

EAST ANGLIAN ARCHAEOLOGY

REPORT NO.13

Eighteen centuries of
pottery from Norwich



NORWICH SURVEY
in collaboration with
Norfolk Museums Service

1981

EAST ANGLIAN ARCHAEOLOGY

Eighteen centuries of
pottery from Norwich

by

Sarah Jennings

with

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FROM NORWICH

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ABBREVIATIONS AND SYMBOLS

(Bibliographical abbreviations in standard form)

EMSS	:	Early Medieval Sparse Shelly ware
EMSW	:	Early Medieval Sandwich Ware
EMW	:	Early Medieval Ware
GRE	:	Glazed Red Earthenware
LMT	:	Late Medieval and Transitional
MPBW	:	Ministry of Public Buildings and Works
NCM	:	Norwich Castle Museum
NNAS	:	Norfolk and Norwich Archaeological Society
NRC	:	Norfolk Research Committee
NS	:	Norwich Survey
TGE	:	Tin-glazed Earthenware
WSGG	:	White slip, green glaze
≠	:	Change in identification since the catalogue was compiled

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Map 3. Based upon the 1970 Ordnance Survey 1:2500 map with the permission of the Controller of Her Majesty's Stationery Office, Crown Copyright reserved.

I INTRODUCTION

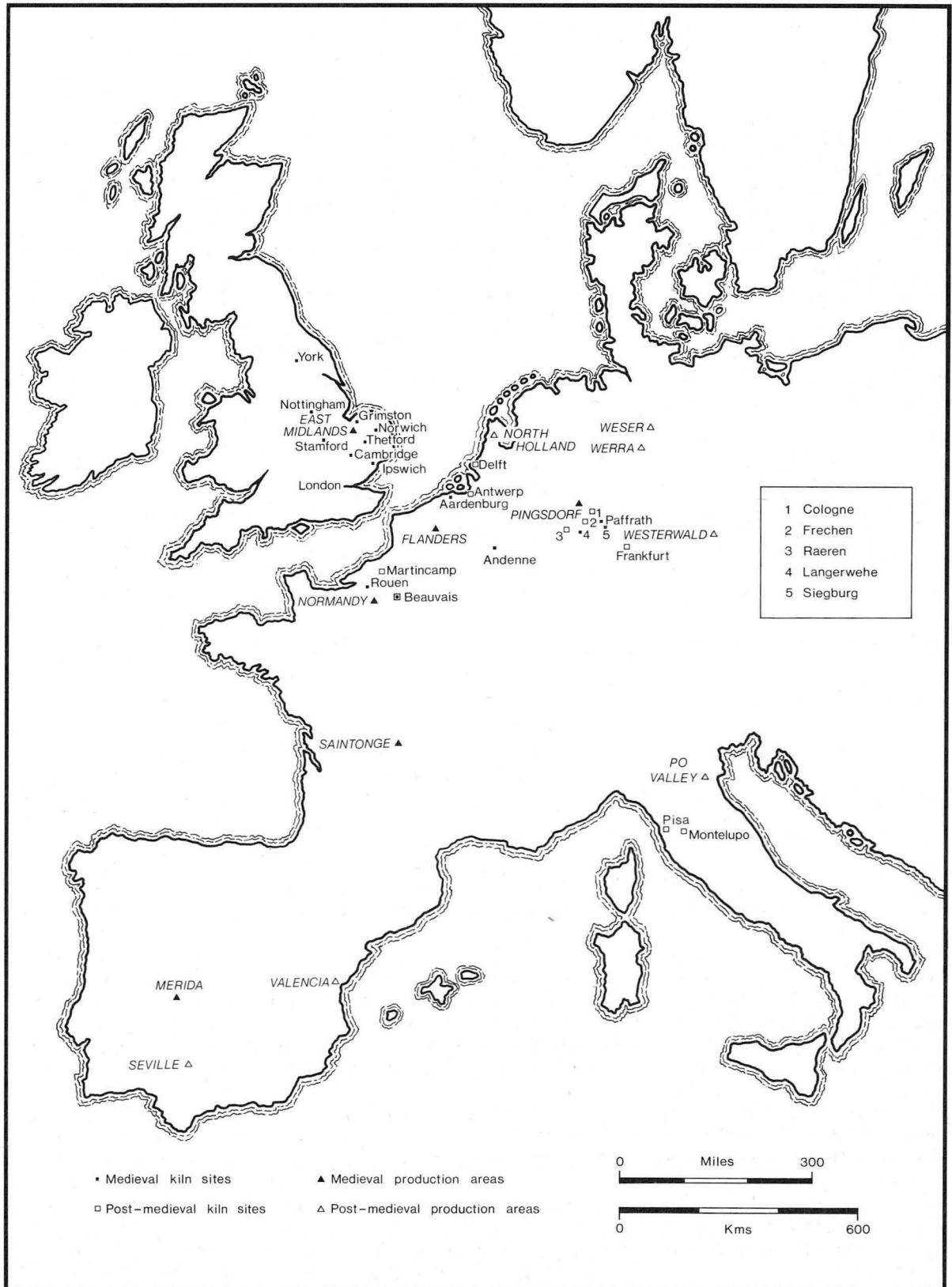
From the 11th to the 18th centuries Norwich was one of the great provincial cities of England. Even today it is the commercial and cultural centre for an area which extends beyond the county boundary. The medieval walled area is comparable in size with that of the City of London, measuring about 2.5 km from north to south and c. 1.5 from east to west. Its merchants, grown rich on British and overseas trade, purchased luxuries from many parts of the world. Throughout the centuries people from elsewhere in Britain and abroad, many of them refugees, have settled here, bringing their own skills and their cultural tastes. Inevitably many of the perishable luxuries have long since vanished - the silks, the tapestries, the fine wines, etc., though some have survived. The remains of less perishable objects, particularly pottery, have been discovered in excavations and on building sites.

This catalogue covers the large collections of pottery mainly from sites within the medieval city walls in the Norwich Castle Museum. Material from over 280 sites is included, some from archaeological excavations but the bulk being unstratified groups from building sites (see gazetteer p.244). The number of these sites precluded their being shown on a distribution map: they can, however, be located on Map 3 from the grid reference given in the gazetteer.

HISTORY OF THE COLLECTIONS

The archaeological collections in Norwich Castle Museum were begun in 1825. Throughout the 19th and the first half of the 20th century some of the pottery found within the medieval walled area of Norwich came into the museum's collections.

It was only after the Second World War that serious collecting began. Parts of central Norwich had been severely damaged by bombing, and in 1945 a new Development Plan for the City (James *et al.* 1945) was published. All this led to considerable rebuilding of the City centre. In response to this the Norfolk and Norwich Archaeological Society and the Norfolk Research Committee invited Mr. (now Professor) E.M. Jope to carry out small-scale excavations in 1948. The results of these, together with the available evidence for Late Saxon occupation in Norwich, was published in *Norfolk Archaeology* in 1952 (Jope 1952). Between 1951 and 1955 excavations were carried out by J.G. Hurst for the Ministry of Public Building and Works (now Department of the Environment) on the City defences at and near St. Benedicts Gate (Hurst and Golson 1957; Hurst 1963). Apart from these, with the exception of a few small trial trenches by Rainbird Clarke and others, no excavations were carried out in Norwich until the Norwich Survey was set up in 1971. The only archaeological evidence for much of the area that was re-developed in the twenty-five years between the publication of the City's Development Plan and the setting up of the Norwich Survey comes from building sites. This work was mainly carried out by Derek Howlett (until 1961) and W.F. Milligan (since 1962), both Archaeological Assistants at the Castle Museum. Although quite a high proportion of the finds were set aside by workmen on the sites in readiness for the daily visit by the archaeologist, collection has as far as possible been non-selective, and includes pottery of all periods.



Map 1. Sources of English medieval wares and European medieval and post-medieval wares.

LIMITATIONS OF THE COLLECTIONS

Despite attempts in the last thirty years or so to collect non-selectively there is no doubt that the sample is biased both ceramically and topographically. From the 19th and early 20th-century period of collecting mostly complete or nearly complete vessels were preserved, often with little information about their provenance. When sherd collections from this period do exist they are obviously highly selective; nearly all body sherds, unless decorated, are missing and there is relatively little post-medieval material. Curious anomalies also occur in the material brought into the Museum by members of the public; one site has produced only large pieces of a 14th-century Italian vase and two complete late medieval Spanish bottles. Since the early 1970s little stoneware has turned up on building sites, doubtless reflecting the growing value of these pieces as collector's items, even when damaged. Topographically, too, the collection is biased towards the central area (south of the river) where much of the post-war redevelopment has been concentrated. Apart from the large area of redevelopment in the Botolph Street/Calvert Street/Magdalen Street area most of the redevelopment north of the river took place in the 19th century. Fortunately a number of excavations in this area have somewhat redressed the balance and material from these sites is included in this volume. Despite these problems the sheer size of the collection still provides enough information to echo the trends shown by the material from the excavations. From the Late Saxon period onwards the imports in Norwich are dominated by material from the Low Countries and Germany with relatively little from France at any period.

THE CATALOGUE

The archaeological brief for the Norwich Survey was to concentrate on sites which would illuminate the origins and early pre-documentary development of the City. The collections of pottery in the Castle Museum were therefore a starting point. A map of Late Saxon Norwich plotted from the Sites and Monuments Index in the Archaeology Department had been prepared for the 'Norwich - Growth of a City' exhibition held at the Castle Museum in 1963. This was up-dated. The appointment of an Assistant Keeper in the Archaeology Department to work with the Norwich Survey as Field Officer for Norwich, led to the suggestion that a catalogue of this material should be published. The collections cover material from the Roman period to the 19th century. Small unstratified groups from building sites, if published in isolation, were likely to be of little interest, but taken as a whole provide an insight into trade over a number of centuries and contribute to our knowledge of the development of the City. It was decided that Norwich Survey excavation volumes would refer to the illustrations in the catalogue and that only closed groups and types which had not been represented would be illustrated in the excavation reports. For this reason it was necessary that the catalogue should be published before the Norwich Survey excavation reports, although it meant that the detailed dating of various groups could not be considered in the light of the Norwich excavations. This was unfortunate, but evidence for dating of any type will be discussed and if necessary amended in the appropriate excavation reports. It is hoped to publish the few closed pottery groups from building sites in more detail with their associated finds in future volumes of *Norfolk Archaeology*.

The date range of the pottery dealt with in this catalogue is from Roman to c. 1780. All sites investigated before 31st December 1976 from which pottery has come are included, together with selected finds from later years. Some material from Norwich Survey excavations has been included but not that from the excavations carried out from 1979 onwards by Brian Ayers for the Norfolk



Map 2. Sources of English post-medieval wares.

METHODOLOGY

The pottery illustrated in this catalogue is a small percentage of an enormous collection of sherds, large fragments and some complete vessels. As nearly all the pottery is unstratified, with few associations and little independent dating, it was decided to divide it into groups of Continental, non-local English and local wares based on type/fabric, date and form. (The ordering of these groups can be determined either from the list of figures, or from the index to pottery types.) Within these groups as wide a range of forms as possible has been illustrated; occasional complete examples from the Museum collections found elsewhere have been used when the Norwich examples are very fragmentary. Very few kilns have been found in Norwich or its immediate area. The only known kilns within the walled area are those producing Thetford-type ware in the late Saxon and early medieval period (Atkin, Ayers and Jennings, forthcoming), though slight evidence does exist for tin-glazed earthenware production in the post-medieval period (Noël Hume 1977). Local wares, therefore, have been defined as those types made for everyday use from local clays, which are found in consistently large numbers and are unlikely to have been worth transporting any great distance.

As a result of the collecting history described above, detailed quantitative analysis would be meaningless. All that has been attempted, therefore, is to indicate the significant differences between related groups and sections of groups and between forms which are common and those which are rare. To give some idea of the range and frequency of the different wares of pottery found in Norwich, a Pottery Presence Analysis Chart has been compiled listing all pottery from each site in Norwich (p.264-73). Although this chart is as comprehensive as possible, it should be used with caution; the absence of a type may not mean that it was not present on the site, just that it does not exist in the collections.

