced Deritend ware. Although neither sherd has the classic Reduced Deritend ware fabric, it is hard to believe that they are not Deritend products and may conceivably represent some of the earliest output from the industry.

Glazed sherds from Floor 1 represent a maximum of four vessels and are all in Fabric ip9. The vessels were hand-formed and all have the thin, rather patchy, pitted olive to tan glaze, typical of this fabric (see **Figures A3.6-8**). The glazed ware is likely to pre-date the mid 13th century. Decoration consisted of wavy combing or horizontal combing. A further glazed Fabric ip9 sherd was found on Floor 2. Unfortunately a second glazed sherd from a bowl with an internal tan glaze appears to be Fabric lox3 and is marked Floor 2 but this would date to no earlier than the 15th century. This must surely be intrusive or a wrongly assigned sherd, at the time of excavation or during subsequent processing. A London-type ware glazed sherd with traces of roller-stamping was marked Tr 12 Bl 2 and appears to be associated with 'Black [layer] 2'. Sherds possibly from the same London-type ware vessel have been dated to the mid-13th century (see **Figure A9.3**)

There were nine cooking pot rim sherds from Floor 2, all of the type associated with the early Timber Kitchen (Floors 1-3). Further links (spatial and/or temporal) were provided by a large body sherd (143g) with an applied vertical thumbed strip from an identical vessel to those from the Timber Kitchen illustrated by Oswald (1964 Fig. 48, 14, 16 and 18)

The vessel made up of cross-joining sherds (see above) is curious. It is a crudely made bowl (Fabric cpj12) with a diameter of c. 18cm and a simple rim with an internal bevel. The sherds are unsooted. The form is the same as that illustrated by Oswald Fig. 47.8, although the fabric appears to be different from Oswald's description being grittier and grey coloured with grey-brown surfaces. Oswald is perfectly correct, however, in noting that the vessel form is reminiscent of pagan Saxon pottery. The illustrated bowl came from Floor 2 of the Timber Kitchen. Although the bowl from

Trench 10/Trench 12 was marked Floor 1 (see above) there is still the possibility that this bowl and the illustrated one are in fact one and the same, especially since the illustrated example could not be located amongst the other illustrated pottery in the museum stores.

The cooking pot base sherds are marked Tr 12 B Bl, Tr 12 B Bl4, Tr 10 Fl 1, Tr 10 Fl 2 and Tr 10 SBT which could be 'decoded' as 'B[ottom] Black [layer], below or bottom Black [layer] 4 (although this does not seem to exist in Oswald's notes), Floor 1 [of Building], Floor 2 [of Building] and sill beam trench respectively. The usefulness of this information is somewhat undermined by the absence of any clear understanding of exactly where the trench might be. However, the sherds marked Tr 12 B Bl are in a different fabric (WCFabric 02, **Figure A1.6**) from those associated with the building. The two base sherds from the sill beam trench are in fabrics cpj13 and WCFabric 01. Three sherds from Tr 12 B Bl4 consisted of a WC Fabric 01 cooking pot base, a Reduced Deritend ware base sherd and a reduced Deritend ware rim sherd. The form of this is quite unlike the angular squared rims associated with this fabric. An identical rim form but in Deritend cooking pot fabric was recorded in Trench 5, which ran through the Timber Kitchen, and is marked N P III, which possibly indicates the north of the trench, Period III.

### **Outside the Kitchen and Corridor**

Although there clearly must have been a considerable amount of pottery from the marshy deposits outside the kitchen and corridor, pottery marked to show this is difficult to find. However, it now seems clear that Bbl indicates 'bottom black layer' rather than 'below black layer' since Figure 48.16 is described as coming *from* a black layer outside the building and the sherds are marked Tr. 5 Bbl. Illustrated vessels from outside the Timber Kitchen are represented by (Fig. 47, 9; Fig. 48, 16, 18; Fig. 49, 20, 27, 33 and 34). All, apart from Figure 49. 27, are glossed with 'found with a coin of King John'. The form of Figure 49.34 is similar to a Reduced Deritend ware jug rim found in the Moat and also to Reduced Deritend ware jug rims from Birmingham (Rátkai 2009, Fig. 7.4.77-79). Oswald (1964) Figure 49.28-29 were vessel types found in top and middle black layers outside the building but also within different floor levels, ie 2, 4-6, within the kitchen.

Pottery from the bottom and middle black layers to the north of the kitchen in Trench 5 (accession number **2000A2.16.52**) consisted of Fabrics cpj12-14 (six cooking pots represented) and Fabric ip9 (one jug represented). A layer which appears to have been the middle layer of cobbles between the black layers produced a Fabric cpj14 cooking pot base. A second group of sherds, found in a bag of sherds from different trenches (accession number **2000.A2.132**), also consisted of sherds from the bottom black layer. These can be summarised as 10 sherds from seven cooking pots, six of which were in the gritty wares Fabrics cpj12-14. There was a single Reduced Deritend ware cooking pot rim sherd, similar in form to Figure 49.33 and indeed this sherd could be the one illustrated by Oswald. Also found in the bottom black layer were a Fabric ip9 jug sherd and also a ?burnt decorated jug sherd. The latter sherd is from a wheel-thrown vessel, decorated with vertical bands of roller-stamped white slip and applied white slip pellets. The style of decoration would not be out of place with Deritend ware but the fabric is much less micaceous, sandier and has red iron ore (see **Figure A9.3**). It is possible therefore that this is London-type ware (Pearce *et al* 1985) and the style of decoration could be paralleled in Figure 41.38 and date to around the mid-13th century. There appears to be another sherd from this vessel in Area B (with the same accession number, marked B 0/4 B3). Area B is located in the area of the North-East Tower and Eastern Curtain Wall.

A number of other trenches appear to include sherds associated with the black marshy deposits. Information from these has been tabulated in **Figure 7** along with the material from 'black layers'

discussed above.

Area/Trench	cpj2	cpj12	cpj13	cpj14	Reduced Deritend	Deritendcpj	Deritend	London-type ware	ip7	ip9	ip10	WCFabric 06	ww3	WCFabric 09	WCFabric 14	Accession Nos.
4 BI				x			x			x				x		2000.A2.132
5 B bl		x	x	x	x			x		x						2000.A2.132
6 BI			x				x				x		x			2000.A2.132
6 T BI			x										x			2000.A2.132
6 B2		x		x					x							2000A2.16.54; 2000A2.16.52
6 B3				x	x											2006.0141.20; 2000.A2.132; 2000A2.16.52
6 Top silt					x											2000.A2.132
7 B1		x				x										2000.A2.132
7 B2	x				x		x		x	x			x			2000A2.16.54
7 B3		x	x		x	x				x		x	x		x	2000.A2.132
12 BI 2			x													2000A2.16.52
12 BI 3			x													2000A2.16.52
[illegible] B2				x												2000A2.16.52

**Figure 7 Pottery from 'black layers'**

A note within the archive associated with the Trench 6 and Trench 7 pottery reads 'B2 = between Kitchen and first Great Hall'. This does not of course preclude this from being a black layer but it does help establish where the two trenches actually were. The exact location of Trench 7 is unknown but sherds from what appear to be the same vessel were found in Trench 11 and Trench 6 (and in Area H). Trench 6 is thought to lie off the north-east corner of Laundry extending northwards.

Assuming B1, B2 and B3 occur in the same sequence as shown in **Figure 7**, it ought to be possible to see a relationship between the chronology and the absence/presence of the pottery fabrics. However, no very clear patterning is discernible.

## Discussion

What useful information can be derived from the Timber Kitchen and Corridor pottery? Firstly the latest pottery must give a *terminus post quem* for the construction of the new moat and associated stone buildings and can be compared with pottery from below the moat upcast in other areas. This is of course of interest regarding the general construction sequence of the castle.

Unfortunately, the apparent integrity of the stratigraphic sequence is illusory, unless we are to assume that the kitchen was quite a late construction. What should have provided a clear picture of the changing use in ceramics, must fall back on general indications of the type of pottery in use during various periods, based on stylistic grounds and comparisons with seemingly less good

stratigraphic sequences elsewhere. In effect, this re-appraisal of the pottery replaces Oswald's conclusions, which were founded on very slim evidence, with a slightly differing interpretation, albeit with the benefit of an additional 45-50 years of medieval archaeological research, based on foundations which are only a little firmer.

One final note of caution needs to be sounded about the pottery associated with the Timber Kitchen. Oswald's not unreasonable assumption that the pottery within and around the kitchen was directly associated with the building is challenged by the range of non-ceramic finds. Quita Mould (pers. comm.) notes that finds, ascribed to the building's interior by Oswald, such as leather shoes, horseshoe, spindle whorl and arrowhead suggest a midden deposit rather than *in situ* occupation deposits relating to the use of the kitchen. We cannot, then, be certain that the pottery is exclusively associated with the Timber Kitchen, even when provenanced to within the building. The following interpretation of the pottery should then be treated with a certain degree of latitude.

In terms of function, something can be said about the range of pottery associated with the kitchen, even if the chronology is conjectural. **Figure 8** shows vessel form/function according to fabric type. Not surprisingly, the greater number of sherds were from cooking pots. As most of these were sooted it can reasonably be assumed that they were used for cooking. Both rounded and straight-sided cooking pots were present, and this is also true of cooking pots from the Bull Ring (Rátkai 2009).

The most common rim form is exemplified by Figures 46.1-2 48.15; 47.13; 48.15; 49.24. This form (and variations) was recorded at the Bull Ring, Birmingham (e.g. Rátkai 2009, Figs.7.1.20, 24; 7.2.31; 7.5.112; 7.6.131). Most of the rims have a slightly 'dished' inner face which suggests that the cooking pot could have taken a lid, although only one possible ceramic lid was found in Fabric cpj2 (this is exactly the same form as Rátkai 2009, Fig. 7.2. 35) and this is perhaps more likely to have been a bowl or possibly a curfew. The sooting patterns on this group of cooking pots suggests that they had been used on an open fire.

A second group of cooking pots had in-turned rims like Oswald (1964) Figure 48.14. These were primarily associated with Fabric cpj13. The in-turned rim form is particularly associated with 13th century Malvernian cooking pots (see Vince 1985) but the examples from Weoley are generally far more angular. This rim form was not seen at the Bull Ring and may, in fact be an early form. The example illustrated by Oswald appears to have an internal projection at the rim shoulder junction and it is suggested that this may in fact be a curfew.

The Reduced Deritend ware cooking pots were generally of standard form ie they had rounded bodies, a clearly defined neck and an everted angular, squared (sometime under-cut) rim. An example of this form can be seen in Figure 49.29 and in Rátkai (2009, Fig. 7.3.43-51). A variation of this form has a less clearly defined neck and an angular but less squared rim eg Figure 49.33 and Rátkai (2009, Fig. 7.3. 54, 56-57). The Reduced Deritend cooking pot rim forms are quite distinct and may indicate a different function. The rim form, particularly the first type, seems particularly suited to taking a tied cover (rather like an old-fashioned jam or preserve jar) of waxed cloth or skin. A smaller proportion of Reduced Deritend cooking pots were sooted which may indicate that their intended function was for storage rather than cooking, although, clearly, the presence of soot on some vessels (the minority) shows that they were also used for cooking.

	Basic Cooking			Specialised Cooking		Food preparation and cooking	Liquid serving	Non-culinary
	Cooking pot	Pipkin	Skillet	Drip tray	Bowl/pipkin	Jug	Curfew	
<b>Fabric</b>								
cpj2					?			?
cpj12								
cpj13					?			
cpj14								
WCFabric 01								
Deritendcpj								
DeritendR			?					
Deritend								
ip2								
ip7								
ip4								
ip9								
ip10								
WCFabric 06								
ww3				?				
ww5								
Red-painted whiteware		?						
WCFabric 09								
WCFabric 14								

**Figure 8:** Fabric/Function – Timber Kitchen, Corridor and surrounding 'Black Layers'

Key	
1-4 vessels	
5-10 vessels	
20+ vessels	

The most unusual form were the wide diameter, thick-walled vessels (Oswald 1964, Fig. 48.16-19) decorated with incised wavy lines and sometimes vertical applied finger-impressed strips. These strips may have been functional rather than decorative, enabling a more secure hold to be gained when the vessels were moved. Some light sooting was observable on these pots but insufficient to suggest that they had been used repeatedly on an open fire. The illustrated examples were found on Floor 2 of the kitchen and outside the building in levels which should be early. Figure 48.17, apparently came from layers below the Timber Kitchen. Figure 48.16 and 18, are glossed with 'found with a coin of King John', although, as we have seen above this is not quite such concrete dating evidence as at first appears. Dolley (1964) considered that a loss date of c.1210-20 was most likely. Even if there is some uncertainty as to the dating of the layers outside the Timber Kitchen (indeed, for those inside, as well) typologically the vessels look early and a later 12th or early 13th century date is entirely plausible. Other examples of these heavy gritty wares were found in the bakehouse (Area F F +1, accession number **2000A2.82.4**, one rim sherd only) and in Trench 5 (remainder of context illegible, accession number **2000.0141.20**, large rim-body sherd).

These vessel types were not identified at the Bull Ring Birmingham, which may be a further indicator of their early date. There are no exact parallels for the vessel forms. Early material from Stafford Castle contained nothing similar (Rátkai 2007). At Dudley Castle (pers. inspection by author) pottery, found in the infill of the de Somery keep, re-deposited from earlier levels at the

time of its construction, which should be broadly similar in date to the pottery pre-dating the Moat at Weoley, was different also. The closest form parallels can only be found at Coventry (cf Redknapp and Perry, 1996, Fig. 16, 107; Fig. 21, 255-256, 258, 265, 267) and even then the vessel rims tend to be finger-impressed, a feature virtually unknown at Weoley, and the vessels are somewhat smaller. We are left, therefore, with the impression that this type of vessel is a distinctly local one. It is tempting to believe that the vessels were made for a particular kitchen function, although there is no evidence to indicate what this might have been. Three of the illustrated vessels have been reproduced in McCarthy and Brooks (1987 Fig. 223, 1542-1544) but have been erroneously described as 'red-painted wares'.

Medieval cooking for the 'Great Household' was an elaborate affair. We must remember that the richer elements in society would have been using metal pots and utensils. The relative survival rate of metal artefacts, as opposed to ceramics, tends to obscure this fact, although a better than average number of items associated with cooking and food preparation have survived at Weoley (see Mould 2011). However, evidence of 'specialised' cooking was provided amongst the ceramic finds by sherds from pipkins (medieval 'saucepans', e.g. **Figure A3.15-16**), a skillet (ceramic frying pan) and a dripping tray (to catch fat and juices from spit-roasting meat). All of these are indicative of more 'creative' cookery above and beyond the simple boiling of flesh.

A number of lower body and base sherds were glazed on the interior. The glaze suggests that they were from bowls or pipkins. Nearly every sherd in the group was burnt and/or sooted in some way. Light-firing buff fabrics predominated but a second group of vessels, smaller, thin walled and hemispherical (e.g. Oswald Fig.49.26) were found in Deritend ware (**Figure A2.19**) and Reduced Deritend ware. Of the latter group only the Deritend ware examples were glazed. One of these Deritend ware vessels had a very distinct sooting pattern; the base and base angle were clean and there was a band of soot above the base angle. This suggests that the pot had been placed in the mouth of another, in the manner of a double-boiler, before being heated. We can perhaps see here the preparation of a dish, thickened with flour or pulses, or sauce containing eggs, that needed to be kept away from direct, fierce heat. An unsooted flange rim from a bowl (Fabric ip9) was found in Trench 7 B3 [black layer 3?]. This is one of the few examples of an undoubted bowl. The general impression is that there is very little evidence that ceramic bowls were used for food preparation and perhaps items of treen were more commonly used.