A date range has been given in the introduction to each group and developments within these have been discussed. Although the detailed work on the excavated material still remains to be done, general dating trends are already established for the local wares. It is hoped that the excavations will provide more specific dating for individual forms in the future. Pottery imported into Norwich has largely been dated by referring to production sites and other excavations. For some groups independent dates have already been established in Norwich and these have been identified in the text. Specific dates which can be given to individual vessels are quoted at the end of the appropriate catalogue entry.

Initial sorting of material for the catalogue began in 1972 following the appointment of J.P.Roberts as the first full-time Field Officer for Norwich. However, increasing excavation commitments meant that little progress was achieved until 1976 after the Norwich Survey was able to appoint a full-time Pottery Supervisor, Mary Karshner, who, working with W.F.Milligan of the Castle Museum, completed much of the initial sorting. Responsibility for the final sorting and the text was taken over by Sarah Jennings who succeeded Mary Karshner in 1977.

Many other people helped, both in the identification and drawing of the material. Their names are given on p.xii. Our grateful thanks to the Department of the Environment must be recorded, for without their financial support and encouragement the preparation and publication of this volume would not have been possible. Our thanks are also due to the British Academy, who made a grant towards the cost of the drawing.

This volume is dedicated to John Hurst, without whose help and encouragement it would not have been written. For many years Norwich was included in his annual visitation of museums to look at medieval and post-medieval pottery found in the previous twelve months. Much of the early work on the Saxo-Norman and medieval pottery in East Anglia was carried out by John Hurst, while his excavations in the 1950s in Norwich provided the first study of post-medieval pottery found in Norwich. From the beginning he has encouraged and supported the catalogue and given active help with the identification of the pottery.

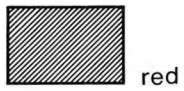
Barbara Green, Norwich Castle Museum

Sarah Jennings, Norwich Survey

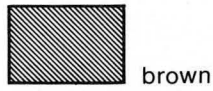
January 1981.

COLOUR CODE SYMBOLS

MEDIEVAL

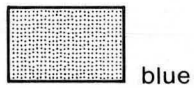


red

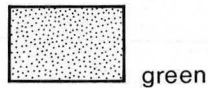


brown

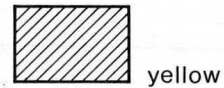
POST-MEDIEVAL SLIPWARES



blue



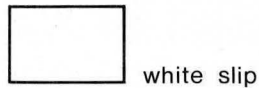
green



yellow



dark brown



white slip

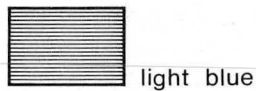


ground colour,
also Weser
orange slip

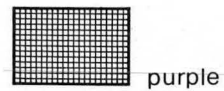
TIN-GLAZED EARTHENWARE AND CHINESE PORCELAIN



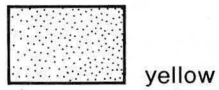
blue, also black



light blue



purple



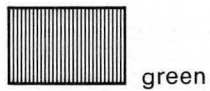
yellow



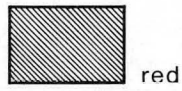
yellow - orange



orange - brown

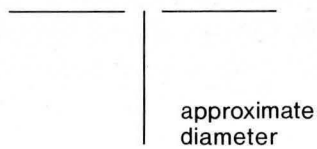


green

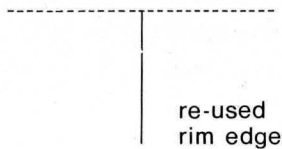


red

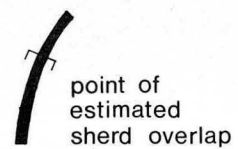
SPECIAL DRAWING CONVENTIONS



approximate
diameter



re-used
rim edge



point of
estimated
sherd overlap

Fig.01 Colour codes and drawing conventions.

II CATALOGUE AND DRAWINGS

ROMAN WARES

by Tony Gregory

Roman pottery has been found on forty-eight of the sites considered in this catalogue but no sites have produced enough material for their significance to be assessed. Only sites 45, 148 and 170 have produced enough to suggest that they include Romano-British occupation sites, while the rest may be no more than stray finds from near-by occupation sites which still await discovery. With the exception of an early concentration in the St. Benedict's/St. Andrew's area, there is not sufficient evidence to suggest dates of occupation on any of these sites; rather the material from Norwich as a whole can be used to show that occupation in the area lasted throughout the Roman period. Much of the material could be local, since Norwich lies between the Roman towns of Brampton and Caistor St. Edmund (Venta Icenorum), both of which possessed pottery kilns at various periods. The coarse grey-wares from Norwich compare quite well with unpublished material from both these sites, but sufficient work has not yet been done to make specific comparisons. The sample is far too small to make any useful comments on imports to Norwich, except to point out the rather unsurprising occurrence of Samian ware, Nene Valley colour-coated ware, Colchester colour-coated ware and both red-slipped ware and a mortarium from Oxfordshire.

FIG.1 ROMAN WARES

- | | | | |
|---|--|----|--|
| 1 | Jar or bowl. Mid grey sandy fabric, sparse mica and small rounded quartz particles; exterior and interior of rim horizontally burnished. ?2nd century. 148N layer 263. | 8 | Jar. Blue-grey fabric, sparse mica. 45N pit XVI. |
| 2 | Jar. Mid grey fabric, sparse mica; exterior and top of rim horizontally burnished. Late 1st century. 99N pit B. | 9 | Jar. Light grey fabric, sparse small black and white mineral inclusions; dark grey surfaces. 47N. |
| 3 | Jar. Light grey fabric, sparse mica. 148N layer 290. | 10 | Jar. Light grey fabric, profuse mica; dark grey surfaces. 42N pit 2. |
| 4 | Jar. Light orange fabric, very sparse mica; light grey surfaces. 42N pit 2. | 11 | Jar. Soft mid grey fabric, sparse mica. 45N pit VII. |
| 5 | Jar. Light grey sandy fabric, sparse grey mineral inclusions; exterior and top of rim horizontally burnished. 170N layer 71. | 12 | Jar. Soft mid grey fabric, profuse mica; dark grey surfaces. 45N pit I. |
| 6 | Jar. Mid grey sandy fabric, profuse mica; rim and neck horizontally burnished. 21N. | 13 | Jar. Light grey fabric, sparse large rounded mineral particles; dark grey exterior. 3rd-4th century. 45N pit IX. |
| 7 | Jar. Mid grey, slightly sandy fabric, very sparse large angular grey mineral particles. 45N pit IV. | 14 | Jar. Mid grey fabric, profuse mica and small rounded quartz particles. 45N layer 5. |

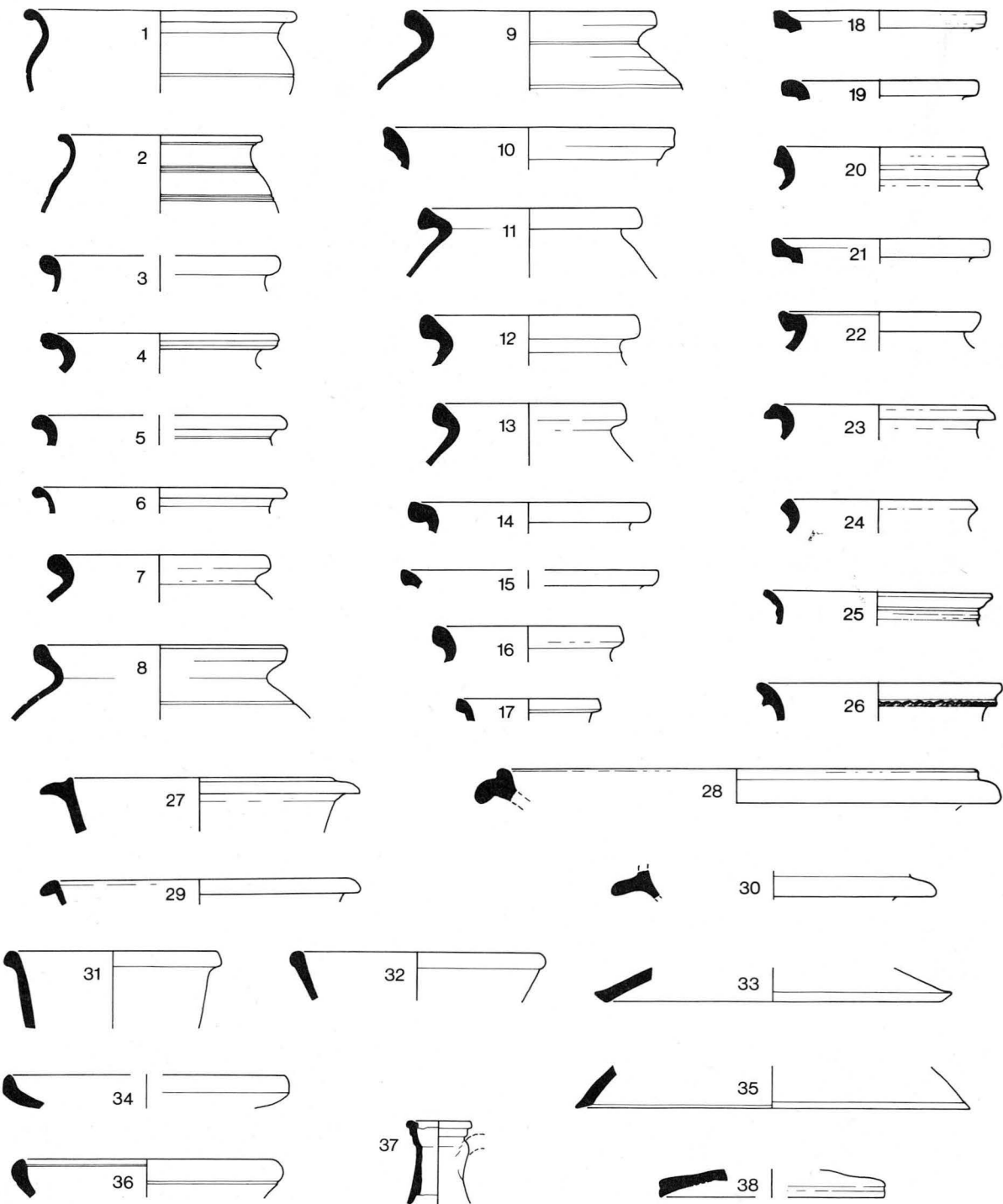


Fig.1 Roman Wares. Scale 1:4

Fig.1 CONT.

- | | |
|--|--|
| <p>15 Jar. Soft orange fabric with a grey core, profuse shell inclusions mostly leached out; buff surfaces. 4th century. 170N layer 374.</p> <p>16 Jar. Light orange fabric with a grey core, sparse mica. 240N layer 3.</p> | <p>17 Jar or bowl. Soft black fabric, profuse mica. ? Late 1st century. 122N.</p> <p>18 Jar. Mid grey fabric, profuse mica. 138N.</p> <p>19 Jar. Mottled light and dark grey fabric, sparse mica. 45N layer 1.</p> |
|--|--|

Fig.1 CONT.