The final remaining functional group consisted of jugs. As can be seen from **Figure 8** the greatest number of jugs occurred in Deritend Ware. The larger, unglazed Reduced Deritend ware jugs (see **Figures A2.20-22**) were also present and included a vessel with scored or combed cross-hatching, which came from Trench 7 (G52 WB, accession number **2000A2.16.52**). This must be the illustrated vessel in the Interim Report (Oswald 1962, Fig.8.23), recorded as coming from Trench 7 'between top and middle black layers' (*ibid*, 74). A second sherd from this vessel has the accession number **2000A2.16.2** (marked Trench 7 G52). This is a further example of how the pottery has become dispersed amongst the collection. Large Reduced Deritend ware jugs were found at the Bull Ring (Rátkai 2009, Figs. 7.3.66-67; 7.4.68-85) including two with cross-hatched decoration (Rátkai 2009, 94). From the Bull Ring evidence, especially that from Moor Street, there is a good case to be made for Reduced Deritend jugs dating to the first half of the 13th century.

Roughly a quarter of the jugs were burnt, sometimes badly. The burnt sherds, like the burnt bowl/pipkin sherds above, seem to be a feature of Period III and later levels. It is possible that the sherds became burnt whilst in the Timber Kitchen but given the possibility of midden material

within the kitchen (see above), is it possible that some of this material was burnt in one of the three fires recorded in the Stone Hall and later dumped into the kitchen?

Jugs would have been used in a kitchen for storing liquids needed during the cooking process or two refresh the cooks and scullions as they laboured in a hot, smoky environment, but some of the more highly decorated jugs, especially the white-slip decorated Deritend jugs seem a little elaborate for a kitchen and would seem better suited to a buttery from where potable liquids were taken for service at table. The large, plain unglazed and undecorated Reduced Deritend ware jugs, would in contrast, be much more at home in a kitchen.

## **The Remainder of the Eastern Range pre-dating the Moat construction**

### **Trench 11**

This trench is associated in some way with the Timber Hall and as such should contain material earlier than the Timber Kitchen, assuming Oswald's interpretation of the building sequence is correct. As previously encountered, the absence of a definite location of the trench somewhat undermines the usefulness of the pottery. The majority of the sherds (accession number **2006.0141.13**) were marked Tr 11 S.B.T. On analogy with other areas' recording system S.B.T must stand for 'sleeper beam trench' hereafter referred to as a beamslot. The beamslot contained mostly cpj13 cooking pot sherds and a Fabric ip9 jug base sherd. This is consistent with a date in the first half of the 13th century, although this is rather later than Oswald's suggested date for the Timber Hall and may indicate that some or all of the pottery entered the beam slot on removal of the beam before the construction of the Stone Building.

Accession number **2000A2.85.4** was a further set of sherds marked as coming from Trench 11. The pottery seems to have been recovered from three contexts or features; a beamslot (S.B.T.) a floor surface (Fl 2) and a post hole associated (exact relationship unclear) with a floor surface (P.H. Fl.1). Further sherds from Trench 11 had the accession number **2000A2.132** and were marked Fl2 and Fl3.

### *Beamslot and postholes*

There were 13 cooking pot rim sherds from the beam slot. Generally the coarsely gritted fabrics were not so evident in this group as in the Timber Kitchen. Two sherds (WCFabric 03, **Figure A1.7**) from the same vessel were probably from a bowl rather than a cooking pot. The bowl had slightly inward sloping sides and a flat-topped rim with a slight internal and external bead. A single reduced Deritend rim sherd was present. It had the classic angular rim associated with this ware but a less common grey-brown fabric that was somewhat sandier than the norm. Another rim sherd was of the same sort as that from the (putative) curfew from Trench 9 (accession number **2000A2.87.11** **Figure A1.2**). Other sherds from the beam slot consisted of seven Fabric ip9 jug sherds. Combed wavy and horizontal line decoration was noted on some of these sherds. The conclusion is that like the pottery (accession number **2006.0141.13**) from the beamslot discussed above, the second group of pottery from the beamslot fill also seems to indicate an early 13th century backfill date.

Two further Fabric ip9 glazed jug sherds were found in the posthole associated with Floor 1. These are quite sizeable sherds and may reflect the date at which the post was removed but since no records survive, it is unclear anyway whether the posthole cuts the floor and indeed whether the floor is an internal surface or an external one (see below). A cooking pot rim sherd was also marked Tr 11 PH Fl 1. It was a Fabric cpj14 sherd.

*Floor 2*

The final group of pottery came from Floor 2 and consisted of a Fabric cpj14 cooking pot rim, a Reduced Deritend cooking pot rim and body sherd, and two Fabric ip9 jug sherds. Two very thin-walled Deritend ware sherds with an internal, thin tan glaze appeared to have come from a bowl or pipkin. The sherds were heavily sooted on the exterior and interior, and small patches of carbonised material were also seen on the interior surfaces. A baluster jug base sherd in the same fabric was also present. There were spots of brown glaze on the exterior, and the interior had a white slip coating. Three further jug sherds came from Floor 2, and probably represent two vessels. One neck-body sherd had a corrugated appearance, had an internal and external white slip, and an external dark green glaze. The two remaining sherds had a dark, almost black, burnt cratered glaze. They were decorated with diagonal white slip trails, which had been roller-stamped, additional white slip bands and a stamped white clay pad (see **Figure A9.3**). These appear to be London-type ware (pers comm Lynn Blackmore) Is it possible that the latter two sherds were burnt in one of the two Stone Hall fires?

*Floor 3*

Eight cooking pot rims, representing seven vessels, were associated with Floor 3. These are all Fabric cpj13 apart from one rim which appears to be Fabric cpj2. Seven Fabric ip9 sherds represented five vessels. Four were jugs/pitchers decorated with horizontal and wavy combing (similar to vessel WC04, **Figure A3.13**, which was recovered from the pre-War excavations), faint bands of horizontal roller stamping or shallow incised horizontal lines. Deritend ware was represented by two joining sherds from a bowl or pipkin with an internal, sooted, tan glaze and sooted exterior (see **Figure A2.19**). It is possible that the sherds were part of the vessel from Floor 2 or were from one of the similar vessels recorded from the Timber Kitchen and outside black layers. A single unglazed whiteware body sherd (Fabric ww3) was also recorded from Floor 3.

**Trench 9**

The exact location of this trench is also unknown but seems to lie to the east of Trench 5 and is presumed to have cut the Timber Hall. The pottery appears to come from within a building since the sherds are marked as coming from floor levels (although as we have seen (below) there are occasions when 'floor' appears to refer to a surface outside a building).

*Floor 1 (accession number 2000A2.85.3)*

A substantial section of cooking pot rim, similar in form to Oswald (1962, Fig. 46.1) and a base sherd in fabric cpj14 were recorded as coming from Floor 1. The fabric is particularly gritty and grey like some of the vessels from the Timber Kitchen. These were apparently found with five Reduced Deritend ware sherds, representing one hand-formed cooking pot with the typical angular squared rim and one or possibly two pitchers.

*Floor 2 (accession number 2000A2.85.3)*

It is a pity that the location of this floor and the earlier one are not known since the pottery from one is in marked contrast to the other. Associated with floor 2 were five bowl sherds with an internal copper green glaze and one jug/pitcher sherd with a yellowish-olive, pitted glaze decorated with a deep band of square roller stamping and a zone of horizontal combing. Both vessels were in Fabric ip9. One Fabric cpj14 rim sherd (accession number **2000.A2.132**) also came from this floor.

*Floor 3 (accession number 2000A2.132)*

A Fabric ip9 jug sherd with horizontal combing and brownish glaze and a Fabric cpj13 rim sherd

were found associated with this floor. The jug sherd appeared burnt on the exterior. A second Fabric cpj13 cooking pot rim sherd was recorded as coming from the top of Floor 3.

#### *Floor 4* (accession number **2000A2.132**)

This floor surface produced a dark green glazed WCFabric 09 jug sherd with horizontal bands of rectangular roller-stamping. A Deritend ware jug handle with deep vertical grooves, an unusual form for this ware, was marked [illegible] F1 4.

For once there seems to be an observable pottery sequence which suggests that Fabric cpj14 and Reduced Deritend ware pre-date Fabric cpj13 and glazed ware Fabric ip9. Assuming that the Deritend ware handle comes from Trench 9, then this could be evidence for glazed wares Fabric ip9 and WCFabric 09 pre-dating this ware. However, if the Trench 9 Floor surfaces are the same as those recorded in Trench 11, then the picture becomes less clear.

#### **Area G**

Area G was situated within the northern section of the Timber Hall, but clearly was not confined to the interior of the building since some of the pottery is recorded as coming from the black layers which lay outside the various buildings (see above). From **Figure 9**, below, we can see that the pottery is in the same range of fabrics found in Trenches 9 and 11. The Fabric cpj14 sherd was from a vessel similar in form to Oswald (1964 Fig. 48.18) although undecorated. The latter was found within a black layer associated with the Timber Kitchen (see above). The fact that the Area G sherd was found below the black layer seems to reinforce an early date for Fabric cpj14. One sherd, from the bottom of Floor 1, is illustrated by Oswald (1962, Fig. 6.4). This was not seen amongst the illustrated vessels in the museum stores but it is almost certainly the Reduced Deritend sherd from Floor 1 in **Figure 9**.

	Fabric cpj14	Reduced Deritend	Deritend cpj	Deritend	Fabric ip9
Area G					
Floor 1		1	2		1
Floor 3			1		
Floor 4		1			
Bottom cobbles			1		2
Middle cobbles			1		
Bottom black layer		1			
Below black layer	1				
M/D				1	

**Figure 9:** Pottery from Area G (Timber Hall and environs)

Looking at the pottery, setting aside difficulties with the contextual information, it seems clear that Fabrics ip9, CMC04, all three types of Deritend ware, cpj12-13 all pre-date the whitewares. These are conventionally dated mid-13th to 14th centuries.

## Area H

Area H lay within the area of the Great Hall and in the southern half of the Stone Building. The southernmost edge of Area H probably met with the northern edge of Area G. A complication arises in that in the same area there is also a Trench H. The difference between trench and area is not marked on the sherds. Oswald (1962 Figs. 6-8) has illustrated sherds from Area H. Those from the beamslot and Floors 1 and 2 were not located amongst the illustrated vessels in the museum store, although those from the beamslot and Floor 1 may have been amongst the material discussed below. No sherds marked Floor 2 were encountered.

A group of sherds (accession number **2006.0141.13**) was marked H S.B.T.[ Area H sleeper beam trench] but as there may have been some overlap between Trench 11, Trench H and Area H, is the Area H beamslot the same as the Trench 11 beamslot? The sherds consisted of a Reduced Deritend ware cooking pot base sherd (marked H S.B.T. t [or +]), a Fabric Deritendcpj cooking pot (accession number **2006.0141.18**), a Fabric cpj13 cooking pot rim sherd (marked H S.B. | ) and three Fabric lox2 sherds from a jug with a finger impressed base. These latter were very hard-fired. Fabric lox2 should post-date the 13th century and would seem most at home in the later 14th or 15th centuries and so is problematical if H S.B.T. refers to a beamslot associated with the early Timber Hall. Another trait of these sherds is that dirt has very firmly adhered to the surfaces and there is some slight indication of iron-staining. Within the surface deposits, x20 microscopic examination revealed what appeared to be flecks of glass corrosion (consistent with a late deposition date?). None of the other sherds with this accession number shows any of these traits and the sherds of the Fabric lox2 jug, therefore, appear to be anomalous in every respect.

There are two vessels from the bottom of Floor 1, illustrated by Oswald (1962, Fig. 6.2-3). These vessels were not located amongst the illustrated pottery at the museum store. This is unfortunate as No.2 stands out as unique. The second illustration, No. 3, is paralleled in rim form at least by vessels in Fabric cpj14 but from the description given by Oswald, the fabric seems too fine for this.

Amongst pottery with accession numbers **2006.0141.18** and **2000A2.16.43b**, was a Deritendcpj cooking pot, marked as coming from Area H Floor 1, and another Deritendcpj cooking pot from S Fl 1 [South Floor 1?]. Two Fabric cpj12 or cpj14 cooking pot sherds and two Deritend ware jug handles and a pipkin came from Floor 3.. One of the Deritend ware sherds had the typical ladder pattern (see **Figure A2.18**) and the other was small, circular in section and may have been part of zoomorphic or anthropomorphic decoration. Further Floor 3 sherds had the accession number **2000A2.132** and these consisted of four jug sherds (three vessels) in Fabric ip9. Decoration on one jug consisted of incised intersecting wavy lines. There were also three cooking pot sherds; two in Fabric cpj13 and one in Fabric cpj2. The former were marked H (b) Fl 3 and H B Fl 3, which probably indicates that they were found at the bottom of Floor 3.

Three vessels were illustrated by Oswald (1962, Fig.17.18, 22; Fig. 18.24) from Area H Floor 3. The first of these was not seen amongst the illustrated pottery in the museum store. From the description given by Oswald and the rim form, this must be one of the gritty wares (Fabric cpj12 or Fabric cpj14). Illustration No. 22 (WC1022, **Figure A3.23**) has been quite heavily restored and it is now not possible to see the original fabric of the vessel. It is clearly made from an iron-poor clay and is probably Fabric ip9. The jug was found in association with a coin of Henry III. The third vessel, a jug, is in Reduced Deritend ware.

Two other Deritendcpj cooking pots seem to have come from the bottom black layer (B B1) and bottom cobbles. This marking seems to push the extent of Area H beyond the southern extent of the Stone Building into the black marsh and cobble deposits which lay between it and the Timber Kitchen (see above).

Trench 3 seems also to have been part of Area H. A single sherd (accession number **2006.0141.20**) was marked Pink S which is thought to refer to a pink sandstone layer associated with the construction of the Stone Building. The sherd was from a Deritend jug decorated with brushed white slip lattice. This could be taken to indicate one of two things; either the link with the Stone Building indicates that lattice decorated Deritend ware pre-dates by some margin the mid 13th century or if Oswald's (1962, 76) dating of Deritend ware is correct, indicates that the Stone Building was constructed after the mid 13th century. The former possibility has been suggested by Rátkai (forthcoming) on the analogy with London-type ware. The latter is unsupportable, if the Stone Building was out of existence by c. 1260.

### Area B

This area is associated with a gravel bank with postholes, part of the early defensive circuit of the castle, and with part of the later Stone Building. The pottery from this area (accession number **2000.A2.87.11**) would appear to be very important for the dating of the early castle. Essentially the inward tail of the bank underlay two floors associated with, but exterior to, the Stone Building (Period II/III), the presumed precursor to the stone Great Hall of Period IV. The building is thought to have burned down at some time c. 1260. The upper cobbled floor (presumably internal) contained a coin of Henry III.

Amongst the illustrated vessels (see above) Oswald (1962, Figure 6.1 WC1001 **Figure A2.23**) was located. The vessel is like a bowl in form but sooting on the exterior indicates that it was used as a cooking pot. The fabric is Deritendcpj. According to Oswald (1962, 71) the vessel was found in Area B 'on the surface of the outer Bank'. The vessel appears to be marked Nt [possibly Mt, although this should indicate a Moat deposit] B2 (accession number **2000A2.42**). Illustration No. 10 is Reduced Deritend Ware, although with a rather larger rim diameter in relation to the base than is usual. Sherds from this vessel were found with the illustrated vessels and were marked WB Fl 5/4 and Tr13 KWB Fl 5/4 (accession number **2000A2.16.36**) but this seems to make no sense in terms of Area B. However, parts of a partially restored vessel, identical to the illustrated one was found in accession number **2000A2.132** but was devoid of any marking.

As with Area H illustrated vessels, those from Area B (Oswald 1962 Fig. 7.8-9, 13, 19-20) were not located amongst the illustrated vessels. The first three illustrated vessels came from Floor 2. Oswald's (1962) Figure 7.9 may be **Figure A1.2** (accession number **2000A2.87.11**). Likewise, Fig. 7.8 must be Floor 2, either Nos.3 or 4 (below). The Fabric ip9 pipkin from Floor 2, (No.13, below, and **Figures A3.11-12**) is Oswald's 1962 Figure 7.13. The remaining two illustrated vessels came from Floor 3 and have not been located. The rim form of No. 19 seems to find a parallel in Fabric cpj14 and to a certain extent in Fabric cpj2. However neither fabric is associated with rilling. It could be a Reduced Deritend Ware variant. The other illustrated sherd appears to be either Fabric cpj13 or possible Fabric Deritendcpj.