- | | |
|---|---|
| <p>20 Jar. Mid grey fabric, sparse mica. 280N layer 49.</p> <p>21 Jar. Light grey fabric, sparse mica and small rounded grey mineral particles. 45N pit XXI.</p> <p>22 Jar. White fabric, sparse angular dark grey mineral inclusions. A very strange fabric, but possibly Roman. 137N hole 1.</p> <p>23 Jar. Light grey fabric with no visible inclusions. 45N pit I.</p> <p>24 Jar. Mid grey fabric, sparse mica. 45N pit XII.</p> <p>25 Bowl or jar. Soft crumbly brown fabric, profuse mica; black surfaces. Mid to late 1st century. 284N layer 405.</p> <p>26 Jar. Mid grey sandy fabric, profuse mica. 170N layer 79.</p> <p>27 Bowl. Colour-coated ware, ?Nene Valley; orange fabric with grey core; glossy olive-green slip. 4th century. 170N layer 1347.</p> <p>28 Mortarium. ?Oxfordshire Parchment Ware; slightly sandy white ware. Late 3rd or 4th century. 90N.</p> <p>29 Dish or bowl. Hard slightly sandy light grey fabric, no visible inclusions; mid grey surfaces. 2nd to 4th century. 21N.</p> <p>30 Flanged bowl. Hard orange fabric, buff core, sparse mica and small sub-rounded dark grey mineral inclusions; remains of red slip. Not attributable to any of the industries known to produce this type, 3rd-4th century. 281N layer 728.</p> <p>31 Bowl. Cream fabric, sparse small brown mineral particles. An odd fabric, but possibly Roman. 45N layer 1.</p> <p>32 Bowl. Grey sandy fabric, sparse mica and small grey mineral inclusions. 170N layer 634.</p> | <p>33 Lid. Light grey fabric; dark burnished surfaces. 45N layer 5.</p> <p>34 Platter. Soft light grey fabric, sparse mica and small rounded black mineral inclusions; mid grey surfaces. 1st century. 186N.</p> <p>35 Lid. Mottled buff and dark grey fabric, profuse mica. 78N.</p> <p>36 Bowl or, just possibly, a lid. Soft dark grey fabric with profuse mica and sparse small sub-rounded quartz. 284N layer 68.</p> <p>37 Ring-necked flagon. Soft buff fabric with no visible inclusions. Late 1st-early 2nd century. 170N layer 2.</p> <p>38 Lid. Light grey fabric, profuse mica. 17N layer 2.</p> <p>Not illustrated.</p> <p>Flange of bowl. Orange fabric, grey core; remains of orange burnished surface on underside. 4th century. 21N.</p> <p>Body sherd of jar. Mid grey fabric, sparse small white shell inclusions and mica; orange exterior decorated with oblique combed lines. Late 1st-early 2nd century. 123N layer B.</p> <p>Two sherds of jar or bowl with rounded shoulder. Mid grey sandy fabric, sparse mica and small rounded quartz particles; exterior horizontally burnished. 2nd century. 148N layer 220.</p> <p>Sherd of flange. Samian ware dish, Dragendorff form 35 or 36. 2nd century. 154N layer 78.</p> <p>Scrap of ?beaker. Colour-coated ware, ?Nene Valley. Orange fabric; glossy green slip. 2nd-4th century. 148N layer 290.</p> <p>Scrap of beaker or flagon. ?Nene Valley. White fabric; glossy brown slip and over-painted white decoration. 3rd-4th century. 170N layer 173.</p> <p>Beaker body sherd. Colour-coated ware, ?Nene Valley. White fabric; brown slip. 3rd-4th century. 172N layer 70.</p> |
|---|---|

LOCAL SAXON AND EARLY MEDIEVAL WARES

PAGAN SAXON

Fewer than ten sherds of probable Pagan Saxon pottery have been found in Norwich and with the exception of one sherd found in 1979 (and not, therefore, dealt with in this report) all have been featureless body sherds. These are of a rough hand-made dark grey to black fabric with some vegetation marks on the surfaces. The only two sherds from an excavated context have been published by B.Green (Hurst 1963, 146-7); the remaining sherds are similar and perhaps date from the 6th century.

IPSWICH WARES

The only known kilns for this ware are in Ipswich, Suffolk (Smedley and Owles 1963). Made from the second quarter of the 7th century to the mid 9th century this Middle Saxon pottery was widely distributed throughout East Anglia and around the Wash. Ipswich ware is distinctive in that it was both made on a turntable and fired in a kiln; this results in thick-walled vessels with uneven girth grooves. The vessels were fired to a high temperature and are usually well-reduced, mid to dark grey in colour with occasional brown patches. Four fabrics have been identified (Hurst 1959, 13-19): a) hard sandy, smoothed surface; b) sandy un-smoothed surface; c) hard with larger grits, rough surface; and d) hard with many grits, harsh pimply surface. It is these classifications that are referred to below. Examples of all four different fabric types have been identified (by Carolyn Dallas). The limited amount of Ipswich Ware found in Norwich is dominated by small squat cooking-pots, the most common Ipswich form (West 1963, 233-303). The cooking-pots are thick-walled with sagging bases which have normally been knife-trimmed; the rims are mostly simple and everted or with a slight internal beading. No examples of Ipswich Ware bottles or lugged vessels have so far been identified in Norwich. Most of the Ipswich Ware found on building sites or during excavation in Norwich is either residual or unstratified: this occasionally makes identification difficult, but any such doubts are expressed in the catalogue. A general discussion can be found in Hurst 1976, 299-303. The forms used in the catalogue are those established in West 1963, 248.

FIG.2 IPSWICH WARES

- | | | | |
|----|---|----|--|
| 39 | Cooking-pot, form J. Fabric c, mid grey core, darker grey surfaces. 76N hole 17. | 44 | Cooking-pot, form C. Fabric c, grey, slightly darker grey surface, grit inclusions. 62N. |
| 40 | Cooking-pot, form C. Fabric c/d, grey fabric, darker grey exterior surface. 76N hole 35. | 45 | Sherd. Fabric b, grey with coarse sand inclusions. 153N layer 211. |
| 41 | Cooking-pot, form C. Fabric d, dark grey with dense grits. 280N layer 189. | 46 | Rim. Fabric b, mid grey fabric. Probably not Ipswich Ware. 44N trench 3. |
| 42 | Cooking-pot, form C. Fabric d, dark grey, sooted surfaces. 45N pit X. | 47 | Cooking-pot, form J. Fabric d, dark grey, soot on rim edge. 45N pit VI. |
| 43 | Cooking-pot, form C. Fabric d, grey core, darker grey surfaces, dense grits. 154N layer 63. | | |

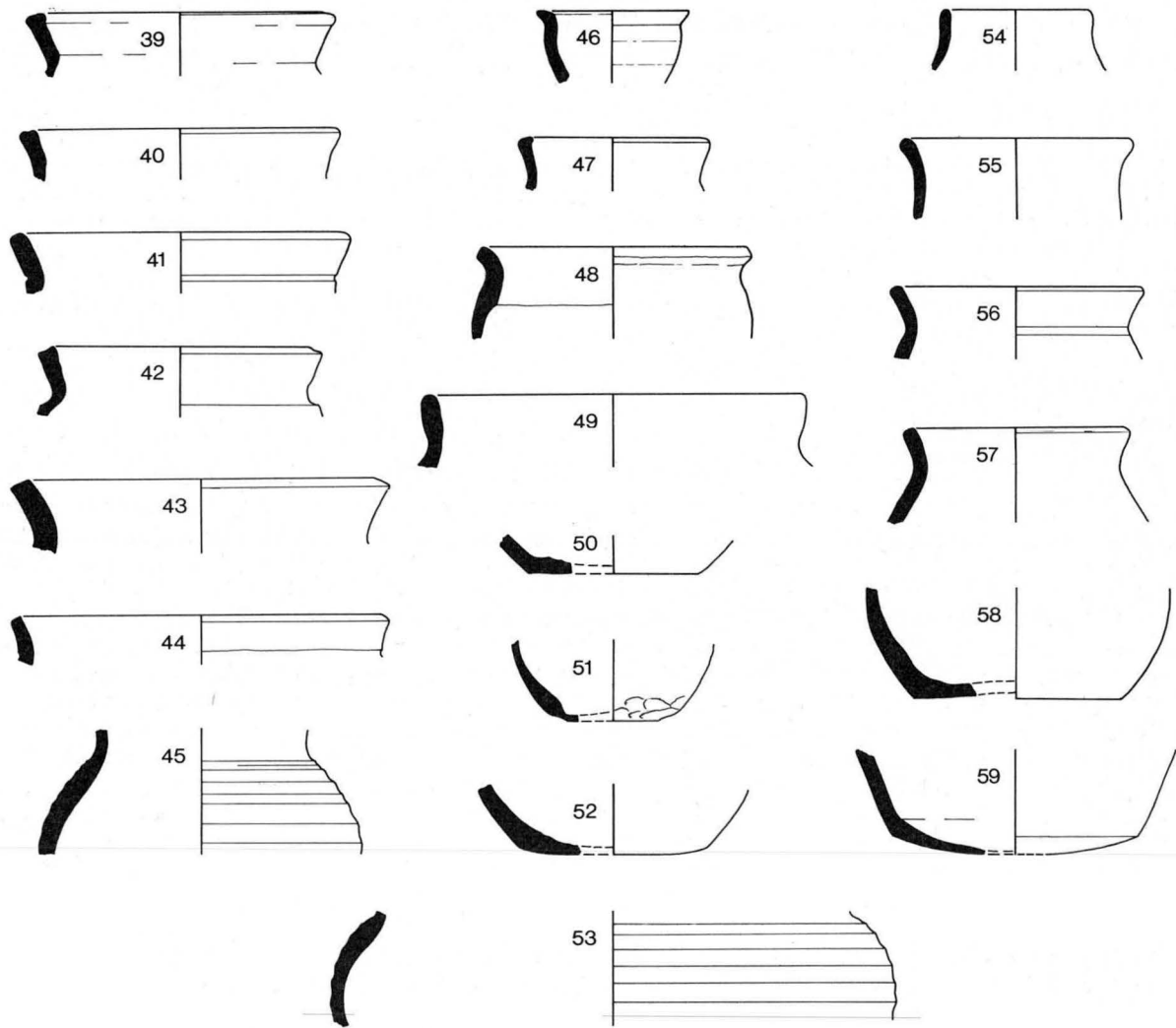


Fig.2 Middle Saxon Ipswich Wares. Scale 1:4

Fig.2 CONT.

- | | |
|---|---|
| <p>48 Cooking-pot, form C. Fabric c, mid grey, darker grey surface, heavily sooted exterior. 44N trench 4 layer 1.</p> <p>49 Cooking-pot, form A. Fabric a, brown core, grey slightly burnished surfaces. 42N pit 2.</p> <p>50 Base. Fabric c, dark grey, brownish-grey surfaces. 53N F1 layer 3.</p> <p>51 Base. Fabric a, light grey core, dark grey surfaces, knife-trimmed. Probably Ipswich. 45N pit XXIII.</p> <p>52 Base. Fabric d, grey, dark grey exterior surface. 45N layer 4.</p> <p>53 Sherd. Fabric d, medium grey, darker grey exterior surface. 21N location B50.</p> | <p>54 Rim. Fabric a, medium grey with darker grey smoothed surfaces. 45N pit XII.</p> <p>55 Rim, form A. Fabric b, dark grey with sooted exterior. Possibly Ipswich. 44N trench 1 layer 1.</p> <p>56 Cooking-pot, form A. Fabric a, dark grey with fine white inclusions. 280N layer 178.</p> <p>57 Cooking-pot, form A. Fabric c, grey core, brown margins, dark grey exterior. 45N pit XV.</p> <p>58 Base. Fabric a, grey core, brown margins, darker grey surfaces. 204N layer 1.</p> <p>59 Base. Fabric a, grey fabric, brown outer margins. 42N pit 2.</p> |
|---|---|

THETFORD-TYPE WARE

This type of well-fired, wheel-thrown, grey pottery was produced in large quantities at several town sites in East Anglia, (Ipswich, Thetford and Norwich), during the late Saxo-Norman period and forms the basis of the local medieval pottery tradition (Hurst 1976, 314-20). Post-Conquest kilns have been found at the rural sites of Grimston (Clarke 1970, 79-95), Langhale (Wilson and Moorhouse 1971, 129) and Bircham (Rogerson and Adams 1978, 33-44). Although this is the only type of pottery for which kilns have been found in or near Norwich (Atkin, Ayers and Jennings, forthcoming), the fabrics from the three towns are too similar to be distinguished except by scientific analysis (Hawkin 1977) and though most of the pottery found in Norwich was probably made there the name 'Thetford-type' ware is used for all this group.

Wheel-thrown in a hard sandy fabric, the vessels were normally well-reduced though occasional exceptions to this do occur. The range of forms include cooking-pots, bowls, jars, spouted pitchers, large storage jars and lamps; costrels were also made but are rare in Norwich. The most common vessels are cooking-pots, which in Norwich usually have flat bases with distinct wire marks where they have been cut from the wheel; sagging bases are uncommon and tend to be of later, 11th-century, date. Rims are everted, normally either rounded or with a hollowing on the inner edge. Decoration takes the form of bands of rouletting, diamond or square-notched on the outer rim edge of the shoulder; occasional vessels have single or multiple incised wavy lines on the shoulder.