The pottery with accession number **2000A2.87.11** is mainly marked WC B Fl 1 or Fl 2 but there are a number of apparently stray sherds unconnected with Area B eg Tr 9 Fl1, Tr 6 B2, and F3 Fl 1. Two sherds are marked WC Fl 1, which of course could refer to any floor 1 in the castle. In addition

there is a fragment from a stone mortar WC 6a R.5 which seems to be associated with rubbish deposits in the Moat. However, the rim sherds are all clearly marked B Fl 1, B Fl 1/2 or B Fl 1 and these are discussed below. In theory the sherds from the two floor levels should find parallels with material from the Timber Kitchen. There is one area for concern and that is whether the 'floors' are those actually within the building or refer to those exterior to the building (more correctly surfaces) which overlie the defensive bank which Oswald also refers to as 'exterior floors'. Certainly the pottery shows no sign of having been in one let alone two conflagrations and the presence of broken potsherds lying casually around on the floor of the Stone Building is also difficult to accept. A second group of sherds associated with Area B had the accession number **2000A2.132**.

#### *Floor 1*

There were five cooking pots represented and one jug.

1. Fabric Deritend cpj; cooking pot rim
2. Fabric cpj13; cooking pot rim
3. Fabric Deritendcpj; cooking pot rim
4. Fabric Deritendcpj; cooking pot rim
5. Fabric cpj2; cooking pot rim

#### *Floor 1* (accession number **2000A2.132**)

6. Fabric ip9, three jug sherds pale olive glaze

#### *Floor 1/2*

There were two cooking pot rim sherds and a body sherd all seemingly from the same Reduced Deritend ware cooking pot and all somewhat abraded. The cooking pot had a 'standard' squared rim form.

#### *Floor 2*

Eleven rim sherds representing four vessels came from this floor. Seven sherds were from a remarkable vessel (**Figure A1.2**) The vessel (Fabric cpj13) with its squared rim and marked angular internal projection at the junction of the rim to the wall has a diameter of c. 40cm, an exceptionally large and robust vessel. It is suggested that this may be a curfew. If so, then it singularly failed in protecting the building from the risk of fire.

1. Fabric cpj13 ?curfew rim
2. Fabric cpj13; cooking pot rim
3. Fabric Deritendcpj; cooking pot rim
4. Fabric Deritendcpj; cooking pot rim

#### *Floor 2* (accession number **2000A2.132**)

5. Fabric ip9 abraded body sherd
  6. Fabric ip9 2 joining handle sherds. Odd sectioned handle, elliptical impressions, olive glaze
  7. Fabric ip9 jug/pitcher sherd, glossy tan glaze with green mottles, neck and shoulder decorated with neat lines of square roller-stamping
  8. Deritend ware three jug sherds very abraded, trace of olive glaze and painted white slip lattice
- The following consist of eight rim sherds, representing six vessels. All of them were abraded, some heavily.
9. Fabric cpj14 cooking pot rim
  10. Fabric cpj13 cooking pot rim
  11. Fabric cpj13 cooking pot rim
  12. Fabric cpj13 cooking pot rim
  13. Fabric ip9 pipkin (**Figures A3.11-12**), very abraded, trace of glaze, shallow stabbed dots along

top of rim . The sherds are marked Fl 2 and r [?]4. The latter may indicate a rubble deposit. Similar marking is seen on sherds from the Moat deposits where 'r' or 'R' certainly seems to indicate rubble. This vessel is Oswald 1962 Fig. 7. 13.

14. Deritend jug rim, rather pale coloured, trace of white slip, abraded

15. Warwickshire Fabric Sq21.1 (see **Figure A3.22**) jug rim applied thumbed cordon just below rim

Without fully understanding what the term 'floor' means, it is extremely difficult to establish whether the pottery is residual or redeposited. However the rim forms from Floor 2 appear to be late 12th century or early 13th century in date. The Reduced Deritend cooking pot from Floor 1/2 suggests a date c.1225. Vessels associated with cooking (cooking pots and a pipkin) predominate which perhaps suggests that kitchen material is widespread and probably redeposited across the eastern part of the platform. If so, then this in turn suggests that successive building programmes at the castle have resulted in more levelling, dumping and redeposition than perhaps was apparent at the time of excavation. The heavy abrasion on some sherds tends to support this.

Some of the earlier more gritty material (in this case Fabric cpj13) is present but the very heavily gritted wares (Fabrics cpj12 and cpj14) are much less common than in the Timber Kitchen. As with most of the putative early levels glazed ware Fabric ip9 is well represented.

A further group of sherds with accession number **2000A2.132** had marking which was less easy to decipher. Eight cooking pot rims representing five vessels were marked P II [Period II?]. Three of the cooking pots were in gritty fabrics. One of these has a neat drilled rivet hole at the rim/shoulder junction. The two remaining cooking pots are in Fabrics cpj13 and Deritendcpj. A Reduced Deritend ware jug/pitcher handle was marked *B P*. [? 4] or possibly [Pit], perhaps a sherd from Period IV. Finally the marking B 0/4 B3 was observed on a burnt looking jug sherd with roller stamped vertical white slip trails and an applied pellet. The fabric was browner and sandier than Deritend ware, and also contained red iron inclusions which are not found in Deritend ware. The sherd seems to be an example of London-type ware and is datable to c. 1250.

A number of sherds were apparently connected with the Stone Building (**Figure 10**). Three Deritend ware jug sherds (accession number **20006.0141.20**) were marked as coming from the robber trench fill of the building. They are base and body sherds and appear to be the from the same vessel as sherds from Trench 5, which have the same accession number. The marking on these Trench 5 sherds is open to interpretation but presumably Building 1 is the equivalent of Floor 1.

		cpj12	cpj14	Deritend cpj	Reduced Deritend	Deritend	ip4	ip9	N. French	lox3
<b>Marking</b>	<b>Interpretation</b>									
Tr 5 Bu I	Building 1		2	1		2		2	1	
Tr 5 Bul 2/3	Building 2/3					1				
Tr 5 Bul 3	Building 3					1				
Tr 5 Bu	RT Fill					4		1		1
Tr 5 Upper Ru	Upper Rubble	7		1	2					
B over wall	Over Building					1	1			

### Figure 10: Sherds from Trench 5 associated with the Stone Building

Vessel forms in this small group comprised cooking pots (Fabrics cpj12, cpj14 and Deritendcpj), a pipkin (Deritend ware) and jugs (Deritend ware, Reduced Deritend ware and Fabrics ip4 and ip9). A jug rim-neck in a very fine white ware, decorated with stamped red clay **Figure A10.7** was a Continental import from Northern France. Such imports are a very real rarity in the West Midlands. One other form was found, a possible lid, in Fabric lox3. This fabric was thought to date to the 15th-16th centuries, so its presence here is difficult to explain.

#### Area E

In the Interim Report (Oswald, 1962, Fig. 3), Area E is shown lying to the east of the Stone Building, over the early bank and ditch of the castle. Unfortunately, an Area E also existed on the western side of the platform. Consequently there is confusion over which of the sherds marked Area E belong to which side of the platform. However the illustrated sherds (Fig. 7.11-12, 14-16 and 21) in the Interim Report must refer to the eastern side of the platform. Floor 2 and Floor 3 in the catalogue (below) presumably refer to the cobble layers *outside* the Stone Building which overlay the clay bank. None of this pottery was amongst the illustrated vessels but Figure 7.21 was subsequently discovered under accession number **2000A2.132** (from Floor 3 according to Oswald but marked Floor 2) and is Fabric cpj13. Illustration Nos. 11 and 16 (from Floors 2 and 3 respectively) look to be Reduced Deritend ware. If one of the illustrated vessels was accessioned **2000A2.132**, then it is reasonable to assume that other sherds marked Area E with the same accession number probably refer to the eastern Area E. This pottery comprised:

#### *Floor 2 (marked E2 Fl 2)*

1. Fabric ip7 body-base angle sherd from small jug with finger-pinched base, very heavily abraded but traces of yellowish glaze with copper green speckles.
2. Fabric ip9 body sherd from jug with a light olive glaze with copper green speckles
3. Fabric ip9 jug sherd with light olive glaze with copper green speckles, decorated with wavy and horizontal combed lines
4. Fabric WCFabric 09 jug sherd with light olive glaze with copper green speckles, stabbed and incised decoration, probably the same decorative scheme as Oswald Fig 50.36
5. Fabric ip10 jug body sherd with spot of orange glaze
6. Deritend jug rim sherd with trailed white slip ?zig-zags on neck.
7. Reduced Deritend ware cooking pot rim (hand-formed, wheel-finished). This has an angular squared rim but the usual pronounced neck zone is absent.
8. & 9. Two very abraded Fabric cpj13 rim sherds. One is quite a substantial part of a cooking pot and may be the vessel illustrated as Oswald Fig. 7.12.
10. & 11. Two cooking pot rims in gritty fabrics (Fabric cpj12 or Fabric cpj14)

A bag of pottery (accession number **2000A2.87.7**) contained mainly sherds marked E2 Fl 1. In addition there were two sherds marked E6 Fl 1, a sherd marked E3 Moat fill and a Deritend jug sherd, decorated with white slip trails and possibly vertical Fe oxide bands, marked

WC E6 M [?]a ['u' or 'n'] [illegible] K b [or '6'] [illegible] Fill

The K could refer to Trench K in which case the sherd comes from the eastern side of the platform. The sherd marked **E3 Moat** should also come from this area of the site but in the absence of a date marked on the other sherds it is difficult to be certain which Area E and which Fl 1 they come from. However, the code E2 Fl 1 clearly belongs to the same family as that found on sherds which definitely came from the eastern side of the castle (see above), so that it is probably correct to locate these (accession number **2000A2.87.7**) to this side of the platform as well. In addition, two

joining rim sherds are identical to a gritty ware vessel illustrated by Oswald (Fig 48.20) from the eastern side of the platform, although a similar rim sherd was also found in Area F, F+(1) (accession number **2000A2.82.4**). All things considered it seems more likely that the pottery marked Area E is from the Area E shown by Oswald (1962, Fig. 3) in the Interim Report.

The group (accession number **2000.A2.87.7**) contained 19 base and lower body sherds from a Fabric ip10 bowl with an internal yellow glaze. The bowl was sooted on the exterior. This vessel cannot be earlier than the 13th century and a date after 1250 seems most likely. The cooking pot sherds (19 rim sherds, 8 vessels represented) were mixed in date. A gritty (Fabric cpj14) vessel with incised wavy line decoration could be directly paralleled by vessels found associated with the Timber Kitchen (see above). A second cooking pot in this fabric had an identical rim form to a cpj14 cooking pot from Trench 5 WB Floor 3 (accession number **2000.A2.16.43**). A third cooking pot was represented by nine fabric cpj13 rim sherds and a fourth and fifth by six further cpj13 rim sherds. The final cooking pot was fabric cpj14. Two reduced Deritend ware cooking pots were represented by body sherds. Two Deritendcpj rim sherds came from E6 floor 1.

In addition to accession number **2000A2.87.7** The following accession numbers also contained pottery from Area E : **2000A2.68**, **2000A2.73**, **2000A2.76**, mostly from E2 or E6 Floor 1. These included four cooking pot rim sherds of the type found in **2000.A2.87.7** and a number of jugs with iron-poor buff fabrics, (including the decorated example **Figure A3.18**, WCFabric 05), a Fabric ip10 bowl (**Figure A3.17**) more of this was found under accession number **2000A2.87.7**) and reduced Deritend ware base and body sherds.

These Area E groups are noticeable for their lack of Deritend ware jugs.

Sherds marked E+ A Floor 1 St Build (accession number **2000A2.134**) consisted of two sherds from a Deritend ware jug with brushed white slip decoration (not lattice pattern) and a large rounded whiteware jug (Fabric ww5) decorated with horizontal bands of light combing and incised lines and with a trace of patchy olive glaze.

Sherds with the same accession number were marked E upper Rubble Buttress [remainder illegible]. This may refer to the buttresses of the Stone Building. Four vessels were represented by the sherds; a Deritend jug, a reduced Deritend ware cooking pot, a Fabric lox2 cooking pot and a Fabric lox8 jug with a slight ridge at the neck-shoulder junction. This seems to be a feature of the later medieval jugs. A melted runnel of lead was also found with the sherds. Presumably, this material is connected with the renovated de Somery castle, with the Deritend wares being residual. If so, then the buttress may be unconnected with the Stone Building.

### **The Bank and Miscellaneous Features**

Pottery came from the bank itself and consisted of two Fabric ip9 jug sherds from a pit within the bank (accession number **2006.0141.20**), a Deritend cooking pot/bowl (Fig.6.1) from the surface of the bank and a Fabric cpj13 cooking pot sherd marked Trench 5 bank (accession number **2006.0141.20**), presumably from the southernmost end of the trench. Trench 8 also traversed the bank and seven sherds (accession number **2006.0141.8**), comprising Fabrics ip7 (**Figure A3.5**) and ip9 jug sherds, were recorded.

## EASTERN SECTION OF THE CASTLE FROM THE TIME OF THE DE SOMERY RENOVATION

According to Oswald's Interim Report (1962, 68-69) a plaster floor in Areas A, B and C was associated with the building of the outer wall, in the last quarter of the 13th century. Most of the pottery from Area B seems to be connected with the earlier phase of the castle and has been discussed above.

### Area A

The marking on the pottery is somewhat cryptic, although the pottery group does seem to differ from those discussed above. The absence of any detailed information in the archive is a problem and so the pottery is not discussed in detail here and the information is tabulated in **Figure 11**. The large pots lining the postholes noted by Oswald (1962, 68-69) were not seen, with the possible exception of a Fabric ip4 jug/jar/cistern base recorded as coming from a posthole (see **Figure 11**). This was evidently a large vessel and would have served the purpose described. The vessel itself looks to date no earlier than the 15th century. The *pissoir* mentioned by Oswald (*ibid*) was not seen either, unless a Reduced Deritend ware base (PB Fl 1/2) with an internal limey deposit was part of this vessel.

Accession No.	Area	Code	cpj13	Deritendcpj	R Deritend	Deritend	ip7	ip4	ww3	lox1
2000.A2.87.13	A/B	PB 2 Fl 1/2			1	1				
2000.A2.87.13	A and A2	PB 2			1	1		3		
2000.A2.87.13	A3	PB 3				1			1	
2006.0141.4	A	PH Bldng Level						9		
2000.A2.139	Room A	Clay floor 2				1				
2000.A2.134	Room A	plaster floor				1	1			
2000.A2.87.13	A	PB 1 clay on hearth				2				
2006.0141.17		hearth above PF		1		1				1
2006.0141.17	A	burnt level	1							

**Figure 11:** Pottery from Area A

Glazed wares were now more frequent than cooking pots. Most of the glazed wares were from jugs and those in Deritend ware were decorated with white slip. Pottery sherds from A Top (accession number 200A2.82.3) were scanned only but included a WCFabric 13 jug with a ridge at the neck-shoulder junction, likely to date to after 1350 and a bowl, with an iron-poor fabric, and a heavy flange rim more likely to date to the 15th century.

### Area C

This area is located in North-East Tower Complex, within the North-West Chamber Unfortunately no stratigraphic or other evidence survives in archive, so despite the fact that many of the sherds have been marked, this stratigraphic information is of no use. It is apparent from the marked sherds with accession number **2000A2.87.9** that at least four buildings were recorded. However, two labels within this bag of sherds introduce some confusion; one reads 'Weoley Castle 1961 Area C', the second, written on a torn scrap of paper, reads 'Weoley Castle 1961 Hearth layers above Moat

Dump'. The bag did contain some burnt glazed sherds, consistent with a hearth but unfortunately most of these were unmarked.

A Fabric ip9 jug came from Building 2 It was decorated with horizontal bands of roller stamping and incised lines. The iron-poor fabric, mottled patchy glaze and roller-stamping can be directly paralleled at Dudley Castle.