Bowls were produced in varying sizes and together with storage jars the large bowls have added bands of clay both on the outer side of the rim (Fig.4, No.81) and covering the whole of the rim (Fig.4, No.84) as well as the typical diagonal bands found on the very large sagging-base storage jars; these applied bands are heavily thumbbed, particularly round the rim edge and probably give added structural strength to vessels with a large liquid capacity. Bowls also have rouletted decoration in conjunction with the thumbbed strips, usually diamond-notched on the flat rim tops and between the applied strips. The applied strips on the very large storage jars frequently form a lattice pattern and are usually thumb-pressed only at the junction of two strips (Fig.6, Nos.137 and 140). Less common are the often quite widely spaced simple indentations on rim edges of both jars and bowls. Other, also uncommon, forms of decoration include applied pellets both plain and stamped, ridges and shallow grooves; recently a sherd with stamped motifs similar to those on large storage jars from Thetford was found on a kiln site (424N) in Norwich. Spouted pitchers, which seem to appear later in Norwich, are nearly always plain; most examples have a single short strap handle and an applied spout which projects above the rim edge. Lamps were produced in three main types with long and short pedestals and spike bases. Fig.7, No.156 is the only lid of its type; it has been suggested that Fig.7, Nos.154-5, though possibly bowls, may also have been used as lids or even as large lamps (Rogerson and Dallas forthcoming).

All are standard fabric unless otherwise stated.

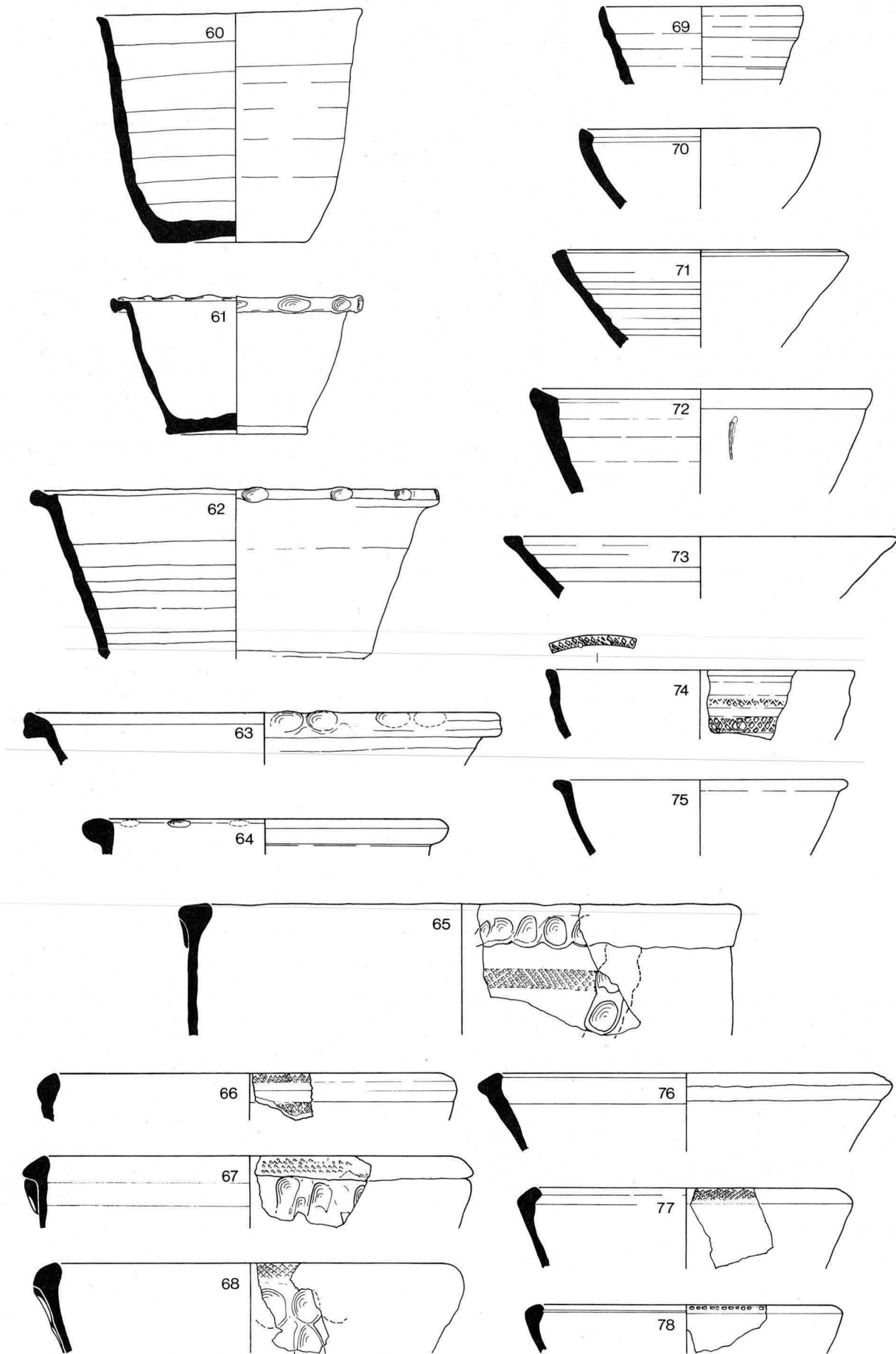


Fig.3 Late Saxon Thetford-type ware bowls. Scale 1:4

FIG.3 THETFORD-TYPE WARE BOWLS

- | | | | |
|----|---|----|--|
| 60 | 115N. | 69 | 76N hole 30. |
| 61 | Dark greyish-brown fabric; dark grey surfaces. 55N. Jope 1952, 306 and fig.9, no.5. | 70 | Light grey fabric; grey margins and surfaces. 53N location A3. |
| 62 | 55N. Jope 1952, 306 and fig.9, no.4. | 71 | 45N pit V. |
| 63 | Dark grey fabric, light grey margins; very dark grey surfaces. 98N layer 28. | 72 | 215N layer 36. |
| 64 | 90N. | 73 | 53N location A3. |
| 65 | Light grey fabric; very dark grey surfaces. 98N layer 1. | 74 | Mottled grey and greyish-orange fabric. 215N layer 27. |
| 66 | 53N location F1 layer 3. | 75 | 163N layer 17. |
| 67 | 62N. Jope 1952, 305 and fig.10, no.13. | 76 | 53N location C1 layer 1. |
| 68 | Light grey fabric, grey core and thick margins; dark grey surfaces. 98N layer 1. | 77 | 19N. Jope 1952, fig.7, no.8. |
| | | 78 | 98N layer 1. |

FIG.4 THETFORD-TYPE WARE BOWLS

- | | | | |
|----|--|----|---|
| 79 | Mid grey fabric; grey interior, dark grey exterior, sooting on base. 98N layers 16 and 17. | 86 | Grey fabric; orangey-grey mottled surfaces. 53N. |
| 80 | 98N layer 18, location T4. | 87 | 163N layer 17. |
| 81 | Dark grey fabric, thick brown margins; very dark grey surfaces. 98N layer 9. | 88 | Very dark grey fabric. 11N layer 2. |
| 82 | 204N layer 12. | 89 | 21N layer A55. Hurst 1963, fig.7, no.55. |
| 83 | Light grey fabric; mid grey surfaces. 215N layer 36. | 90 | 115N. |
| 84 | 53N. | 91 | 16N. |
| 85 | 241N. | 92 | 163N layer 17. |
| | | 93 | Light grey fabric; dark grey surfaces. 53N location J5. |

FIG.5 THETFORD-TYPE WARE COOKING-POTS

- | | | | |
|----|--|-----|--------------------------------|
| 94 | 11N layer 6. | 99 | 53N. |
| 95 | Apparent burning and sooting on interior. 163N layer 17. | 100 | Heavily sooted exterior. 115N. |
| 96 | 101N pit A. | 101 | 215N layer 6. |
| 97 | Very dark grey surfaces. 215N layer 36. | 102 | 215N layer 1c. |
| 98 | 215N layer 36. | 103 | 101N pit C. |
| | | 104 | 215N layer 1c. |