Building 3 contained Deritend jug sherds decorated with white slip, including lattice, vertical bands and other possibly more complex patterns of brushed slip (see Appendix A2 for examples of Deritend decoration). A second component of the pottery from Building 3 was glazed iron-poor wares, some highly decorated eg **Figure A3.7**. A second vessel (Fabric ip4) with similar decoration was represented by two sherds. Most of the remaining pottery marked Building 3 was iron-poor and glazed, and included a finger pinched jug base, a fragment of a slashed strap handle and a dark olive glazed jug sherd decorated with intersecting incised wavy lines. Two joining cooking pot rim sherds (Fabric cpj12) were marked as coming from Building 3. A fragment of nibbed roof tile came from Building 4.

Sherds with accession number **2000A2.139** seem to have come from Area C. One group of sherds were marked Inter Fl [Internal Floor?] and consisted of six Deritend ware jug sherds decorated with a brushed white slip lattice, a Fabric lox1 cistern sherd with heavy internal limescale, and a Fabric lox2 sherd of unknown form. The other group was marked C4 and consisted entirely of Deritend jug sherds, three of which were decorated with brushed white slip lattice.

A small bag of Area C material was also accessioned **20002.89.4**, which was also used for pottery from Area D. This contained two pieces of plaster one quite thick (c. 15mm) and the other thinner (c 2mm), perhaps a top skim. These were found with three Reduced Deritend sherds with an applied thumbed strip and a Deritendcpj rim sherd possibly a double dished type. Traces of mortar were present on the sherds and were particularly heavy on the rim sherd.

## WEST SIDE OF THE PLATFORM

### Area D The Granary

**2000A2.85.2** comprises a number of sherds, most of which have a secondary marking of PB 1957. The sherds have additionally been marked on the unwashed broken edge but this is sometimes illegible and largely unintelligible. Labels within the bag read 'Weoley Castle Squares 1 and 2', 'WC PB5 Pillar base Area 5c floor' and 'WC PB4 Pillar Base Area C4'. Area D and Pillar Base indicate that the pottery has come from the granary in all likelihood. There is clearly late material associated with the Granary, such as two light-bodied post-medieval coarseware sherds. A coarseware rim sherd from a shallow flange-rim bowl is likely to belong to the later 17th or 18th centuries as is a slip-coated ware ?mug base sherd. A complete spurred clay pipe bowl indicates that 18th century material had accumulated in the area of the Granary. The bowl is 'fresh' looking and is marked 'WC PB 1957 Sq 1 +'. A blackware sherd marked Sq 1. 4 seems to be from a small jug and is probably of 17th century date.

A good collection of cistercian ware was found associated with the Granary. Several two handled cups with flaring rims are represented and one pedestal base was recorded from 'Sq. 2. Ag'. The

most interesting cistercian ware vessel was a posset pot with a fluted body and applied white clay pellets, which have been stamped with a cross **Figure A8.12**. This is a most unusual form, chiefly for the fluted body. Similar fluting is known on yellow ware cups and mugs. The vessel marking appears to read 'Sq 1. G.I.C' (possibly Granary Internal Cobbles). Other glazed jug sherds appear to be more or less contemporary with the cistercian ware; for example there was a large sherd from a ?conical jug (WCFabric 13, marked '3 Ext PB 1 WC PB5 Sq2 15c Floor')

A small sherd from a small rounded Surrey whiteware vessel had a yellowish olive glaze and patches of iron oxide under the glaze (appearing brown). The sherd is very small and somewhat battered but it is just possible that the areas picked out in iron oxide were once stamped. Rather unusually for late medieval pottery, a WCFabric 13 sherd was decorated with shallow wavy combing. A further item of interest was a fragment of roof tile which had been shaped into a disc *c.* 5cm in diameter.

Sharing the same accession number (**2000A2.85.2**) was a small bag of unmarked sherds containing a brown paper label reading 'WC PB 6 Sq 1. SE Corner, 'Below Plaster Floor'. All the sherds were from Deritend jugs (at least two are represented) decorated with bands of trailed white slip, some vertical and one sherd with seemingly oblique bands.

Accession number **2000A2.87.4** was given to a bag of sherds with labels reading Pillar Base Area WC PB 2/3 levels 2/3 ie sandstone make up (old brown paper label) and Weoley Castle Area D misc. PB 1955, 1957 which seems to reflect more accurately the contents of the bag. Sherds from a Deritend cooking pot with an applied vertical thumbed strip was marked PB 2/3 so presumably was in with the make up material described on the old label. Most of the remaining sherds in this group had no stratigraphic information marked, other than WC PB and are passed over here. A group of five cistercian ware cup sherds and an iron-poor light-bodied post-medieval coarseware sherd (presumably related to the sherds described above) were marked Ag. Building. A further cistercian ware sherd from this building came from accession number **2000.A2.89.4** (see below). Ag Building is taken to mean the Agricultural Building which superseded The Granary. As the cistercian ware sherds are substantial it can be inferred that the Agricultural Building was in existence by the 16th century giving a *terminus ante quem* for the disuse of the Granary.

Something of the flavour of the caution that needs to be exercised with the Weoley Castle pottery is illustrated by another sherd with accession number **2000A2.87.4**. This is from either a Deritend or a London-type ware jug with a rod handle and is marked Tow[e]r P.B.1 under which in a different hand is written WC PB 2/3. The jug was evidently decorated with a pattern of slip trails which stand out as a darker green against the brownish olive glazed surface of the rest of the jug **Figure A2.17b (left)** This is a very rare decorative scheme. A second sherd (**Figure A2.17b (right)** with identical decoration was found in [?Moat B 1/2], accession number **2000.A2.138**). This sherd would seem to have been found, therefore, in a completely different area of the site. Linnane (2011) notes that, 'against the curtain wall to the west of the North Tower was an additional skim of masonry with attached projecting pier bases'. As the moat around the North Tower was excavated, it is eminently believable the parts of the same jug would be found in close proximity. This highlights the problems of later interpretations of the contemporary labels or marking associated with the pottery (subsequently fossilised by additional marking or labels), and the indiscriminate or undifferentiated use of abbreviations such as P.B. during the original excavations.

Sherds shown in **Figure A2.17a** are marked 4B KR2, WC PB1 D3 and WC PB1 D5 (accession

number **2000A2.89.5**) but sherd WC PB1 D3 joins to 4B KR2, which is a Moat rubbish deposit. Accession number **2000A2.89.1** contained a small label reading Weoley Castle Area D Square 3. This bag contained sherds of an earlier date than those discussed above (other than the Deritend ware jug sherds). The pottery, mainly a mix of glazed whiteware sherds and Deritend jug sherds, seems to date to the period c 1250-1325. Four groups of sherds were marked with stratigraphic information, which may or may not be traceable in the archive.

WC PB Square 3 Top Rubble floor : Three sherds belong to this group; a WCFabric 08 whiteware sherd with a bright green glaze, a partial rim sherd (probably Deritendcpj) and a sandy micaceous jug sherd WCFabric 10 (see Appendix 5)

WC PB Square 3 second sandy layer: three vessels were represented by seven sherds; a Deritend ware jug decorated with rather blurry white slip and with a brown glaze, a WCFabric 08 whiteware jug sherd with bright green glaze and wide spaced incised horizontal line decoration and a Reduced Deritend ware jug handle. The latter has been decorated by rather crude triangular stabbing. Just below the handle a small hole has been drilled, possibly to take a riveted repair. A similar repair can be seen in Figure A2.21 (*right*).

WC PB Square 3 (4): The five sherds were made up of a badly abraded WCFabric 08 base sherd (presumably the same vessel as those noted in the other WC PB (3) contexts), an incomplete Deritendcpj rim and three small Deritend jug sherds decorated with white slip (all from the same vessel).

WC PB Square 3 above (3): A French whiteware import (Fabric WW03) rim-neck sherd of narrow diameter (c. 7cm) belongs to this group. In parts the green glaze has red mottling indicating that the copper used to colour the glaze has oxidised. The form suggests a flask or bottle. The outward appearance of the sherd is very similar to the type sherd from B 1/2 (2) (**Figure A10.5**, right, accession number **20006.0141.16**). The sherd was found with a Deritendcpj ware rim sherd heavily sooted on the exterior, possibly from a bowl and a base and body sherd in WCFabric 08. Another sherd (the type sherd) was marked WC PB 1955 Row 1 Clay corresponding to upper pillars. All three sherds are probably from the same vessel. If so it was a baluster jug decorated with a wide, shallow incised wavy line. This ware has been found elsewhere in the region and is generally easily recognisable by its bright pale green (sometimes pale yellow glaze) with copper mottles.

Accession number **2000A2.89.4** is yet another group of pottery apparently associated with Area D [areas] B and C. Four areas (or rather small test pits or boxes, see Linnane) A, B, C and D marked the beginning of the campaign of excavation of the Granary. Unfortunately, although the marking on most of the sherds is legible enough, its meaning is now largely unintelligible. This section will therefore concentrate on the marking which can be interpreted or on sherds of interest, regardless of marking and will summarise the remaining pottery.

B/C Floor 2: an iron-poor Midlands Purple ware jug sherd, a Fabric lox2 knife-trimmed, base sherd from a jug/jar/cistern and what appears to be an unglazed, orange post-medieval sherd.

B1/2 WC PB H[earth] by T[ower?]: Several hearths were recorded in the area of the Granary and it is assumed that these are connected with a building campaign possibly relating to the Ashlar Building to the south of the Granary. However, none of these hearths is actually 'by' the [West] Tower as such. Even if the interpretation of the marking is uncertain the fact that the pottery comes

from a hearth means that it gives a *terminus post quem* for the construction of the so called Agricultural Building (and possibly has a bearing on the construction date of the Ashlar Building?) Two sherds came from the hearth (although neither showed any sign of burning); one was from the base of a small Tudor Green vessel (very finely sandy fabric) which was very heavily abraded and the other was from a Fabric lox2 jug. The jug had a thin, rather pimply tan glaze and a ridge at the junction of the neck and shoulder. This latter detail seems to be present on many of the late medieval jugs (see, for example, **Figure A6.4a-b**). Although it is difficult to date the two sherds closely, a date in the 15th century seems most plausible.

C Fl[oor] I/2: In theory this should be quite a late context. There was a single sherd from a small jar, bottle or flask (Fabric lox2) with internal and external dark olive green glaze. This marking is on the break but on the outer face it reads B 2/3 WB PB 2/3 which again emphasises the difficulties working with the Weoley assemblage. It is possible that this sherd does indeed come from Area C where there is some later medieval pottery (see above).

The two remaining groups of sherds are marked B 2 and B1/2 (2) but as we have seen above these may be connected with the Moat fills. They contain 15th-16th century sherds, including some Midlands Purple sherds. One of these from B1/2 (2), was decorated with horizontal lines of roller stamping (**Figure A7.5**). Vessel forms were typical for the late medieval period and comprised jugs (and possibly jars/cisterns) and bowls.

The bag marked accession number **2000A2.89.5** contained sherds from Area D Square D but also sherds from the Moat (which are discussed separately). A brown paper label reads Weoley Castle WC PB1 (different and?later hand) PB1 Pillar Base Area on W[est]. Levels of Hearths on Moat Dump c 1280. Area D material consisted of a substantial section of a cpj14 cooking pot (16 joining sherds) from a cooking pot with a shouldered profile. The lower section of this vessel was blackened internally and externally. The sherds are marked D5 WC PB1. A Deritend ware jug sherd (vertical white slip band decoration) is similarly marked.

The lower half of a Deritend jug (similar to **Figure A2.10**) made up of several sherds was marked WC PB D3/2 and WC PB1. The jug is sooted on the interior and exterior. The fabric is pale brown, very fine and micaceous. This decorative scheme seems to be very common on the site.

The remaining Area D material consisted of:

WC PB2 D2: Deritend ware jug rim sherd and a Reduced Deritend cooking pot sherd.

WCPB2/3 D2: Fabric ww3 green-glazed jug sherd

WC PB 2/3 D3+: Reduced Deritend ware sherd

Floor 2 D WC PB2 Fabric ip2, hard-fired jug sherd with brown-olive glaze (later 14th-15th century)

Floor 2 D WC PB Fabric lox1 jug/cistern body-handle sherd, tan glaze (15th-16th century)

## Area F

Several accession numbers (**2000A2.73, 200A2.75, 2000A2.82.1, 2000A2.82.2, 2000A2.82.4, 2000A2.82.5, 2000A2.82.6, 2000A2.82.7, 2000A2.82.9 and 2000A2.82.10**) were assigned to material from Area F. The pottery was marked with various codes and a list of these codes together with a description of the stratigraphic elements they represented was found in archive. **Figure 12** summarises this information.

Code	Description
F+	grey layer above bottom sand-clay-gravel
F+	Cob FI Tower WC 1962
F+	Top Oven WC 1962
F+	PH
F+	disturbed a lot
F+ (1)	lower thick ash layer of fireplace
F+ (2)	middle sandy layer
F+1 (3)	Dirty sandy clay with pebbles, immediately above demolished bank – overlies withdrawn post
F+ F	Grey layer above lowest (small) cobbles)
F+ W	grey fill associated with heavy sandstone – dividing sandstone rubble from finer clay
F+1 (A)	lower ash layer of fireplace
F+1 (B)	1st black below sand fill
F+1 (C)	?middle sandy layer (second sandy layer below yellow clay
F+1 (D)	grey layer below? Middle sand (which is second sandy layer below yellow clay)
F+1 (G)	associated with rubble ? Wall between fireplace and baulk in second sandy layer beneath yellow clay
F+1 (H)	Layer below plaster washed floor and above bottom gravelly clay
F+7	Dirty sandy clay above bottom grey – below corner hearths
F1	?
F3	Sherds marked 'F3 FI 1'

**Figure 12:** Area F - contextual information from Archive

Linnane (2011) reproduces a concordance of stratigraphy and dating prepared by Oswald. What initially looks like two remarkably clear expositions of stratigraphic information, soon founders, since it is almost impossible to tie together the layer descriptions in this list with those in **Figure 12**. There has clearly been considerable disturbance in the area since there were numerous cross-joins (i.e. sherds from the same vessel found in different contexts) as **Figure 13** shows.

Code	Joins with:-
F+ (disturbed)	F1+H
F+ (1)	F+F, F+1(H), F+1(3)
F+ F	F+1 (H)
F+1 (3)	F+1(H) and F+F
F+1 (C)	F+1 F+F, F + 1(3),F+1 (C) F+1 (D)
F+1 (D)	F+1(H) and F+F

**Figure 13:Cross-joins in Area F**

Context F+1 (3) seems to be the earliest context. A sherd from a ip9 bowl and a ip10 bowl were found in this layer. These sherds are cross-joins. It is possible that F+ 'grey layer above bottom sand-clay-gravel' overlies this. F+1 (3) certainly contains the right components of Fabrics cpj12-14, Reduced Deritend ware and Fabric ip9 (a sherd from a jug decorated with wavy combing) to be early and to pre-date the de Somery renovation. Context F+ PH contained a Reduced Deritend ware cooking pot sherd which might indicate that it is the posthole of the 'withdrawn post' sealed by F+1 (3).

The fireplace ash layers (F+1 and F+1A) must be associated with a building dated to c. 1280 by Oswald. The sherds consisted primarily of cooking pots in Fabrics cpj12-14. There was a single Reduced Deritend ware sherd and sherds from Fabric ip9 jugs and Fabric ip10 bowls. A fairly large lump of daub (accession number **2000A2.82.9**), which appears to be from the lining or superstructure of an oven was found in the ash layer. The absence of decorated Deritend jug sherds is puzzling for a building supposedly of this date. The pottery most closely resembles the pottery associated with periods before the de Somery renovation, which again is odd, considering that material from the first three periods of occupation should be completely sealed below the dump layers formed from the upcast from the excavation of the Moat.