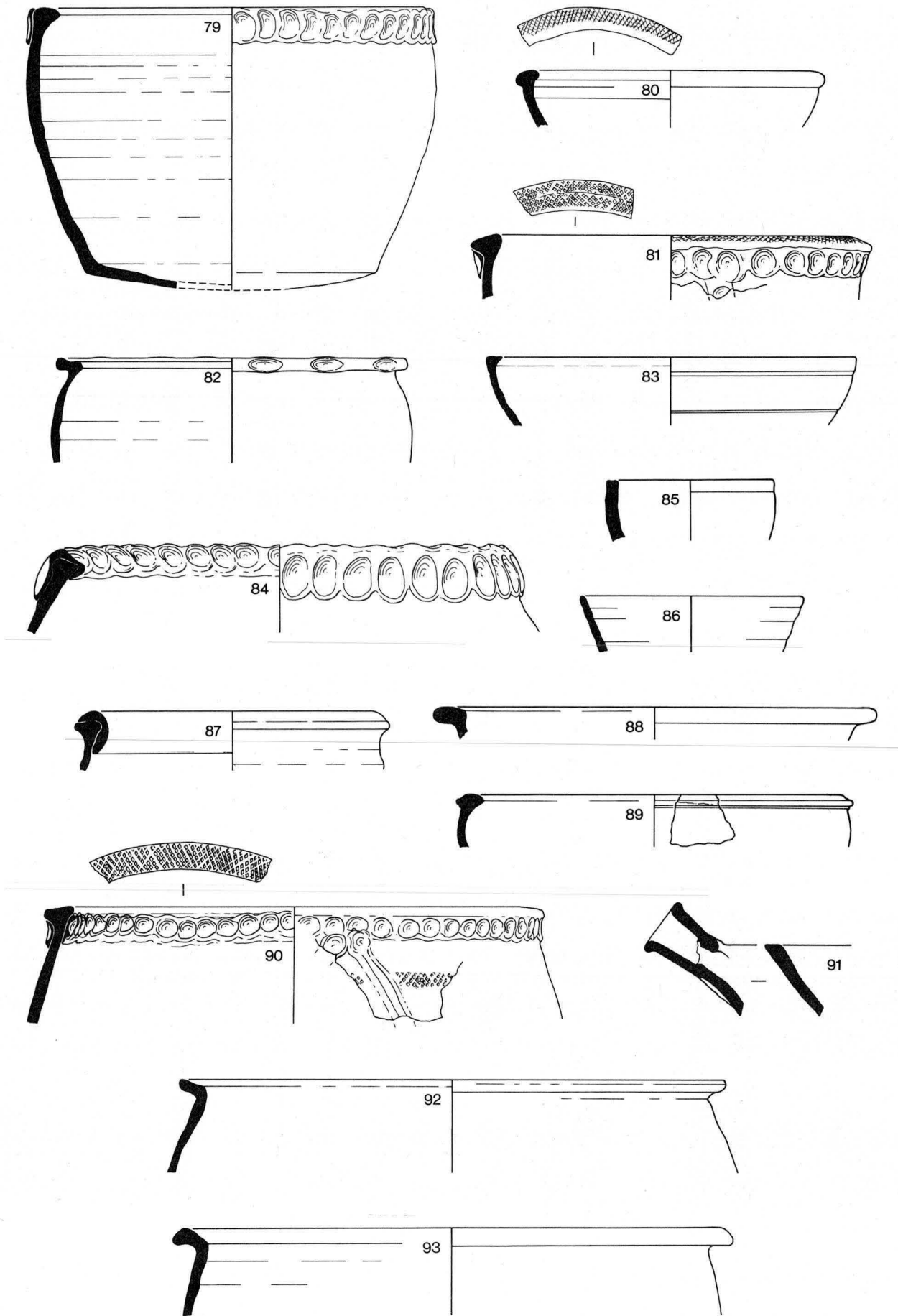


Fig.4 Late Saxon Thetford-type ware bowls. Scale 1:4

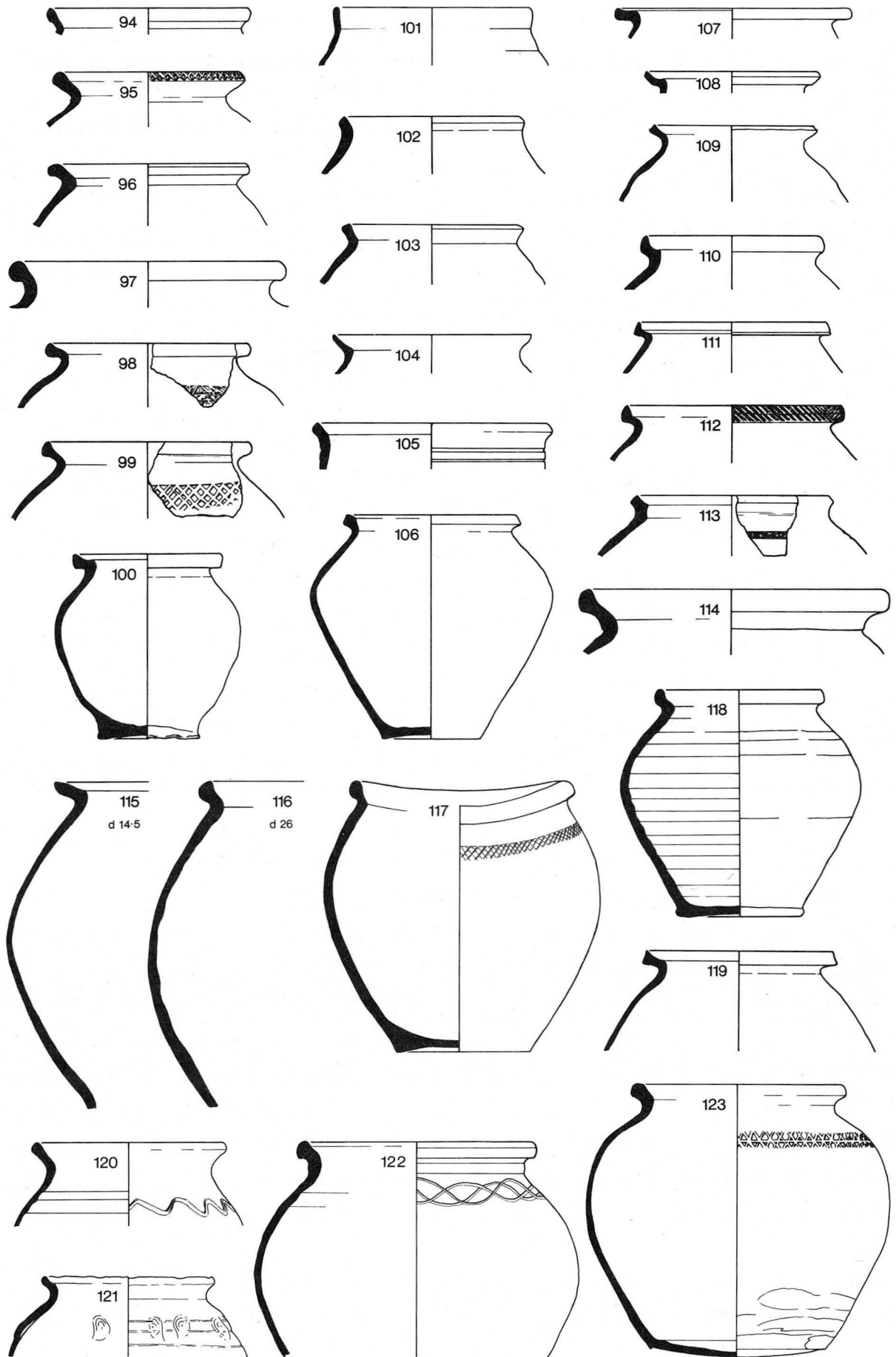


Fig.5 Late Saxon Thetford-type ware cooking-pots. Scale 1:4

Fig.5 CONT.

- | | | | |
|-----|---|-----|---|
| 105 | Sooted exterior. 101N pit A. | 115 | Rim diameter 14.5cm. Dark grey fabric. 55N. |
| 106 | Vessel rim distorted. Sooted exterior. 78N. | 116 | Rim diameter 26cm. Dark grey surfaces. 115N. |
| 107 | Sooted under exterior rim edge. 62N. | 117 | 1N. |
| 108 | 11N layer 1. | 118 | 101N. |
| 109 | Black surfaces. 119N cesspit. | 119 | Sooted under rim. 98N layer 10. |
| 110 | Sooted on exterior rim edge. 53N location A1 layer 2. | 120 | 59N. |
| 111 | Heavily sooted exterior. 98N layer 29. | 121 | Pinched bosses. Very dark grey fabric. 53N location J3 layer 2. |
| 112 | 101N pit A. | 122 | Heavily sooted exterior. 78N. |
| 113 | 53N location J4. | 123 | Kiln waster. Grey core, darker grey margins; bright orange exterior. 163N layer 41. |
| 114 | 215N layer 36. | | |

FIG.6 THETFORD-TYPE WARE JARS AND STORAGE JARS

- | | | | |
|-----|---|-----|--|
| 124 | Brownish-grey mottled surfaces. 32N site A. | 133 | Light grey fabric and surfaces. 163N layer 17. |
| 125 | 59N. | 134 | Pale grey fabric; light grey surfaces. 53N. |
| 126 | 53N location A1 layer 3. | 135 | Grey fabric, lighter grey margins; very dark grey exterior surface. 53N location A1 layer 3. |
| 127 | 98N layer 11. | 136 | 53N location J7. |
| 128 | 53N location F2 layer 1. | 137 | 101N pit A. |
| 129 | Grey fabric, light brownish-grey margins; grey surfaces. 53N location J3 layer 2. | 138 | Light grey fabric, grey margins and surfaces. 118N layer 7. |
| 130 | 163N layer 7. | 139 | 53N location F2 layer 10-14. |
| 131 | Dark reddish-grey exterior surface. 98N layer 22. | 140 | Dark grey fabric, thick grey margins; dark grey surfaces. 135N. |
| 132 | Grey fabric, light reddish-brown outer margins and surfaces. 46N. | | |