Context F+7 should give a *terminus post quem* for the corner ovens. The layer contained an olive-glazed Deritend ware jug sherd, without white slip decoration and a Reduced Deritend ware sherd. The sherds are likely to be of 13th century date.

	cpj12	cpj13	cpj14	Reduced Deritend	Deritendcpj	Deritend	ip1	ip9	ip10	WCFabric 05	ww3	WCFabric 13	Midlands Purple (ip)	Midlands Purple (ir)
<b>F+ (grey layer)</b>	x	x	x	x				x						
<b>F+ (posthole)</b>				x										
<b>F+ (1)</b>	x	x	x						x					
<b>F+1 (A)</b>	x	x	x	x										
<b>F+1 (B)</b>						x								
<b>F+1 (C)</b>	x			x		x			x					
<b>F+1 (D)</b>			x	x		x			x					
<b>F+1 (G)</b>				x		x								
<b>F+1 (H)</b>	x	x	x	x	x	x		x	x					
<b>F+ (2)</b>				x										
<b>F+1 (3)</b>								x	x					
<b>F+ F</b>		x		x				x	x					
<b>F+ W</b>			x			x								
<b>F+7</b>				x		x								
<b>F1</b>											x	x		x
<b>F2*</b>	x		x	x										
<b>F3 (Floor 1)</b>										x				
<b>F3*</b>		x		x										
<b>F+ (disturbed)</b>						x					x		x	
<b>F*</b>						x		x						

**Figure 14:** Pottery from Area F

The pottery from Area F is shown in **Figure 14**. Codes F\*, F2\* and F3\* were found on pottery with accession number **2000.A2.132**. This accession number was primarily associated with pottery from early levels in the eastern part of the site and it is just possible that rather than refer to Area F it refers instead to a sondage or similar in the eastern half of the site. F2 and F3 had the additional marking T Cob. This could mean 'top cobbles' or 'top of cobbles' or 'Tower cobbles'. Oswald notes two cobbled floors in the Tower in Area F (see Linnane 2011). If F2 and F3 are associated with the

Tower then it is very early material which is associated with the floor surfaces.

It is clear that there is a group of contexts which only contain Fabrics cpj12-14, reduced Deritend ware and Fabrics ip9 and ip10. On the evidence from the eastern side of the platform, this should be early material. However, any attempt to seriate the pottery fails and we are left with the intractable problem as to how early pottery has emerged from beneath the upcast levelling deposit. One possible solution is that the building programme on the western side of the platform began very much earlier than on the east i.e. this work was done when the early types of pottery were still in use but this interpretation brings a host of attendant problems in its wake.

There was no pottery found which was directly associated with the ovens. This in itself is not surprising since pottery was not likely to have been routinely used in or around the ovens and because the area was likely to have been kept clean and free of detritus in any case. The latest material associated with this area (WCFabric 13 and Midlands Purple ware) came from F1 and F+ (disturbed) and dates to the 15th-16th centuries.

### The 1961 Boxes

Accession number 2000A2.85.1 contains a label reading 'Weoley Castle 1961 A + B Rahtz?'. The sherds have all been marked 1961 so it seems likely that the pottery is indeed associated with this elusive excavation (see Linnane 2011). Assuming that this attribution is correct then finds from boxes A and B would fall within the building. As Linnane notes there is some confusion regarding the date of the building. Oswald suggests a date of Period II/III and Linnane notes that evidence from the section drawings indicates that the building was sealed by Period IV levelling dumps.

The sherds themselves, in addition to carrying the year of excavation and the box number also are marked with what is taken to be a context number. As there is no way of relating these numbers to any documentation the significance of these numbers can only be guessed at. Just over half the pottery is made up of cooking pot sherds (Fabrics cpj12-14) of the sort associated with 12th and 13th century activity on the site. These were all found in Box A and were marked F9 (presumably a feature within the building). They were found with three Deritend ware jug sherds (from one vessel), which were glazed dark green and undecorated apart from a raised, self-clay, vertical strip. A fourth Deritend jug sherd was also noted. It was heavily abraded but had had white slip decoration, which had clearly been something other than a lattice. The most interesting vessel from this group was a Fabric cpj14 cooking pot **Figure A1.3** which had a row of impressed circles along the top of the rim and an incised wavy line on the interior of the rim. This decoration has not previously been recorded amongst pottery excavated in Birmingham. Stylistically, the vessel should date to the 12th or early 13th century.

A second group of pottery marked WC 61 A (7), is much later in date and consists of Deritend jug sherds. Two joining sherds have a seemingly complex white slip design **Figure A2.16** but insufficient survives for the whole decorative scheme to be determined. A rim-handle (two joining sherds, WCFabric 13) had a central stabbed vertical cordon along the length of the handle **Figure A6.14**. A handle decorated in this way would be unusual for a late medieval fabric and stylistically the handle is unlikely to be later than the early 14th century and puts doubts *re* the dating of this fabric. It is possible that the handle comes from a cistern rather than a jug, and if so, the other sherds in this group would be residual. Two cooking pot rim sherds found with the glazed sherds were in Fabric Deritendcpj and Fabric cpj2.

Two further Deritend jug sherds from the same vessel and with white slip decoration were marked B [F6]. A Deritend ware jug handle and a dripping tray came from B(5) and two joining sherds marked E(6) were from a Brill-Boarstall jug decorated with a red slip.

## THE MOAT

A good assemblage of pottery was recovered from the Moat by Oswald. He notes that there were three main dumps of material, the remainder of the Moat being virtually sterile. These dumps were located on the south below the kitchen, at the north-east corner and on the north near the chapel. These deposits Oswald dated to pre 1480, to 1500-1550 with some residual material and to the 15th century respectively. The Moat pottery appears to have been bagged and accessioned rather randomly since different the coding systems were evident in individual bags. However on closer examination three main types of coding seem to emerge. These are:

1. grid code (e.g. 2a, 3a, etc) with context number or KR (standing for Kitchen Rubbish) and number denoting which rubbish deposit eg KR 1, KR4 etc. or R (probably denoting Rubble) and number. On occasions both KR and R designations are present e.g. KR4/R3.
2. Moat or M followed by ?grid square and context e.g. M [2] (1)
3. Mt followed by alphanumeric codes e.g. Mt A3, Mt B2

It seemed likely that these three systems represent the three Moat dumps. Linnane (2011) has established the coding and probable layout of the grids in the southern moat section. This looks very like system 1. above. Square brackets used in system 2. seem to recall marking associated with the North Tower eg N.T.E. i.e..North Tower East [2]. This leaves system 3. for the north-east corner of the Moat. However, what seems like a perfectly logical interpretation of the codes is thrown into doubt when the vessels from the Moat, illustrated by Oswald (1962), are examined. As is to be expected from previous experience, the codes which are marked on the pottery do not appear in the text. In the catalogue Oswald lists, in general terms, where the pottery came from. So 'Moat rubble layer f' is located in the south-east corner of the moat and, fortunately, the marking on the sherd reads 1a/1c K1 6a R1, which would seem to confirm the marking scheme outlined above. However, No. 38 is described as coming from a rubble layer, with which the code WC 6a R5 marked on the vessel concurs, but No. 39a is described as 'same layer and area' but is marked M[2] (4), M [2] (1). It seems unlikely that two, let alone three, completely different schemes of marking would have been in operation for the same area but it is hard to believe that Oswald did not know from where his pottery came, especially in the case of such an unusual form as the lamp (No. 39a). This is not an isolated example and it is therefore very difficult to be confident in assigning the Moat pottery to specific areas. In addition, cross-joining sherds link all three marking systems. To look at the Moat groups as one single group seems to defy common sense, especially as at some point Oswald was clear about which areas the pottery came from and dated the groups accordingly, but there is really no sense to be made of the Moat groups logically and stratigraphically now. The Moat pottery is therefore reported on in a general way. The exceptions to this, is pottery from the North Tower and South Tower (see below) which was clearly marked with its location. Both groups are presumed to have come from the Moat rather than from within the towers themselves.

Well over 400 sherds (joining sherds were counted as one so the number of individual sherds is much higher) were examined in detail from these deposits before serious doubts set in about the validity of the stratigraphic information, and at least the same number were scanned.

The following section discusses the comparatively small amount of material that seems to have a more clearly defined provenance.

### **Southern Section of Moat? (South Tower)**

A bag of large sherds (accession number **2000A2.85.5**) contained a label reading 'South Tower'. No excavation is recorded in the tower. The large sherd size is consistent, however, with the pottery having been found in the Moat and it is suggested that the material has come from Moat deposits outside the South Tower. The sherds themselves are marked 'South Tower A' and 'South Tower B' but the significance of this is unknown.

Most of the pottery dates to the 15th to 16th centuries. The absence of cistercian ware may point to a date in the first half of the 15th century but this is highly speculative. The pottery comprises late medieval redware (e.g. fabrics coded lox), Midlands Purple ware and some of the iron-poor late medieval wares such as WCFabric 13. Jugs, jars and possibly cisterns are represented and include the substantial upper section of a Midlands Purple jug **Figure A7.3**. A small rounded jug in Malvern Chase ware (Vince 1985, Hereford fabric B4) is also present, a form relatively common in the late Middle Ages and probably used as a drinking vessel. Vince (1985) notes, however, that this B4 form is not known in Hereford itself. There is an iron-poor Midlands Purple jug handle with thin scoring like one illustrated by Oswald (1962 Fig. 12.49)

There is a small residual component consisting of white slip decorated Deritend jug sherds, and Fabric Deritendcpj cooking pot and bowl sherds. A bowl with an everted lid-seated rim may be a 14th century form.

A substantial section of a slip-coated ware porringer (**Figure A7.7** accession number **2006.0141.2**) was marked Moat South. This is a late vessel dating to the later 17th or 18th centuries.

### **Northern Section of Moat? (North Tower)**

Forty-six glazed whiteware jug sherds, all but two of which appeared to be from the same vessel, were marked WC N.T.N. (accession number **2000A2.85.6**) and were found with a recent label reading Weoley Castle 1957 North Tower North and with an older yellow card luggage-type label reading W.C. N.T.N. N Tower N Rubble layer (?Portcullis). There is some difficulty with this as 1957 would suggest the work of Oswald but no record of this survives in archive, whereas Bark oversaw some excavation/clearance in this area in the 1930s. The term portcullis crops up from time to time in the finds archive and at first sight makes no sense as there is no gateway let alone a portcullis in the northern curtain wall. However, it is just possible that 'portcullis' refers to the iron grille, fragments of which were found in the north Moat. It is most likely that the pottery came from the Moat outside the North Tower. The same somewhat illegible handwriting as that found elsewhere associated with the pottery is evidenced on the yellow label but most of the other 'labels' are on torn scraps of paper (see opening section).

The jug (Fabric WW03) is a French import (*cf.* **Figure 10.6**), dating to the 14th century. A single sherd from a second jug is also present in this group. A very finely sandy whiteware sherd with an internal glossy yellow green glaze with copper green speckles is possibly a Tudor Green-type ware (or possibly an import also).

In addition to the whiteware jug, there was a handle from a Fabric ip9 jug, a Fabric ip7 body sherd

a Deritendcpj cooking pot and a WCFabric 02 cooking pot rim sherd **Figure A1.6**. A lump of copper/copper alloy slag was also in the group.

Three very worn tin-glazed earthenware sherds were found in this group. They appear to be part of vessels found to the East of the North Tower. These two vessels WC992 and WC 993 **Figure A10.2** are albarelli (drug jars) with blue-painted decoration and are similarly worn as the sherds from N.T.N. It is likely that WC992 and WC993 (accession number **2000A2.87.12**) are really one and the same vessel. The form, fabric and decoration suggests that these are not Anglo-Dutch 'delftware' and they are most likely Spanish, probably from Málaga (see Hurst 1977).

**2000.A2.89.3** is a further group associated with the North Tower, marked NTE (2), comprising large, sometimes joining, sherds. These were mainly base or body sherds. There were four rim sherds and a substantial section of the upper half of a bowl.

1. Wide-mouthed bowl, some thin patchy olive glaze towards the base Fabric lox2 **Figure A6.6**
2. Wide-mouthed bowl rim very slightly different form to the above Fabric lox2, external soot. A second sherd in this fabric (accession number **2000A2.131**, N.T.E. 2) was noted.
3. Tin-glazed earthenware albarello rim, almost certainly part of WC992/993 (see above).
4. Jug WCFabric 13, glossy dark olive glaze with some fe staining
5. Jug rim-handle WCFabric 06, possibly 14th c in date

A substantial section of a Deritendcpj cooking pot (accession number **2000.A2. 129**) came from the north of the North Tower (code NNTower 1957). This is a rather well made, thin-walled vessel with an elegant and somewhat late looking rim. This could easily be one of the 'missing' later Deritend wares (see below). There was certainly nothing resembling this from the Bull Ring.

Two further sherds came from NTE (2); a jug/jar/cistern in a hard-fired Fabric ip9 (accession number **2006.0141.15**) and a fabric lox1 sherd from an indeterminate form (accession number **2006.0141.7**).

**2000A2.125** was another bag of large sherds. An old label in the bag reads N.T.E. Lower Levels NORTH TOWER. For once, some sort of sequence in the moat layers can be established with this material. The Moat itself was 'lined' with a puddled clay and seven Deritend jug sherds (73g) were found in 'below the clay', together with two cooking pot rim sherds. The two cooking pot sherds were in Fabric Deritendcpj and were both heavily sooted on the exterior. The sherds were marked N[orth] E[ast] Corner and as such were from the moat area by the North-East Tower rather than the North Tower. The sherds in all probability give a *terminus post quem* for the construction of the Moat. This, of course, assumes that the puddled clay was the earliest lining since several other 'puddled clays' were recorded in the Moat. The Deritend sherds were decorated with white slip, two with brushed white slip lattice, three with vertical white slip trails, one with a trace of white slip (indeterminate design) and one with a complex slip design, possibly something similar to WC67, **Figure A2.5**. All the white slip designs appear to pre-date the 'North French style' of decoration, found on some Deritend ware, excavated in a waster pit behind the Old Crown in Birmingham. This would seem to suggest a construction date before 1300, probably before c 1280. This would seem on the face of it to confirm the conjecture that remodelling of the castle occurred as a result of the de Somery Licence to Crenelate of 1264. Two further decorated Deritend ware jug sherds were found under accession number **2000A2.131** and consisted of a sherd with vertical white stripe decoration and a sherd with oblique white stripes. These were marked as coming from the NE

corner of the Moat from the bottom puddling clay.

Two further sherds, which should be early in the sequence, are marked M.N. 1957 Bot[om] Clay and NTE Bot Cl. The former is a whiteware jug base, which is somewhat abraded. Judging from the fabric this was once a Red-Painted Whiteware vessel. The second sherd (WCFabric 08, pale pink toned with iron-stained quartz) was from a jug with a yellowish green glaze and copper green speckles. These sherds are less helpful regarding dating since they can date from any time from the mid-13th to 14th century. However a cistercian ware sherd marked NTE Bot Cl on the break (but subsequently remarked on the int. surface WC PB 1957 (which indicates just how fragile some of the stratigraphic information is) can be no earlier than late 15th century in date. The sherd is decorated with an applied white clay disc. A second cistercian ware sherd from a small jug, marked Mt or Nt C.L.B. may come from the same layer if Nt C.L.B. signifies North Tower clay layer bottom.

Moving back to the North Tower (NTE) three sherds from two jugs were marked Bot[om] Blue. This is taken to refer to the bottom blue clay lining of the Moat. Two sherds are from a Fabric ww3 baluster jug with bright green glaze. The other sherd is Fabric ww2.

The third group was marked N.T.E. (4). A substantial jug rim-handle came from this group (WCFabric 13). The jug is very similar to one illustrated by Oswald (Fig 12 .48), although the jug from (4), has shallow oblique slashing to the handle and a shallow band of combing on the shoulder. The size and condition of this suggests that it was deposited in a fully formed moat i.e. it provides a *terminus ante quem* for the Moat construction. A Deritend jug sherd found with the jug, a much smaller sherd, akin to those found in the puddled clay (see above), must be residual here.

A sherd from a gutter spout jug Fabric ip2 **Figure A3.1** marked N Moat Trench by N Tower is possibly of early 14th century date but adds nothing to the stratigraphic sequence.