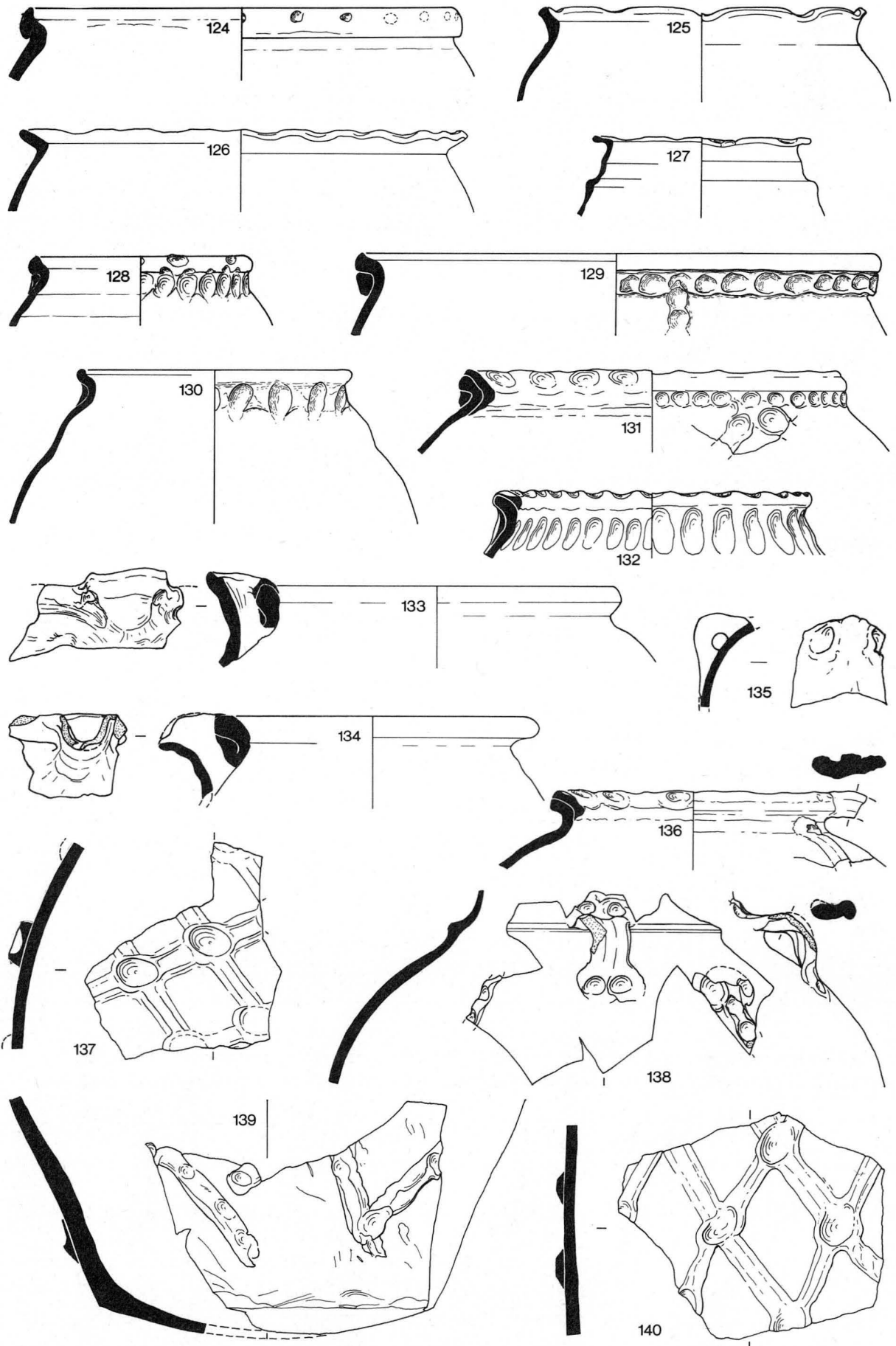


Fig.6 Late Saxon Thetford-type ware jars and storage jars.
Scale 1:4

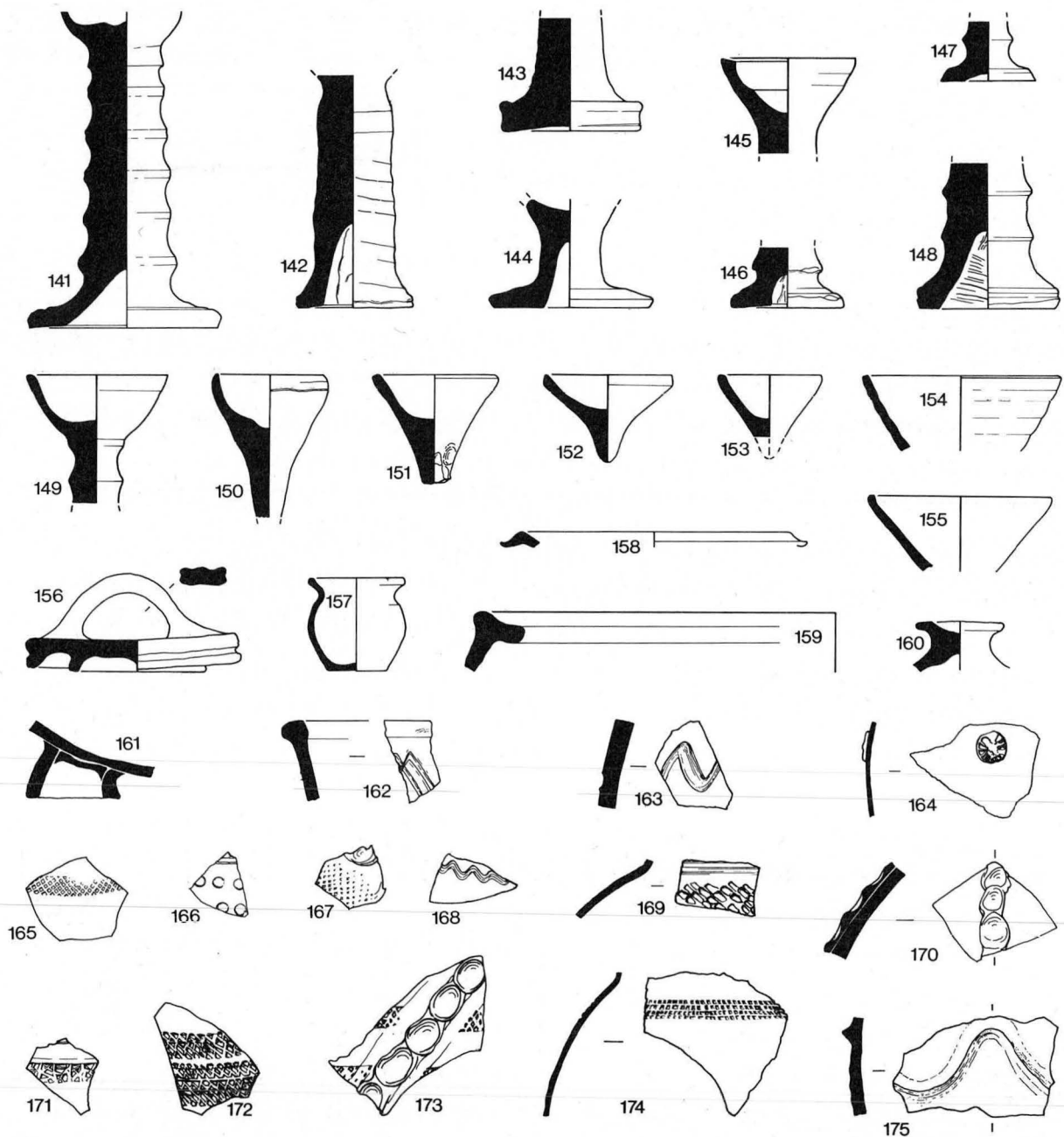


Fig.7 Late Saxon Thetford-type ware lamps, lids etc. Scale 1:4

FIG.7 THETFORD-TYPE WARE LAMPS, LIDS, etc.

- | | |
|--|---|
| 141 Pedestal lamp. 98N layer 32. | 146 Pedestal lamp. Very dark grey surfaces. 53N. |
| 142 Pedestal lamp. 215N layer 34. | 147 Pedestal lamp. 42N. |
| 143 Pedestal lamp. 53N. | 148 Pedestal lamp. Dark grey fabric, brown on one side. 98N. |
| 144 Short pedestal lamp. Grey core, brown outer margins; dark grey surfaces. 200N. | 149 Pedestal lamp. Sooted on interior rim, wear marks on interior base. 246N. |
| 145 Pedestal lamp. Sooted on interior rim. 115N. | 150 Spike lamp. 53N. |

Fig.7 CONT.

- | | |
|--|--|
| 151 Spike lamp. 135N. | 164 Stamped applied pad. 208N. |
| 152 Spike lamp. Heavily sooted on rim edge. 215N. | 165 Sherd, rouletted decoration. 53N location J8. |
| 153 Spike lamp. Dark grey fabric; brownish-orange surfaces. 54N. | 166 Sherd, impressed decoration. 44N trench 1 layer 2. |
| 154 Possibly a lamp bowl. 34N layer 12. | 167 Sherd, rouletted decoration. 53N location F2 layer 1. |
| 155 Possibly a lamp bowl. 98N layer 20. | 168 Sherd, incised decoration. 215N layer 36. |
| 156 Lid. Very dark grey upper surface. 68N. | 169 Sherd, rouletted decoration. 215N layer 36. |
| 157 Tiny jar. 154N layer 55. | 170 Sherd, thumbled applied strip. 163N layer 17. |
| 158 ?Bowl rim. Patchy light and dark grey surfaces. 48N. | 171 Sherd, rouletted decoration. 53N location G2. |
| 159 Bowl or jar. 98N layer 5. | 172 Sherd, rouletted decoration. Light grey fabric; grey surfaces. 215N layer 36. |
| 160 Lid knob or lamp base. 154N layer 101. | 173 Sherd, rouletted and applied thumbled decoration. Light grey fabric; grey surfaces. 88N. |
| 161 Foot. Brownish-red fabric, tiny white inclusions; dark grey surfaces. Possibly Early Medieval. 137N. | 174 Sherd, rouletted decoration. 53N location A1 layer 3. |
| 162 Bowl rim. 53N F2 layer 1. | 175 Sherd, applied strip. 142N. |
| 163 Sherd. 98N layer 10. | |

LATE SAXON AND EARLY MEDIEVAL WARES

There are several small, but varied, groups of pottery which cover the end of the Thetford-type production and the beginning of true Medieval wares. These have been placed together because they are all thought to be broadly 11th to early 12th-century in date, while the divisions between them are based more on form than fabric. The limited numbers of vessels, and their fragmentary nature, has made definite conclusions impossible; it is hoped, however, that work on the excavated material will yield more information about the range of forms, and their place in the sequence.

The first group in this section, the 'ginger' jars, are found in both Thetford-type ware and Early Medieval Ware (EMW). The EMW examples, which are relatively far more numerous, have fairly plain inverted rims and globular, thin-walled bodies, with round or very sagging bases, while the few Thetford-type ware examples tend to have more complex rims (Fig.8, No.176), and thicker walls. Most of the 'ginger' jars have the hard, sandy fabric of the EMW as defined by Hurst (1963, 155-7; 1976, 342-3), and are probably contemporary with the cooking-pots made in this fabric (see p. 41). Normally they are totally or partly oxidised, unlike the true Thetford-type wares, and several examples have simple decoration on the shoulder just below the rim. This decoration can take the form of thumbled, applied strips, stamps or incised lines.

The tubular-spouted pitchers which form the second group are rare

and are also probably a Late Thetford-type ware product. The fabric is a fine, light grey and the sand-grain inclusions are small and infrequent, resulting in a paler and smoother surface than that of the normally pimply Thetford-type ware. Fig.8, Nos.193 and 195 are the best examples of this type with the applied ridge round the neck, while Fig.8, Nos.191-2, with engaged tubular spouts, have a slightly darker fabric with grey surfaces. These are perhaps more akin to the true Early Medieval Sandwich fabric which is the last of this sequence and probably the latest in date.

The main products in Early Medieval Sandwich Ware (EMSW) also seem to be pitchers with tubular spouts (examples with three handles have been found on the excavated sites). The fabric tends to be dark grey with minute white inclusions and some quartz, the thin margins are often dull red to brown under a dark grey surface. To date no fully reconstructible vessels have been found, but they appear generally to be rather tall with a baggy body and sagging base. The strap handles are short, to the top of the shoulder only; Fig.8, No.197 has a thumbled rim edge and applied strips while the rather plain slightly everted rim of Fig.8, No.196 represents the standard shape. Other rim sherds have been found which are generally too small to be definitely identified as coming from pitchers; it is, however, possible that other hollow-ware forms in this fabric may be identified. Fig.8, No.190 is one of the few known bowls.

FIG.8 LATE SAXON AND EARLY MEDIEVAL WARES

Nos.176 to 189 are 'ginger' jars

- | | | | |
|-----|--|-----|---|
| 176 | Thetford-type ware. Grey mottled surfaces, knife-trimmed near base. 6N. Jope 1952, 303 fig.8. Hurst 1976, 315 fig.7,14, no.6 wrongly attributed to Pottergate. | 187 | Thetford type ware. 6N. |
| 177 | EMW. Incised line decoration. 200N layer 8. | 188 | Thetford-type ware. Grey fabric, brownish-grey margins; very dark grey surfaces. 137N hole 3. |
| 178 | EMW. Impressed circular stamps. Very dark grey fabric and surfaces. 154N layers 17 and 55. | 189 | EMW. Brownish-grey surfaces. 215N layer 36. |
| 179 | EMW. Dark brownish-grey exterior surface. 115N. | 190 | Bowl, EMSW. Probably hand-made. Dark grey fabric; black and dark reddish-grey surfaces. 42N pit 1. |
| 180 | EMW. 76N hole 10. | 191 | Spouted pitcher, EMSW. Grey fabric; dark grey surfaces with reddish-brown areas. 189N. |
| 181 | EMW. 98N layer 14. | 192 | Spouted pitcher, EMSW. Grey fabric, tiny white inclusions, pale grey margins; dark grey surfaces. 215N layer 5. |
| 182 | EMW. Notched decoration. Dark grey fabric; light brown surfaces. 170N layer 722. | 193 | Spouted pitcher, Late Thetford-type ware. Very pale brownish-grey fabric; grey surfaces. 280N layer 121. |
| 183 | EMW. Dark reddish-grey exterior surface. 115N. | 194 | Pitcher, EMSW. Dark grey fabric, small white inclusions, greyish-brown outer margins; dark grey surfaces. 32N site A. |
| 184 | EMW. Reddish-brown surfaces. 34N layer 11. | 195 | Spouted pitcher, Late Thetford-type ware. Pale grey fabric; light grey surfaces. 16N. |
| 185 | EMW. Grey fabric; reddish-brown exterior surface. 215N layer 6. | | |
| 186 | EMW. 170N layer 175. | | |

Fig.8 CONT.

196 Pitcher, EMSW. Grey fabric,
tiny white inclusions, brownish-
red margins; dark grey surfaces.
99N layer 24.

197 Pitcher, EMSW. Dark grey fabric,
tiny white inclusions, brown
outer margins; very dark grey
surfaces. 215N layer 5.

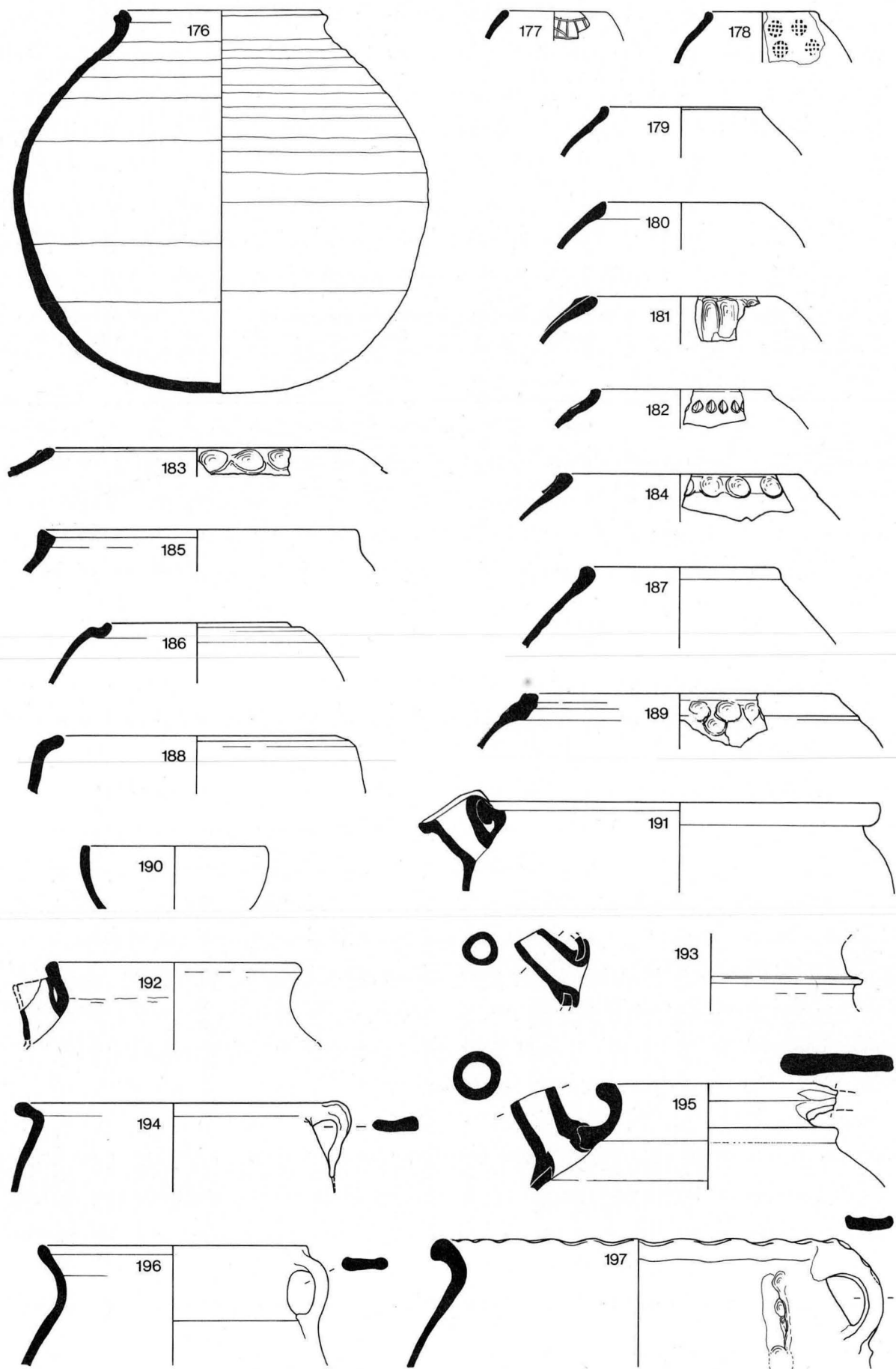


Fig.8 Late Saxon and Early Medieval wares. Scale 1:4

CONTINENTAL MEDIEVAL IMPORTS

by Richard Hodges with S.J.