The complete profile of a late medieval jar or possibly pipkin (Fabric lox1, **Figure A6.1**), with an internal brown glaze and external sooting was noted. It was marked [..?.. ] E 1957, probably originally reading N.T.E. The vessel appears to have a red-brown slip on all surfaces and has been knife-trimmed above the base. This vessel seems to represent the transitional stage between the late-medieval oxidised wares and post-medieval coarsewares. The use of the slip (or wash) and the glaze colour are more like the post-medieval wares but the vessel form and the use of knife-trimming are medieval.

### **General Overview of the Moat Pottery**

As has been seen from the introductory discussion of the Moat material, it was initially hoped that it would be possible to check the validity of the dating of Oswald's three Moat deposits but it has proved impossible to effect this for the reasons given. Secondly, it became clear that sherds from the same vessels were spread across the collection and occurred under different accession numbers making meaningful quantification of the material impossible. In addition, only a small number of vessels from the Moat, illustrated in Oswald (1962) were identified and some of those were heavily restored making accurate identification of the pottery fabrics impossible also. Despite this, the Moat material is a very fine collection of pottery and the main points of interest are summarised here.

### *Chronology*

As we have seen, the Moat dates to after the destruction of the Stone Building, dated to c. 1260, since upcast from digging the Moat sealed this structure (and many others). Much of Oswald's chronological sequence is predicated on remodelling of the castle taking place as a result of, and closely after, the granting of the Licence to Crenelate in 1264. Although it is eminently reasonable to suggest that the de Somerys took advantage of the licence, to rebuild and refurbish their castle at Weoley, since they did exactly this at their honorial caput of Dudley Castle, the time frame in which they did this seems to have become somewhat compressed in Oswald's scheme. We know for example that work at Dudley was spread over several decades and included periods of inactivity when funds were in short supply (in fact John de Somery, the last de Somery lord of Dudley, who died in 1321, is reported as having extorted money from his tenants and resorted to other acts of brigandage in order to obtain money for rebuilding). Thus we have two factors at work. The first is that it cannot be assumed that the granting of the licence precipitated immediate work at Weoley, even had the Stone Building burnt down only a little earlier. Secondly, the remodelling of Weoley Castle may have taken place over a generation or even longer. This could push the construction of the Moat, therefore, into the 14th century rather than the second half of the 13th century as suggested by Oswald. In theory the pottery in the Moat should not contain pottery from the first three periods of occupation since these were sealed to a considerable depth by the Moat up-cast, although, of course, we cannot know how much earlier material was exposed in the centre of the castle (and found its way into the Moat) as this was largely unexcavated.

The gritty cooking pots of the type associated with periods 1-III were almost entirely absent. A single Fabric cpj12 sherd with an applied thumbed strip (see Fig. 48. 16, 19) was noted and sherds of Fabri cpj13, representing three or four cooking pots. This seems to confirm that these fabric are early. A single Fabric cpj2 sherd, possibly from a lid, was also recorded. This latter seems to be the illustrated vessel in Oswald 1962 Fig. 11.29a recorded as coming from a rubble layer. The sherd is marked 3b/4b BR [BR probably signifies Builders' Rubble] and has the accession number **2006.0141.6**. Other than these, most of the cooking pots sherds were in Fabric Deritendcpj and Reduced Deritend ware. A very distinctive rim form in Fabric Deritendcpj, called the 'double-dished type' by the present author, is exemplified by Oswald 1962, Figure 9. 29-31 and was found at Edgbaston Street and Park Street in the Bull Ring (Rátkai 2009, Fig.7.1.19, Fig. 7.2.29-30) in contexts which suggest it post-dates the mid-13th century but pre-dates c. 1300. At Weoley this form only appears to occur after the rebuilding of the castle. Wear patterns on this rim form suggest that the vessels may have taken a lid. An example of the 'double-dished' rim is seen on a vessel with a lightly finger impressed or fluted neck cordon (**Figure A2.24** accession number **2006.0141.21**) and an applied thumbed strips on the body. The use of the cordon is unique amongst Fabric Deritendcpj vessels thus far excavated.

The presence of Reduced Deritend ware is interesting because this seems to demonstrate that this particular fabric was made for a good many years, since it was present in some of the early levels on the platform and occurs in sufficient quantities in the Moat to suggest it continued in use well beyond the latter's construction date. It was also much better represented in the Moat material than Fabric Deritendcpj.

Also present in the Moat fills was Deritend ware. This too must date to the early years of the Moat. Most of the jug sherds were decorated with white slip. Several designs were present: vertical lines of white slip (e.g. **Figure A2.9**), brushed white slip lattice, and ?radiating white slip lines . One body sherd was decorated with applied white clay scales and a carinated neck sherd was decorated with white slip vertical stripes. The latter two decorative schemes are paralleled by material found

in a waster pit behind the Old Crown, Deritend, Birmingham, amongst material which is thought to date from c. 1275-1325. One of the sherds with lattice is marked 3a clay at bottom, so presumably represents the earliest material deposited in the moat. The sherd is paralleled by material from the north-east corner of the Moat (see above), which was also apparently found towards the bottom of the Moat.

The majority of the remaining pottery from the Moat must date to the 14th-16th centuries but the Moat sequence does not, unfortunately, help establish a reliable relative chronology. However, there is very little material which can be firmly dated to the 16th century, although some of the late medieval wares can be found in both the 15th and 16th centuries. Cistercian ware (later 15th-mid 16th century), is, strangely, not well represented in the Moat fills excavated by Oswald. Two cistercian ware sherds were identified from the area of the North Tower (see above). A complete vessel WC06 **Figure A8.1** is recorded as being from the East side of the Moat associated with the 'weir' (presumably the sluice) and a second complete vessel WC64 from the West side of the Moat **Figures A8.6-7**. A more fragmentary cup was recorded from the South side of the Moat WC206. These vessels and several more sherds (see Appendix 8) were recovered in the pre-War excavations. Although for most of these their exact provenance is lost it does seem to demonstrate that Weoley Castle was still occupied in the 16th century, a fact that the pottery from the Granary (Area D) also seems to indicate.

There is no blackware or yellow ware with the possible exception of the unique vessel form WC23 **Figure A7.6** which could possibly be reduced yellow ware. Occupation after the second half of the 16th century might be expected to produce such wares, if the site was flourishing on anything like the same scale as previously. Three post-medieval sherds, an 18th century slipware a coarseware body sherd and a yellow ware sherd appear to have come from the Moat, although the sherds were unmarked.

#### *Regional Imports and Exotica*

A handle (**Figure A9.1**) is from a Worcester-type glazed ware jug. If the identification is correct then this is one of the few sherds which should definitely date from before the construction of the Moat. However the sherd was unmarked, although bagged with other sherds which came from the Moat fills. As we have seen this may signify nothing regarding the provenance of the handle sherd. However, a second Worcester-type handle sherd (**Figure A9.2, left**) was marked as coming from Floor 2 of either the Timber Kitchen or the Timber Hall.

Sherds from a Potterspury pipkin and from a Potterspury jar were identified (accession numbers **2006.0141.21** and **2000A2.87.8**). Potterspury was a major producer of pottery in Northamptonshire in the medieval to post-medieval periods and it is unusual to find this ware so far north-west, although it is known in central and eastern areas of Warwickshire. The presence of Potterspury ware at Weoley (see **Figure A9.6**) is probably indicative of pottery being moved by the household from one residence to another rather than evidence of direct, commercial trade. The vessels found at Weoley are of 14th-15th century date.

Another type of pottery, well out of its usual distribution zone is Malvern Chase ware (Hereford fabric B4, Vince 1985). A jar with a thumbled neck cordon (**Figure A9.10**) and a rod handle from a small jug were identified. The jar is closely paralleled by an example from Hereford (Vince 1985, Fig. 40.8). This form is dated by Vince to the late 15th to 16th centuries. The rod handle dates from the 14th to 15th centuries. A small jug, of the type from which the rod handle might have come, was

noted in deposits associated with the North Tower (see above). Malvern Chase was a major producer of oxidised glazed wares from around the mid-14th century through to the 17th century. The ware is very widely distributed in Worcestershire and Herefordshire, and Shropshire, Gloucestershire and beyond (via the Severn and other river systems). Generally speaking, it does not figure in assemblages in and around Birmingham. As with the Potterspury ware the vessels are most likely items of household baggage. Links with the main distribution area of Malvern Chase ware are provided by the Berkeley family in the 15th century but also in the 14th century by Joyce, 3rd Baroness Botetourt, who married Sir Hugh Burnell of Shropshire.

French whiteware imports represent at least two jugs (see **Figure 10.6**). Further sherds in this fabric were found associated with the North Tower (see above).

Pottery imported from Spain is represented by an early Valencian lustreware dish (WC994 **Figure A10.1**) accession numbers **2000A2.16.7 (1956.33)** and **2000A2.87.12** (one small sherd), which would have been a high status and highly prized vessel. It dates from c. 1375-1425 but most likely had a discard date in the 15th century, probably after c. 1450. A second sherd with blue painted foliate decoration (WC990 **Figure A10.3** accession number **2000A2.87.12** marked 4b R1) is also Spanish possibly made in Málaga.. No exact parallel for this could be found but it is probably of 15th century date. One or possibly two albarelli (an albarello is a drug jar) were found associated with the North Tower (see above) **Figure A10.2** and date to the 15th century. They were found with a Tudor Green mug and a Tudor Green saucer (WC984 and WC985, NTE (2), Accession 2000A2.56 and 2000A2.55)

Continental pottery of the later 15th-16th century consisted of Rhenish stoneware. A drinking jug (**Figures A10.11, 12a-b**, accession numbers **2000A2.66.6** and **2000A2. 131**) the latter marked E Moat 7a (possibly 7c) 1c) is paralleled by a Raeren vessel (Gaimster 1997 Fig. 3.46 and Colour Plate 75 *left*,) which was found in London. The vessel has a ragged line of somewhat crude triangular impressions at the neck-shoulder junction which would have run from a crude face mask, situated on the now missing area of the vessel opposite the handle. Gaimster suggests a date of late 15th-early 16th century for his published example. A second more complete Raeren stoneware drinking mug (**Figure A10.10** accession number **2006.0141.2**, unmarked) was found. The vessel would originally have had a frilled foot but this has been chipped away, either deliberately or accidentally. A Siegburg handle was noted (accession number **2006.0141.3**) and was marked as coming from 3c upper rubble. All three examples pre-date c. 1550. Although Continental imports in most of the West Midlands are comparatively rare, it is noticeable that none of the later stonewares were found at Weoley such as decorated Cologne stoneware, of the type which is often so well represented on castle sites (see Rátkai 2007, Fig. 44; 243-250; Gaimster 1997, Fig. 3.50-51).

### *Function*

By far the greatest form category was the jug. The preponderance of jugs in domestic assemblages is very much to be expected from at least 1300 onwards. This is predominantly caused by the increased use of metal cooking vessels, although an over simplistic correlation does need to be avoided, as there are several variables which could modify this interpretation. Generally speaking, it is only the Deritend ware and Fabric ip9 jugs which are decorated. Jugs were primarily used for storing and serving liquids such as ale and wine. No-one has adequately explained why from the mid-14th century onwards jugs are usually undecorated, whereas those from preceding periods were decorated, often elaborately so. Perhaps in richer households wine and beer was drawn from casks into the later rather plain jugs and then decanted into metal vessels for serving at table, whereas the

more decorated jugs were used at table. However, the salient point is that, despite the Moat deposits being described as kitchen rubbish by Oswald, vessels which could have been used for cooking form a small minority of the vessels present.

However, a group of Red Painted Whiteware jugs (accession number **2000A2.130**) did contain the base of a baluster jug which was sooted on the underside of the base and partially up the wall of the vessel. This strongly suggests that the contents of the jug had been heated over a wood (?or coal) fire (See **Figures A4.1-3** for examples of sooting). It is known that on occasions liquids were heated in this way in the private chambers of individuals, although it is not impossible that the sooting occurred in a kitchen. Indeed, the jug may have been used to hold something entirely unconnected with food or drink consumption. A small jug (Fabric lox3) was slightly sooted and again this may be another example of the use of a vessel in a private chamber.

A further group of vessels for storage consists of jars and cisterns. It is not always clear whether sherds are from jars or cisterns (bung-hole jars) unless diagnostic components are present such as the bung-hole or evidence of two opposed handles (both typical of cisterns). A bung-hole (Fabric lox1) and sherds from what appear to be a cistern (Fabric lox3/Midlands Purple **Figure A6.9a-c**) were noted but neither had the heavy internal limescale often associated with this form. Cisterns are a late medieval form and date from the 15th and 16th centuries, with some 17th century examples being found in coarseware fabrics. They are thought to have contained liquids, hence the bung-hole, and may also have been used for brewing beer and for fermentation of other liquids. They are usually very common in 15th-16th century urban assemblages, and, if anything, are somewhat under-represented at Weoley. They are often found in association with drinking vessels such as Tudor Green and cistercian ware cups and Rhenish stoneware drinking jugs. Again, drinking vessels are less well represented than might have been expected. One lid-seated jar (Fabric lox3) was heavily sooted on the exterior and equally heavily sooted on the interior below the rim. This vessel has clearly had a quite specialised use or function that we can only now guess at.

Some of the indeterminate jar/cistern sherds may well have come from vessels used for the storage of dry goods. They were generally glazed on the interior. However, an example of a similar type of jar was found at Dudley Castle in a late medieval kitchen extension to the keep. The jar was buried up to its neck in the floor surface by a hearth. It may have contained water, or may have had charcoal or wood embers inside it and served to gently heat food or to keep it warm, although there was no evidence for the latter. However it was used, it demonstrates that some of the Weoley jars could have been used for a culinary purpose and not just for storage.

Specialised cooking vessels were noted in the Moat deposits. At least 10 pipkins were found in a variety of fabrics (Deritend ware, Fabric Deritendcpj, Potterspury ware, Fabrics lox1 and lox3, and Midlands Purple ware). This does not sound like a great number of these vessels to cover roughly 200 years of occupation but when we consider that pipkins were also found in periods pre-dating the construction of the Moat and then compare the site with the Bull Ring, Birmingham (Rátkai 2009) or a large rural settlement like Burton Dassett (Rátkai forthcoming b), in the far south-east of Warwickshire, where far fewer of these vessels were found in very much larger assemblages (7,000+ sherds and 25,000+ sherds respectively), then we can see that this vessel form is significantly better represented at Weoley. An unusual find was the foot possibly from a cauldron (**Figure A2.25**) in Fabric Deritendcpj. This vessel form is known from Coventry (see Redknapp 1985, Fig. 3.19) but is extremely uncommon. Judging by the size of the foot the vessel was of considerable size.

Although pipkins were relatively well representing, ceramic dripping trays (used to catch fat and juices from spit-roasting meat) were much less common. Only two examples were identified from the Moat material, one in Reduced Deritend ware and one in WCFabric 06.

Late medieval bowl sherds were poorly represented, which is unusual since bowls generally become more frequent in this period (and even more so in the post-medieval period). Two late medieval bowls (one sooted on the exterior) were found in deposits associated with the North Tower (see above). A shallow bowl in Fabric ip9 was noted **Figure A3.14**). It was sooted on the exterior and is therefore likely to have been used for cooking. Other uncommon forms were bottles (Reduced Deritend ware and Fabric lox3) and a possible lid (Fabric cpj2) illustrated by Oswald 1962 Fig. 11.39b and described as a 'platter').

Taken as a whole the Moat assemblage has no clear functional bias towards vessels associated with a kitchen or cooking. This is particularly true of the late medieval component. An interesting point of comparison is provided by 15th century deposits associated with a kitchen annexe at Dudley Castle (pers. inspection by author). The deposits had accumulated on the north side of the motte and contained abundant pottery and animal bone, so much so that it could be measured by the wheelbarrow load, rather than by the tray or box. The first difference between the Weoley assemblage and that from Dudley is the massive difference in the amount of animal bone recovered. Secondly the Dudley group had a high percentage of vessels associated with cooking and included a large number of chafing dishes (see **Figure 15**). These latter were designed to keep food warm or to cook food over charcoal contained in the upper section of the chafing dish.