BLUE-GREY WARES

As their name suggests these 12th to 13th-century wares have bluish-grey, lustrous surfaces and white cores. They are usually very hard, being well-fired, with coarse textures. As a rule there are no prominent inclusions, although some sherds have large sand-grains. The most familiar blue-grey wares are the globular cooking-pots with simple everted rims and round or sagging bases (Janssen 1970). One distinctive form, however, is the handled ladle, a simple small cooking-pot with a stubby curving handle added to it. The best-known source of these wares is Paffrath to the east of Cologne, a centre clearly associated with the later Siegburg stoneware industry (Beckmann 1974). These highly distinctive products were traded to much the same areas as the Pingsdorf-type wares, and a strong connection responsible for their production and marketing may yet be proved. In particular, large numbers are known from all the Hanseatic ports around the Baltic, from the North Sea littoral as far as Belgium and from eastern England. Unlike Pingsdorf-type wares a few vessels seem to have been traded as far west as Ireland where examples are known from Ulster and Dublin.

The Norwich examples include vessels with the simple everted rims (Fig.9, No.198) slightly bevelled and some slightly squared (Fig.9, No.201).

FIG.9 BLUE-GREY WARES

- | | | | |
|-----|---|-----|--|
| 198 | Ladle. Hard-fired dark grey fabric, large sand-grains but no prominent inclusions; lustrous surface on handle and patches on exterior. 12th-13th century. 262N. | 201 | Cooking-pot rim. Blue-grey fabric, buff core, grey surfaces, large sand-grains but no prominent inclusions. 12th-13th century. 215N layer 34. |
| 199 | Ladle. Hard-fired grey fabric, large sand-grains; dark blue-grey lustrous exterior surface. 423N. | 203 | Cooking-pot rim. Very hard-fired homogeneous dark grey fabric, large sand-grains but no prominent inclusions; lustrous exterior surface. 12th-13th century. 54N. |
| 200 | Ladle. Very pale grey fabric, sand-grains but no prominent inclusions; lustrous dark grey exterior surface. 12th-13th century. 159N layer 572. | | |

RELIEF-BAND AMPHORAE

These are large, globular vessels typically reinforced with bands around the upper half of the body. They are usually light brown to off-white, with stubby handles on their pronounced shoulders, and have sagging bases.

Amphorae were initially made in a smaller form as early as the seventh century. At least two examples of this type have been found in the Merovingian-period cemeteries in the Netherlands. Early imported examples from Ipswich and Southampton suggest that in the eighth century these wares had plain or thumb-impressed bands. It is thought that these early examples were products of the Middle Rhineland kilns in the Vorgebirge hills near Cologne. And, indeed, relief-band amphorae of early 9th-century date have been found

associated with Badorf-type wares in kilns at Brühl-Eckdorf and at Walberberg. These assemblages demonstrate that by this time these were just one specialized ware among the repertoire of the versatile Carolingian potters.

At this time the amphorae were used to carry Rhenish wines throughout the Rhineland and North Sea areas. And while the fundamental Badorf-type forms were modified to the so-called Pingsdorf-types, the amphorae seem to have continued essentially unchanged, though often they are much larger and less globular, and the bands are typically roller-stamped. The terminal date of the Rhenish amphorae is still in contention, although examples have been found used as acoustic jars in 11th-century Rhenish churches (Binding 1971).

The relief-band amphora seems a cumbersome vessel, best suited to measuring-out wine rather than storing it. This is now borne out by the discovery of wine barrels at Dorestad in Holland which were travelling the same route during the later first millennium. Yet this form was imitated very accurately by potters in Limburg, and these Brunsum-Schinveld types persisted until the later 12th century. One of several examples from Norwich, (Fig.9, No.202) is a typical 9th to 11th-century type with the deep roller-stamping of the bands which have been applied to the thick body. The fabric is hard and crudely finished with a pallet or knife; the surface is smooth, though it should be noted that the lower halves of these vessels are often quite coarse to the touch. Characteristically there are few inclusions except for a few iron ore grains $\approx 0.5\text{mm}$ across (Hodges, forthcoming).

FIG.9 RELIEF-BAND AMPHORA

202 Body sherd, Relief-band amphora.
Off-white fabric, quartz-sand
inclusion; buff surfaces. 34N
layer 7.

FLEMISH GREY WARES

The tradition of uniformly reduced grey pottery is one that extends from the Merovingian period to the post-medieval in Northern France, Belgium and south-west Holland. The tradition undoubtedly includes the products of several centres such as Malines and Ath near Brussels and Sorrus near Boulogne-sur-Mer (Barton 1974 and Hodges 1976). The globular sagging-based cooking-pots are well-known from the 11th and 12th centuries while the globular pitchers, often with pinched feet, are commonly known from the later period. A large range of forms, however, is known to have been made and this includes many with flat bases, or jugs with sagging bases, or tubular-spouted pitchers. As an industry it is markedly different from the Seine valley tradition, encompassing the wares of Rouen, Beauvais and Paris, and the Rhenish wares including the Pingsdorf-type wares and Siegburg stonewares. These pots were evidently made principally for the local markets as few are known outside Flanders. (The pottery market in Tournai and the street of the potters in Bruges are memorials to these potters and their activities.) Occasional examples have been recognized in eastern England and in ports along the North Sea coast to the north.

From Norwich is an everted rim that is most probably a vessel of this tradition (Fig.9, No.204); it has coarse grey surfaces, a white core, and is hard-fired with no prominent inclusions. A curiosity that might also derive from Flanders is the crooked-leg handle of a pottery cauldron, obviously a copy of a metal vessel (Fig.9, No.210). Although the fabric has large sand-grain inclusions reminiscent of grey wares from the area of Douai (Nord), in northern France,

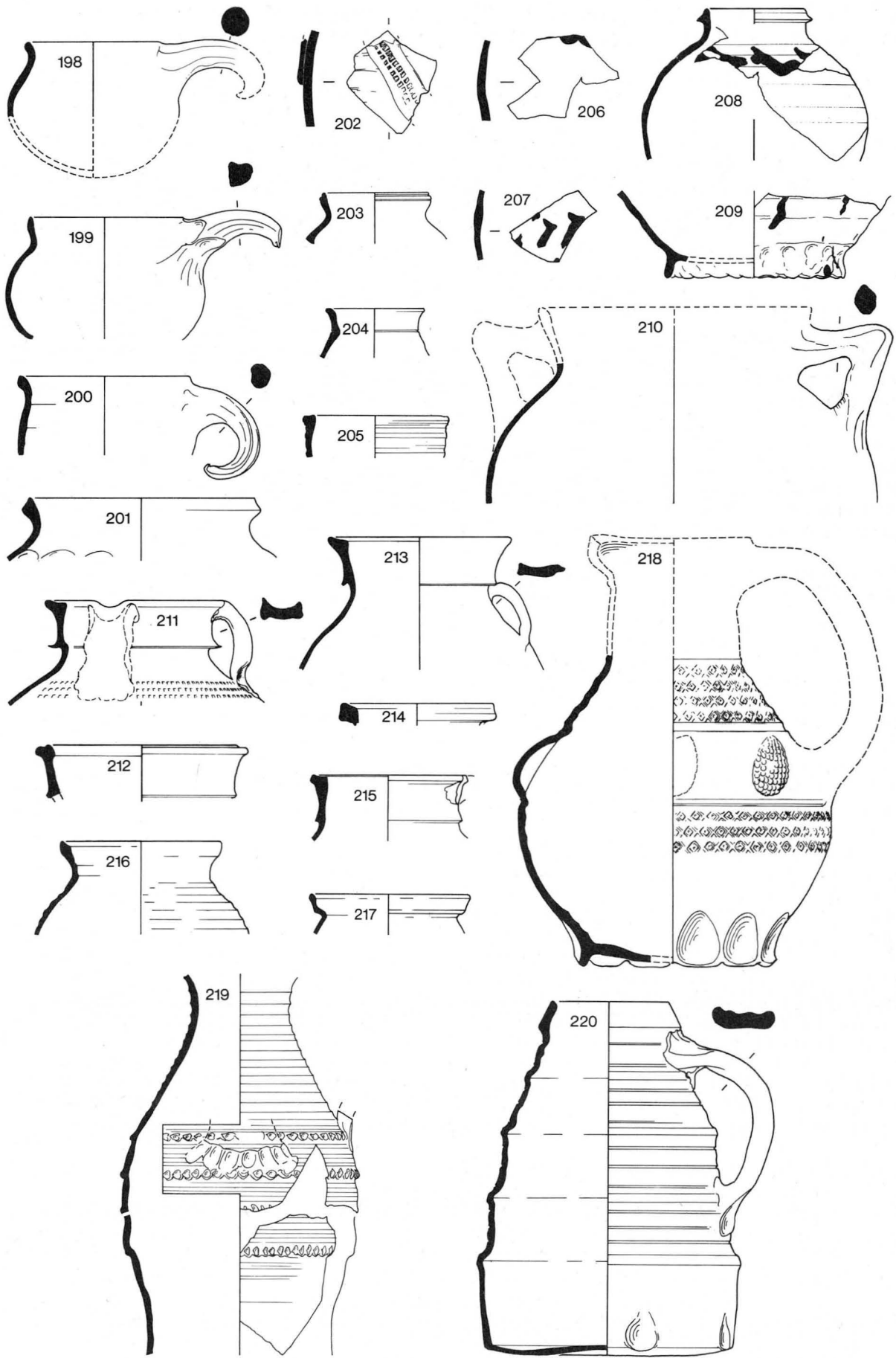


Fig.9 Continental medieval wares. Scale 1:4

parallels only exist within the Flemish Grey ware tradition for handles of this kind, all of which date to the 15th century or later.

FIG.9 FLEMISH GREY WARE

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| 204 Bowl or small jar rim, Flemish grey ware. Fine sandy fabric, slightly pinkish core; finely finished vessel. 13th century or later. 137N. | 210 Crooked-leg handle of large cooking-pot, probably Flemish. Grey fabric, sand-grain and occasional larger quartz-sand inclusions; black to grey surfaces. Late 13th century or later. 262N layer 5. |
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PINGSDORF-TYPE WARES

The original Pingsdorf wares come from the group of villages in the low hills of the Vorgebirge to the west of the Rhine near Cologne. Since their identification at the beginning of the century many new kilns have been located, not only in this region, but to the north near Hanover, as well as in Limburg and in the Langerwehe area, south-east of Aachen. It is more than likely that yet more kiln centres will be identified producing red-painted wares that broadly span the 10th to 13th centuries.