**Figure 15:** Chafing Dish from Baynham Abbey Kent

It seems therefore, that, although there is clearly some 'kitchen rubbish' in the Weoley Moat deposits, the material should more accurately be seen as general dumps of material amongst which is some kitchen waste.

#### *The Published Moat Pottery*

As noted above, the greater part of the illustrated pottery from the Moat was not knowingly seen by the author, since it was no longer stored with the other illustrated vessels. The Period V pottery

which apparently was from the bottom levels of the moat (Oswald 1962, Fig. 9.28-34) seems primarily to consist of the three types of Deritend ware. Nos. 28, 29 and 33 were seen and were Deritend ware, Fabric Deritend cpj and Reduced Deritend ware respectively. Typologically No. 33 must be Deritend ware. A similar looking rim form to No. 32 is found in Fabric Deritendcpj and the similarity of Oswald's 'stepped rim' (*op cit*, 76), or double-dished rim to Fabric Deritendcpj vessels from the Bull Ring has already been noted. It is not possible to ascertain the fabric of pipkin, No. 34, (Oswald's 'stewpan') but it could conceivably be Fabric ip9. Thus in general, it seems that the pottery from the latest levels before the construction of the Moat is broadly similar to the pottery found in its earliest levels. The exception to this are the double-dished rims, discussed above and also noted by Oswald.

Period VI has been dated to c. 1320-1385 primarily by other artefacts in the Moat fills. This is not an altogether satisfactory arrangement, as few of the artefact types mentioned are closely datable and those that are, such as the cruet and the foreign glass are likely to have been curated i.e kept as treasured possessions before discard. One need only consider the 13th-century Syrian glass beaker known as the Luck of Edenhall, which has survived undamaged to the present day, to see just how long precious items can remain in circulation. Just as pertinently, Oswald's dating is based on the assumption that the Moat material consisted of discrete contemporary dumps of material and takes no account of the notion of residuality or disturbance within the groups. In the author's experience, no matter how distinct individual fill layers appear, it is rarely the case that material has not been worked through different layers. There is no particular problem with Nos. 35 and 37 being in use at any time during the 14th century (or for that matter in the later 13th century) but the rilled pitcher No. 38, which typologically must be Reduced Deritend ware and the whiteware jug, No. 36, would be unlikely candidates for post-dating c. 1350 and probably even c. 1325. A similar terminus *ante quem* of c. 1325-50 for the cooking pots Nos. 40-43 also seems likely.

Very little of this pottery was actually found amongst the illustrated material. The vessels which could be positively identified were No. 35 (Red Painted whiteware), No.36 (Fabric ww3), No 41 (Fabric cpj13), No. 43 (Fabric Deritendcpj), No. 45 (Fabric ip7) and No. 46 Reduced Deritend ware. The lamp No.39 **Figure A9.5**. has been heavily restored but appeared to be a Brill-Boarstall product, made in Buckinghamshire. A close parallel for the vessel can be found amongst the Brill-Boarstall vessels illustrated by Mellor (1994, Fig. 54, 18, 21-22 Oxfordshire fabric OXAM). The double-shell lamp has a rather broad use date from the first half of the 13th century through to the 15th century.

Period VII was dated by worn coins of Richard II (1377-1399) and by the fact that the Moat fills belonging to this period were sealed by layers containing 'fragments of maiolica made in Valencia c. 1430-50' (Oswald 1962, 81). The maiolica fragments must be those from the Early Valencian Lustreware dish (WC994 **Figure A10.1**) the dating for which is somewhat earlier at c. 1375-1425 than Oswald's suggestion, although as noted above the discard date for this vessel is likely to be very much later. Illustrated vessels Nos. 48-49 and 51 were found in the collection and were identified as fabrics WCFabric 13, ip7 and ip4 respectively. These fabrics would be consistent with a 15th century date. Typologically No. 53 is a late medieval form. The vessel has been heavily restored (**Figure A6.13**) and the fabric difficult to determine although WCFabric 13 is a possibility since it resembles No. 56b (WC1056 **Figure A6.10**) which was in this fabric. An element of residuality is perhaps shown by No. 52, which as Oswald notes (1962, 81) appears to be the same form as that in a Period VI fill. The vessel form is the same as a Midlands purple jug (**Figure A7.1**) which is marked as coming from the Moat, possibly from the area of the North Tower. These small

jugs (another such is No. 51, although of a different form), *c.* 20cm in height, are a form associated with the late medieval period. They were probably used as drinking vessels and would have held about a pint. Likewise No. 53 is perhaps more properly a drinking jug. Its capacity would have been somewhere in the region of one and a half pints. This vessel form is not dissimilar to the Rhenish stoneware *schnelle* (tankard) form which dates to the 16th century (see for example Gaimster 1997 Fig 3.10 for pottery from Bergen-op-Zoom in the Netherlands, deposited between 1518 and 1550).

Looking at the Period VII group as a whole it seems to consist of mixed 15th and 16th century material, rather than being a closed group.

As with the Period VI pottery, the Period VIII pottery is entirely consistent with a 15th-16th century date. Illustrated vessels Nos. 56b and 58 were identified as WCFabric 13 and Midlands Purple ware respectively. The mammiform costrel No. 57 was restored (**Figure A7.2**) and is in a fabric somewhere between a late medieval redware and a Midlands Purple ware. The same is true of the distilling apparatus No. 59 (**Figure A6.16**).

The distilling apparatus is of great interest. It has clearly been used in a chemical process since the lower part of the base is sooted and an analysis of the contents revealed that metallic mercury was present. The presence of this metal strongly suggests that someone at the castle was engaged in distilling or even dabbled in alchemy, since mercury figures in experiments to turn base metals into gold. This is the only other occurrence of distilling apparatus associated with mercury apart from a glass chemical deposit, probably dating to the early 16th century, which was found at St Leonard's Priory, Stamford, Lincolnshire. (Moorhouse 1972, 114, note 86). The purpose of mercury in the distilling process is not clear (*ibid*) and may suggest that the Weoley apparatus was indeed used by someone of an alchemical bent. Moorhouse's (1972) survey of distilling apparatus indicates that the greater part recovered from excavation dates to the 16th century or later. Of passing interest is the association, illustrated by Moorhouse, of small jugs like No.52 and mammiform costrels with distilling.

It may be significant that a complete Spanish mercury jar was found at the castle **Figure A10.4**. The vessel was unmarked but found with labels reading **2000A2.16. 30-37 1963 A1327**. Most mercury compounds are toxic but they can be used as fungicide or as antibacterial preparations.

Oswald (1962, 81) suggests that the Period VIII Moat deposits pre-date *c.* 1500 since a sealing layer contained 'Spanish and Dutch maiolica of early Tudor date'. Oswald is not specific about these vessels but he is possibly referring to the Spanish *albarelli* (see above) and a ?South Netherlands drinking jug WC33 (accession number **2000A2.20.65 M15 '61 Figure A10.13**). The latter probably dates to the first half of the 16th century, although as with other vessels the discard date may be very much later.

## THE DRAWBRIDGE

Accession number **2000.A2.128** is a bag of mixed finds (includes, charcoal, animal bone, iron objects (mainly nails) and cbm).

The pottery (25 sherds) is marked WC '62 Drawbridge. It is unclear whether it derives from the packing or is simply a moat fill in that particular area. In addition, at least three construction phases

associated with the bridge have been noted by various people, so the pottery has probably been disturbed. A tan glazed cistercian ware sherd indicates a date in the later 15th or 16th centuries. The remainder of the pottery, other than the residual medieval element (see below), is of 15th-16th century date and is mainly composed of fabric lox2 sherds, five WCFabric 11 sherds from one unglazed vessel, a dark brown glazed lox3/Midlands Purple ?jug and an Midlands Purple sherd. Medieval pottery is represented by two Deritend jug sherds, three Reduced Deritend ware sherds and a Deritend cpj cooking pot rim and two body sherds. All these sherds are worn.

### THE EAST BRIDGE

The existence of an early East Bridge is thought unlikely by Linnane (2011), who considers it part of the renovated de Somery Castle. A Deritend ware jug handle with triangular stabbing was recovered from 'filling behind beam', which would seem consistent with the dating Linnane suggests. 'Mortar above the bridge' contained a thick-walled Malvern Chase jug sherd probably of 15th century date and a residual Fabric Deritendcpj cooking pot rim. There were four other sherds with the same accession number as the preceding (**2000A2.135**). All were completely unmarked so they may not be connected with the bridge. Three jugs were represented in Fabrics ww3 and WCFabric 06 and in imported French whiteware (Fabric WW03).

### DISCUSSION

The substantial quantity of pottery recovered during pre-War excavations has no archive to speak of, since this was a casualty of bombing in the Second World War. The length of time since Oswald's excavations, confusion of the original recording of the pottery and stratigraphy, and the subsequent long years of curation, have left a less than perfect legacy in the Weoley Castle pottery. However, this is by no means a unique situation with excavations of this vintage, and there are certainly many for which much less information survives. The site is clearly outstanding in just about every respect and deserves to be better known amongst both the archaeological community and the wider public.

It has not been possible to test rigorously Oswald's specific and general conclusions, since it is now impossible to reconstruct the original excavations. It is also clear that Oswald had access to some information regarding Bark's and Chatwin's pre-War excavations, which are not available today, since references to pottery groups from this period e.g. material found in 'the latrines' in the north-east corner of the site, are found in Oswald's published work. However, several general conclusions and observations can be made on the pottery assemblage and this final section is an attempt to do this.

#### **The Early Castle – Periods I-III**

As has been reiterated throughout this text, the early years of the castle have been neatly separated from the following periods by a thick deposit of clay and gravel which covered all the excavated areas – we cannot be certain what happened in the central areas of the platform because these were not excavated - which was the result of the digging of the large moat, which we see today, and which marked the prelude to the total rebuilding of the castle by the Lords of Dudley.

The first three periods are characterised by the presence of cooking pots made with poorly prepared clay with a variety of non-plastic inclusions and containing variable amounts of large grits. There is nothing to suggest that these were anything but local. Their presence in the Moat material is

minimal. These fabrics were found in the Bull Ring, Birmingham but only in small quantities. There is nothing to say that these fabrics do not date back to the 12th century but neither is there proof positive that they did so. The evidence is purely circumstantial.

It was not possible to isolate groups of pottery that were distinct and could be connected with the timber buildings on the eastern side of the platform. The pottery from all three periods was broadly the same and the most likely explanation for this is that pottery recorded as coming from beamslots (Oswald's sill or sleeper beam trenches) was deposited when the timbers were removed and thus incorporated earlier material mixed in with pottery contemporary with the demolition, repair or alterations to the buildings. Likewise the pottery from 'floor levels' is often suspect, since it would be highly irregular to have pottery accumulate on the floor whilst the buildings were in use. Despite the popular impression that medieval people were sanguine in regard to cleanliness and hygiene, evidence from archaeological excavation does not bear this out. Pottery in floor levels, therefore, is either an indication of abandonment, which is perhaps less likely at Weoley, or represents discarded and broken pottery accidentally incorporated into earth, clay, gravel etc which was used to form a floor surface (or the bedding for one) within a building. As with the beamslot material, we would expect a mixture of older, residual pottery and sherds which were near contemporary with the laying of the floor. We have also seen that the black marshy deposits in the south-east corner of the site, are equally likely to have contained material of mixed date rather than comprise closed deposits belonging to a particular period or date. Thus, the coin of King John indicates that the earliest marshy deposits were in existence in the early 13th century but does not establish that some of the pottery found in the 'bottom black layer' was not much older. Corroborative evidence for the redeposition of material consistent with the above, is provided by sherds from the same vessels found scattered across the south-east corner of the site (cross-joining sherds). Oswald (1964) also notes that the black marshy deposits apparently contained farmyard or midden material based on the analysis of the insect remains. The accumulation and redeposition of this kind of material is also likely to introduce residual pottery (and other finds) into the mix.

Even allowing for the above, it should have been possible, to establish the earliest pottery in use from the earliest floor surfaces since logically, when the first buildings were erected there would have been little or no residual pottery to contaminate the floor. The result of this approach is not altogether credible and in the case of the Timber Kitchen the results are downright incomprehensible. The possibility always remains that there were yet earlier timber structures unexcavated or traces of which were destroyed completely by subsequent building but this seems to be a case of special pleading, the grounds for which are not entirely convincing.

#### *Unglazed wares*

Apart from the gritty cooking pots (Fabrics cpj12-13), what other kinds of pottery, then, were present in the early periods. Other types of cooking pot were not much in evidence. A few sherds of Worcester-type cooking pots were noted, which would be consistent with an early date but other cooking pot fabrics were so poorly represented amongst Oswald's material that it is hard to draw any real conclusions about their date or source. One of the most interesting things about the cooking pots is that with one or two exceptions finger impressed or thumbbed rims do not appear. This seems to be a distinct trait of cooking pot from the Birmingham area.

Deritend ware cooking pots (Fabric Deritendcpj) were somewhat better represented and seem to have developed out of the Fabric cpj13 cooking pots. Many of the rim forms were closely similar and differences in the clay body may represent better clay preparation rather than a different source

(or even date). Fabric Deritendcpj first appears in Floor level 2 of the Timber Kitchen and Building B and in the bottom black marshy deposit. Fabric Deritendcpj was better represented in the Moat deposits, so it clearly spanned the periods before and after the Moat's construction.

Reduced Deritend ware was also found in pre- and post-Moat levels. The cooking pot forms are remarkably consistent and can be paralleled at the Bull Ring. This consistency may have something to do with their function and they may have been primarily used for storage or as containers for a commodity available at market in Birmingham. The cooking pots appear in the earliest levels and the jugs appear only a little later e.g Floor 2 of the Timber Kitchen.

#### *Glazed wares*

The single most important glazed ware appears to have been Fabric ip9. Jugs were the most common but bowls and pipkins were also represented. This fabric is found in the earliest floor levels of the Timber Hall and Floor 2 in the Timber Kitchen. Other iron-poor wares eg Fabrics ip7, ip4, WCFabric 09 also appear in pre-Moat levels but are also found in Moat deposits, particularly Fabric ip4.

The most significant glazed ware, in terms of dating, is Deritend ware. Whereas most of the iron-poor wares have decoration which is hard to date precisely, certain types of Deritend ware can be dated quite closely. The white slip decoration, both the lattice and the more complex designs can be directly paralleled by decorative schemes in London-type ware, which is itself closely dated by dendrochronology of several London waterfront groups (Pearce *et al* 1985, 13-17). The similarity between the two wares is so great that the dating of London-type ware is taken to apply to the Deritend ware jugs.

Designs of white lattice and white vertical lines are likely to date to the first half of the 13th century and quite possibly to the first quarter of the century. Later designs utilise applied white clay scales and roller stamping (although roller stamping is seen less commonly on the earlier jugs). The critical jugs for the dating of the end of Period III are those recorded as WC1096 (see **Figure A2.6**, Oswald 1964, Fig. 50.35 ) which were found in the Timber Kitchen. This style of decoration belongs to the North French style and dates from the middle of the 13th century through to the early 14th century, becoming less common in the London groups in the later 13th and early 14th centuries. The date of deposition of WC1096 probably lies *c.* 1260-1275 but could be later.

Most of the Deritend jug sherds with plain white slip designs were associated with Floor 3, and, later of the Timber Kitchen, although there is an anomalous handle sherd from Floor 1 (see above). Floor 1 of the Stone Building also contained white slip decorated jug sherds. However, there was sufficient evidence to suggest that the Deritend ware jugs were not associated with the very earliest levels of the castle and some evidence to suggest that the iron-poor glazed wares such as Fabric ip9 were in use beforehand. If we assume a date of *c.* 1225 for the simpler white slip decorated Deritend ware sherds, then it is possible that there is enough evidence to indicate that the Timber Kitchen and the Timber Hall were constructed before this date.

Decorated jug sherds were also found associated with the demolition of the Stone Building but none of these (at least none seen by the author were in the North French style), so Oswald's suggested destruction by fire date of *c.* 1260 holds good.

In addition to the Deritend ware jugs, there were sherds of London-type ware (**Figure A9.3**). These

appear to have been burnt, possibly in one of the conflagrations noted in the Stone Building. They were widely dispersed in the south-east corner of the site. The use of roller-stamping and applied pellets is paralleled in London-type ware of the Rouen style for example Pearce *et al* (1985) Fig. 26.59, dated to the early 13th century. The jug illustrated by Oswald (1964, Fig 8.25) and described as coming from the robbed out wall of the Stone Building is in the North French style. Unfortunately this vessel was not actually located during this project and could be either Deritend ware or London-type ware. A deposition date roughly similar to that suggested for WC1096 (above) is not impossible.

One further strand of dating evidence is provided by a French whiteware (Fabric WW04) jug sherd, decorated with applied stamped red clay **Figure A10.7**. This is recorded as coming from Trench 5 Bul. This is taken to mean that it is connected with the Stone Building and what evidence there is suggests that the marking indicates material from the robber trench backfill of the building. The sherd is unlikely to pre-date the 14th century and the general unreliability of the data is compounded by the occurrence of a Fabric lox3 sherd (possibly from a lid) with the same marking. This fabric ought to date to the 15th-16th centuries. Yet again we are forced back to the conclusion that there has been a mix up somewhere along the line, which cannot now be disentangled.

A reappraisal of this kind would not be complete without a survey of what might be expected at the site but is either not present or under-represented. For example there was no Stamford ware, a predominantly Saxo-Norman ware, found on many high-status sites in the West Midlands such as Stafford Castle and Tutbury Castle. Its absence at Weoley mirrors its absence at Dudley Castle and suggests that a review of the mechanisms involved in the dissemination of this ware in the late 11th and 12th centuries is needed.

One striking anomaly is the near absence of whiteware, especially glazed whiteware jugs and Red-Painted Whiteware, in Periods I-III. Whitewares are generally assumed to have been first produced around the middle of the 13th century. If, as the other evidence suggests, the upcast from the Moat was laid down over the platform at some point in the final quarter of the 13th century then a greater number of whitewares might have been expected. As it is, a maximum of a mere eight vessels was represented in the Timber Kitchen (a red-painted whiteware pipkin, a possible red-painted whiteware jug, a whiteware bowl and dripping tray and four whiteware jugs) and a possible four further jugs from outside the kitchen. A large rounded whiteware jug (Fabric ww5) is recorded as coming from E+ A Floor 1 St. Build but it is unclear whether this refers to a context which pre- or post-dates the Moat. One of the whiteware sherds is recorded as coming from Floor 2 of the Timber Kitchen.

The whiteware presents us with a set of seemingly irreconcilable differences. The first occurrence of this ware in Floor 2 of the Timber Kitchen is, on the face of it far too early but could be explained away by contamination, although over-reliance on this excuse is unsettling. Whiteware was perhaps made well before *c.* 1250 but this only compounds the issue as to why it is so poorly represented, especially, as it is not uncommon in the pre-War material. If we assume that it does not appear until *c.* 1250 then that would tend to suggest that the construction of the Moat was earlier than the dates suggested above, which really seems unlikely. Likewise, if we posit a later start date, then it is difficult to explain why there is any whiteware at all in the pre-Moat levels. We are therefore left with the conclusion that before the construction of the Moat whitewares were effectively kept out of the market by the iron-poor wares such as Fabric ip9 *etc.* and by Deritend ware. This would be almost tenable if it were not for the fact that there are whitewares from

elsewhere on site which must be coeval with Deritend ware jugs. One other possible explanation is that the whiteware jugs were seen as more fitting for other areas of the castle or for a specific function which was not a part of the activities carried out in and around the kitchen. To a certain extent this ties in with the unusual sooting patterns observed on red-painted whiteware jugs from the Moat (see above and **Figures A4.1-3**) and may be the least unsatisfactory explanation of the 'whiteware problem'.

### *Function*

The provenance of the pottery was often insecure making spatial analysis difficult. What securely provenanced material was identified, seemed to indicate that the integrity of the various deposits had been compromised. Thus, the material found within the Timber Kitchen (see above) was composed of material which more readily suggested a midden deposit rather than structured deposition of material associated with a kitchen.

Viewed as an undifferentiated group, in terms of vessel function, the pottery is broadly what would be expected of the site type and the period. Cooking pots predominated with jugs, particularly decorated jugs, also well represented. Regional imports of London-type ware hint not only at contacts with the wider world but also contact with what was fashionable. Other regional imports consisted of Worcester-type glazed ware which was also found at the Bull Ring and Malvernian cooking pot which was not. All the regional imports were in such small quantities that they must either attest to direct visits to the ports of London and Worcester - the imported French jug from Trench 5 (see above) is consistent with a visit to London - to purchase goods such as wine, spices and exotic foodstuffs such as figs and currants, or attest to the dispersal of goods and chattels as the household moved from estate to estate.

Evidence of high status, generally rather difficult to gauge from ceramics alone, was provided by the numerous examples of pipkins (and skillets), which by rights should have been found mainly in the area of the Timber Kitchen but were, in fact, liberally spread across the eastern half of the site. The pipkin is generally believed to have been an innovation around the middle of the 13th century, although earlier examples are known in London (Pearce *et al* 1985,132). The earliest examples were found at Weoley in Floor 2 of the Timber Kitchen and in Floor 1 of the Stone Building and Floor 2 of the Timber Hall (see above). This is open to several interpretations; that pipkins were in use before c. 1250 at Weoley, that the building sequences are much later than imagined or, perhaps more significantly, that the stratigraphic sequences are seriously flawed.

### **Later Castle Deposits – Periods IV-VIII**

The main thrust of Oswald's two excavation reports was the early history of the castle and the three late medieval deposits in the Moat. There is no extensive discussion of later material found on the platform and which should be associated with the de Somery and later rebuilds. This pottery must have existed but it has not been possible to trace any such in the archive. Part of the reason for this may be that the upper levels of the site were stripped by Bark during the pre-War excavations and that this pottery is in part to be found in the pre-War excavation material accessioned 1990A and 2000A. However, some of this material must have also come from the Moat. Many of these sherds were marked with a WC number but beyond that there is nothing to indicate where the sherds may have come from. This section of the report therefore deals primarily with the Moat material excavated by Oswald.

As is discussed above, it is not now possible to reconstruct the three quite distinct groups of Moat

material outlined by Oswald (1962). In addition Oswald ends his discussion of the Moat material with the indication that the 'early Tudor ware' will be dealt with in a later publication. This of course never happened and it is unclear exactly what constituted such material in Oswald's mind but it must refer in part to Tudor Green ware (even though this can be found well before the Tudor period) and cistercian ware, which fits the early Tudor bracket fairly snugly. The absence of these wares in Oswald's reports gives a somewhat misleading picture of the history of the castle, in particular, the final period of its use.

The three Moat deposits were apparently separated by almost sterile fill material. This is quite strange in itself and leads to the question as to why the Moat was not uniformly filled with material. Clearly, one might expect a deposit of kitchen waste in the south-east corner of the site since it was here that a stone kitchen was built over the former Timber Kitchen. What is less clear is why there were separate dumps of material at the north-east corner of the site and in the area around the North Tower. Secondly, it has to be asked how the rubbish was dumped in the Moat. All three deposits discussed by Oswald occur where there is no ground-level egress from the castle. Are we, therefore, to suppose that the waste was thrown from an upper floor window? The Stone Kitchen may have been two storeys high, partly on the evidence of the 1425 Survey and partly because of the vice within the Octagonal Tower at the south-east corner, but if it was, it would have necessitated a rather bravura performance of waste-throwing from private chambers over the curtain wall into the Moat. Likewise it is not altogether clear who would have been throwing pottery from the North Tower and/or the Guesthouse. Stranger still, is the apparent lack of waste deposits found in the area of the timber bridge in the middle of the Eastern Curtain Wall, a place where there would have been an easy access to the Moat at ground level. In addition if we look at the other artefacts found in the Moat (Mould 2011) then there are certain anomalies, which suggest abnormal deposition of material. The most striking of these is that there are examples of complete metal artefacts e.g. the pewterware, the copper alloy tankards and the pair of spurs which have been discarded. This is highly irregular, since metal goods were usually melted down and recycled when damaged or no longer fashionable. Before we even begin, therefore, to look at the pottery from the Moat, we can see that the deposits in which the material was found are enigmatic and contain unusual elements.

The pottery from the Moat, of necessity, has to be discussed mainly as a single group. Within this group it was possible to isolate some material with a more exact provenance, although this is not to say that only the material so marked came from the designated sections of the Moat.

The date when the Moat was dug cannot be pinned down very closely. Evidence from the first three periods (see above) suggest a date c. 1275-1300. As noted above, a handful of early cooking pot sherds and possibly one Worcester-type glazed ware jug handle, were found in the lower level of the Moat but these must be residual elements that have become incorporated into the fill material and have no bearing on the dating of the Moat deposits. However, sufficient quantities of the three types of Deritend ware were found in the fills to suggest that they were all current in the early years of the 14th century. Stylistically this is what would be expected of the white slip decorated Deritend ware jugs. The form of the Reduced Deritend ware cooking pots does not alter from the previous century. The Fabric Deritend cooking pots do, however, indicate some changes in form. Some cooking pots have a very simple long curving everted rim, a form not noted at the Bull Ring. Oswald also believed that the double-dished rim form belonged to the post-Moat period. Although it is correct that this rim form was not noted in Periods I-III, it has been found at Edgbaston Street, in a context that seems to date to the 13th century (Rátkai 2009, 105-107, Fig. 7.1.19), which throws some

doubt on the hypothesis that this is a later rim form.

In Birmingham itself, there is some difficulty in identifying pottery dating from c. 1325-1400 i.e. from the end of the Deritend ware industry, through to the late medieval oxidised wares which are known in 15th and 16th century deposits. There may be several reasons for this including differences in waste disposal, contraction of settlement or industrial processes such as tanning being inimical to the accumulation of broken potsherds. However, it must also be borne in mind that some of the dating evidence for the later medieval wares is not totally secure since the arguments are somewhat circular (in the absence of any other closely datable material) and run:- we know that the pottery is found in 15th and 16th century levels, therefore all levels in which the pottery is found date to the 15th-16th century. Part of the problem could therefore be that these later wares begin life before 1400. Secondly, some wares such as Fabric Deritendcpj may run on up to the middle of the 14th century. The Moat at Weoley is, therefore, extremely useful in trying to establish what pottery of mid-late 14th century date might be.

Less than a quarter of the pottery was formed of the three Deritend wares, which is probably insufficient to suggest a revised upward dating for the end of their production. Small quantities of Fabrics ip9 and whiteware WCFabric 09, the former from jugs decorated in the same way as those found in pre-Moat levels, suggest that these fabrics continued into the early 14th century. In contrast Fabric ip4 is much more common, which suggests a *floruit* in the 14th and 15th centuries. Red-painted whiteware is better represented by sherd count than the other whitewares but many of the former sherds are from only one or two vessels; basically, fewer more complete vessels were thrown into the moat. Although the quantity of whiteware is rather less than might be expected, there is a good case to be made for this being a feature of 14th century occupation at Weoley, although the ware was clearly in use before this date (see above). Also, from the available evidence there appears to be a greater quantity of whiteware from the area of the North Tower than from the rest of the Moat. Sherds of Potterspury ware, a regional import from Northamptonshire, were found in the Moat (e.g. **Figure A9.6**). This ware dates to the 14th-15th centuries. It is far west of its usual distribution zone and probably represents items of personal baggage brought to the site by the travelling household. A second fabric similar in appearance to Potterspury ware, WCFabric 16 (**Figures A9.7-8**), was also found in the moat. Jug sherds, probably from the same vessel were found in several contexts (3b/4b KR; 3b/4b KR2; 4b KR1; 4b/5b KR1; 4b Rubble 1; MT C u/s; 7a 5).

The remainder of the pottery was largely made up of late medieval oxidised wares (**Appendix 6**) and Midlands Purple ware (**Appendix 7**). Material which could definitely be ascribed to the late 15th or 16th centuries consisted of a very small number of cistercian ware sherds (**Appendix 8**) and a Malvern Chase ware jar (**Figure A9.10**), another regional import. A second Malvern Chase ware vessel, a small jug with a rod handle, was found in the Moat.

Two fabrics were noted WCFabrics 10 and 11 (**Appendix 5**), however, which stood out as unusual. Both fabrics were buff/light brown/pale orange and were micaceous. WCFabric 10 is very similar to Malvern Chase Ware but of all the sherds examined under x20 magnification not one contained the tell-tale small fragments of granitic rock. Again, it could be a later variant of Deritend ware or it could indeed be Malvernian and the absence of granitic inclusions fortuitous. The glaze is not dissimilar to some Malvern Chase vessels but the forms found at Weoley, which seem mainly to comprise jugs with plain strap handles are less likely to be Malvernian. A third fabric WCFabric 12 (**Appendix 5**) contained no obvious inclusions and was particularly micaceous. The fabric is similar

to Deritend ware but clay colour and the powdery surface feel, different vessels forms and the absence of decoration mark this out as something different. In many respects it resembles fabrics found on the Welsh Marches from the 13th-15th centuries. Although within the scope of this project it was not possible to research the land-holdings of the Lords of Weoley, there is at least one 14th century connection to the Welsh Marches through Joyce la Zouche de Mortimer who married John de Botetourt. She was the daughter of William la Zouche de Mortimer, one of the Mortimers of Richard's Castle, Herefordshire and links to the Welsh Marches can also be found through Joyce, 3rd Baroness Botetourt and in the 15th century through the Berkeleys.

Other fabrics of interest which were found in the Moat deposits were Continental imports. The earliest of these were French whiteware sherds (**Figure A10.6**), probably dating to the 14th century, which were found in an unidentifiable location in the Moat, but also in the area of the North Tower. As we have seen above, the rim and neck of a French whiteware jug (**Figure A10.7**) was found in deposits associated with the robber trench of the Stone Building.

Spanish imports were represented by an Early Valencian Lustreware bowl, **Figure A10.1**, which was found in the south-east corner of the Moat, by *albarelli* fragments from the area of the North Tower, **Figure A10.2**, probably dating to the 15th century, and by a tin-glazed earthenware sherd, possibly from a more rounded albarello or 'vase', from an unidentifiable area of the Moat, **Figure A10.3**, also probably of 15th century date. Early 16th century Continental wares were represented by Rhenish stonewares (Raeren, **Figure A10.10** and Siegburg types).

A further import, **Figure A10.8**, was found but the provenance is uncertain. The Continental source has not been firmly established. Duncan Brown (pers comm.) has suggested that it might be late Saintonge ware, dating to the late 16th century date. Hurst (1977), however suggests this is another Spanish vessel dating to the 15th century. Both attributions have their problems. A Continental import dating to the second half of the 16th century, at the earliest, is perhaps unlikely given that by this date Weoley Castle was no longer a high-status site and given that there are virtually no other ceramics of this date. The date Hurst suggests, if the sherd is Spanish, would fit better not only with the status of the castle in this century but also with the other Spanish sherds found. However, the colour scheme of the decoration is not typical of Spanish wares and the internal clear lead glaze would be very unusual indeed.

The presence of the Continental imports is testimony to the continuing high status occupation of the castle in the later medieval period, although by the time that the Rhenish stoneware was in use, its star had probably already waned.

In summary, the pottery from Weoley is typical of a high-status site such as a castle. Although the castle is small, throughout its history it has been connected with some of the foremost aristocratic families, a connection which only really came to an end with the demise of the Berkeleys in the early 16th century. Pottery dating later than the early 16th century must be connected with the Jervoise ownership of the castle and pottery of this and later periods is much less noticeable, although not entirely absent. This change of ownership may have resulted in the clearance of some of the previous occupants' goods into the Moat and Oswald's three distinctly dated groups may have been illusory. It would be very interesting to view the ceramics from a full scale excavation of Birmingham Moat, the seat of the de Birmingham Lords of Birmingham, with those recovered from Weoley Castle. Only then would we have the perfect comparanda with which to judge the relative wealth of Weoley and to assess whether changing owners at Weoley influenced the source

of the ceramics they were using.

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