The origin of these wares, continuing on from the Badorf-type wares made in the same centres since the 7th century, is not firmly established. The earliest dated find is the Wermelskirchen coin-hoard pot, c. AD 960. Finds from Haithabu in north Germany and New Fresh Wharf, London suggesting a date around AD 900 may be more accurate. As the Badorf-type wares became Pingsdorf-types during the course of the later 9th century, so the later 12th and early 13th century witnessed the transition to stonewares in the Rhineland. Elsewhere the Pingsdorf-type wares were produced for a further century or so (Janssen 1970). They are ubiquitous artifacts around the North Sea ports and in the western Baltic. They are not known, however, from France and very few occur in southern England.

A great range of wares was made, the best-known examples being spouted pitchers with thumb-impressed bases, small jars (early beer jugs?) with similar foot-ring bases and sagging-based cooking-pots. Curiosities include costrels, whistles and money-boxes. Nearly all the vessels were red-painted, although the paint is often unclear on the reduced variants. Little work has been undertaken on the decorative styles which might usefully distinguish the different centres. A brief study on the Limburg types (Bruijn 1968) however, tends to demonstrate the use of distinctive motifs particular to this industry.

Sherds of both the familiar fabrics have been found in Norwich. The oxidized fabric is buff to yellow in colour and hard-fired. The reduced fabric is a near-stoneware, very hard and dark brown to a lustrous dark green on occasions. The fabrics have coarse textures due to the large, though macroscopically unidentifiable, sand inclusions present in the matrix.

One fine oxidized foot-ring has been found in Norwich (Fig.9, No.209) as well as a jar in the reduced fabric (Fig.9, No.208). Other sherds (not illustrated) have been found in Norwich.

FIG.9 PINGSDORF-TYPE WARES

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| <p>206 Body sherd, ?Pingsdorf. Off-white fabric, occasional limestone inclusions; red paint. 11th-12th century. 262N.</p> <p>207 Body sherd, ?Pingsdorf. Hard-fired buff fabric, large sand-grain inclusions; red paint. 10th-12th century. 142N.</p> | <p>208 Jar, ?Pingsdorf. Whitish-grey fabric, occasional small black and rare white inclusions; mottled orange-grey exterior, red paint decoration. 11th-12th century. 262N.</p> <p>209 Foot-ring for pitcher, ?Pingsdorf. Hard-fired buff fabric, large sand-grain inclusions; splashes of red paint on knife-trimmed body. ?10th-12th century. 139N.</p> |
|---|---|

ANDENNE WARES

The pottery industry at Andenne in the Meuse valley is best-known for its yellow to orange glazed wares such as the sherds from Norwich. From the 11th to the mid 15th century, however, this important centre produced a great range of vessels, as large a variety as any contemporary industry (Borremans and Warginaire 1966). The glazed wares chiefly comprise sagging-based pitchers (in the 13th century and afterwards these have incipient tripod feet), some with everted rims, most with collar rims. On the finest vessels there was glaze all over, but on most it was patchy. To the finer wares were added impressed strips of clay, a 13th-century fashion adopted by the Rouen potters as well. The forms, in fact, tend to be a blend of the Pingsdorf-type and Flemish wares: Andenne lies between the two areas. The fabrics also range widely and include reduced grey wares similar to the Flemish wares, as well as the more familiar white one in which there are no prominent inclusions.

Only the fine glazed wares were traded outside the Meuse valley, and these are found all around the Low Countries, and southern and eastern England during the 12th and 13th centuries. One or two seem to have been traded further north as well. Many of these vessels were doubtless traded with the metal bowls and cauldrons which were another famous product of this valley in the medieval period.

From Norwich are a number of glazed sherds illustrating the variety of glazes produced by the industry. There are hard olive to yellow glazes, several shades of yellow glaze, and mottled brown on yellow examples. Some of these sherds have fine roller-stamping, carried out with some proficiency, while others illustrate less exactitude. A fine square rim with a hard yellow glaze (Fig.9, No.214) contrasts with a collar rim (Fig.9, No.215): just two examples of the variety to be expected from this centre.

FIG.9 ANDENNE WARES

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| <p>211 Three-handled, collar-rimmed, rouletted pitcher. Dull orange fabric, occasional iron ore inclusions; orangey-red unglazed surfaces, patchy clear glaze on shoulder, three bands rectangular rouletting. 13th century. 262N.</p> | <p>212 Rim, greyish-buff fabric, occasional iron ore inclusions; pale buff unglazed surfaces, small orangey glazed patch. 13th century. 262N.</p> <p>213 Collar rim, pitcher. Pale pinkish fabric, grey-buff margins; buff unglazed surfaces, patchy clear orange glaze below collar. ?13th century. 262N.</p> |
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Fig.9 CONT.

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| <p>214 Rim, ?pitcher. Fine orange fabric, occasional limestone and iron ore inclusions; hard olive-green glaze with a few iron stains, 12th-13th century. 115N.</p> | <p>215 Collar rim. Unglazed very fine pink fabric, sparse limestone and iron ore inclusions. ?13th century. 54N layer 1.</p> |
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AARDENBURG-TYPE WARES

Aardenburg is a small town in the southern part of Holland, and in effect in northern Flanders. During the medieval period it had access to the North Sea and was, until 1383, when it was sacked, a flourishing port. Excavations in the town have uncovered a series of wares associated with kilns dating from the later 12th to 14th centuries (Trimpe Burger 1962-3 and 1974). This urban industry may be likened to the others known in Flemish towns though as yet not examined archaeologically. No highly decorated wasters have, so far, been found in Aardenburg; a recent kiln find in Bruges suggests, however, that these wares were made all along the Flemish coast. The wares range from collar-necked pitchers similar to Andenne wares from 12th-century contexts, to typical Flemish grey wares with pinched feet and sagging bases of the 14th century. But besides the range of forms paralleled either in the Andenne or other Flemish centres there is one distinctive group that has been often recognized in eastern English and North Sea contexts (e.g. Stavaren in northern Holland and Ribe in Denmark). This is a group of jugs with thick mottled dark green glaze further decorated by either lustrous dark brown stripes, or by a very fine roller-stamping in a variety of patterns. Their fabrics tend to be sandy with no prominent inclusions and most exhibit a sandwich effect with reduced grey surfaces and oxidized red cores or *vice versa*. Some, however, are finer with a sandy, orange fabric. Finally, one decoration that also appears here is a series of pellet-like applied, glazed blobs to the upper parts of the jug; this further illustrates the main styles that influenced these potters, being a technique also practised occasionally by the Rouen and Parisian potters about the same time.

From Norwich are a variety of examples including a rim (Fig.9, No.205), and a pinched base jug (Fig.9, No.218) with applied roller-stamped decoration. There is also a fine example of a cooking-pot likely to have emanated from this centre or one very near to it. This (Fig.10, No.222) has oxidized surfaces with occasional limestone inclusions up to about 2mm across. It has a squared rim and an embossed strip has been moulded into the upper part of the vessel.

FIGS.9 and 10 AARDENBURG-TYPE WARES

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| <p>205 Jug rim. Very hard-fired fine pink fabric, no prominent inclusions; dark green glaze. 13th century. 33N site A layer 2.</p> | <p>222 ?Cooking-pot with embossed ridge. Sandy dark red fabric, grey core, occasional large inclusions of flint or chert, limestone and quartz-sand. Late 13th-14th century. 34N layer 3.</p> |
| <p>218 Roulette-decorated pitcher. Sandy grey to pink fabric, dark red lines visible in fracture; dark green glaze. 13th century. 53N location J5 layer 2.</p> | |

LOW COUNTRIES LATE MEDIEVAL WARES

These wares were imported into Norwich in small quantities during the late 14th and early 15th centuries. These 'red' earthenwares with a clear orange lead glaze are thought to be from Holland and can be difficult to distinguish from the later and very similar post-medieval wares. The fabric is a granular, iron-rich clay with minute white inclusions, well-oxidized and fairly hard-fired. Fig.9, Nos.216-17 like most of the vessels are hollow-wares, either jars or jugs; the glaze tends to be rather patchy with many small spots and only on the exterior in contrast to the even overall coverage common on later vessels. Fig.9, No.219 is very similar, the lower part of the vessel is partly reduced and the finger-rilling, common on all these vessels, is pronounced. Fig.9, No.220 has a harder more compact fabric, the thicker-walled vessel is only partly oxidized, and the glaze is very patchy on the lower part of the vessel. The distinctive shape, with its pronounced raised cordons, is copied in a less extreme form by the local late Medieval and Transitional potters.

FIG.9 LOW COUNTRIES LATE MEDIEVAL WARES

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| 216 Jar rim, Dutch. Orange fabric, minute white inclusions; clear brownish-orange glazed exterior and interior rim edge, patchy around rim edge. Late 14th to 15th century. 262N layer 2. | 219 Three-handled pitcher, Flemish. Orange fabric, irregular grey core, occasional limestone inclusions; clear orange glaze, reduced green in patches. ?15th century. 184N layer 8. |
| 217 Rim, Dutch. Hard-fired dull orange fabric, minute white inclusions; greeny-brown glazed patches exterior and interior. Late 14th century. 170N layer 224. | 220 Jug, Netherlands. Grey fabric but orange where unglazed, occasional minute black inclusions; reduced green-glazed exterior down to bottom ridge, dark brownish-grey unglazed interior. Late 14th century. 178N. |

BEAUVAISIS WARE

The pottery industry in the villages around Beauvais (Oise) in northern France was one of the most major in northern Europe, lasting from the 7th or 8th century until the 19th century. The familiar medieval wares are the red-painted pitchers (with flat bases until the 10th century and sagging ones thereafter), bowls and cooking-pots. These have been attested from excavations around the famous cathedral of Beauvais itself as well as from northern French sites and from finds in southern and eastern England. A type-series is presently in preparation following a recent survey of some villages, but certain distinctive features are already clear. First, the fabric tends to be white to cream with prominent large sand-grains although these are macroscopically too small to be measured. The surfaces tend to be coarse and the fabric is hard. It is usually different from the Pingsdorf-type wares which, it may be suspected, were fired to a higher kiln temperature. Secondly, one decorative motif is fairly common: this is the row of parallel bars (Fig.10, No.221), which often is modified to a curving ladder pattern as, for example, on the vessel from the 9th-century village at Wicken Bonhunt, Essex (Hodges, forthcoming).

The small bowl sherd (Fig.10, No.223) is an interesting example of a Beauvaisis undecorated type that has no parallel.

FIG.10 BEAUVAISIS WARE

- 221 Rim and upper part of pitcher. Grey to light brown fabric, hard-fired, signs of flaking, large sand-grains but no prominent inclusions; decoration, row of parallel red-painted bars below rim, splashes on rim and lower part of body. ?10th-12th century. 34N layer 9. Green *et al.* 1969, 400-2 fig.2; see Cat.No.226 below.
- 223 Bowl rim. Partly burnt black and partly off-white fabric, large sand-grains, no other prominent inclusions; turned on wheel, rim finished by hand. 10th-12th century. 98N layer 28.

NORMANDY GRITTY WARE

Normandy gritty ware is best known from 12th-century contexts in southern England. It is now clear, however, that this is a tradition of potting initiated either in the later 10th or early 11th century and lasting until the 13th century. The only kiln known to be producing these wares is evidently a rural one that operated for a short time near Trans (Ile et Villeme), just east of St. Malo, during the 10th century. The earliest example from England is a vessel from Pevensey in a late 11th-century pit with a casket and chain-mail armour amongst other things.

Normandy gritty ware usually has a fine cream fabric with variable quantities of angular quartz inclusions up to *c.* 2mm across. The fabric is usually soapy and hard. Most of the known vessels are jugs with finely moulded pouring lips, with broad strap handles, and strips applied criss-cross to the globular body and usually a sagging base. (Only the Trans assemblage and the Pevensey vessel have flat bases.) One example is known from Norwich (Fig.10, No.226) though this has relatively fine inclusions. Its occurrence adds to our growing knowledge of this industry and, it can be argued, to our growing documentation of the Normandy wine-trade with which it has been associated (Hodges 1977).

FIG.10 NORMANDY GRITTY WARE

- 226 Pitcher handle. Pinkish to grey partially burnt fabric, prominent quartz-sand inclusions *c.*0.5mm across. 12th century. 34N layers 2 and 9. Green *et al.* 1969, 400-2 fig.2; erroneously reconstructed with Cat.No.221 above.

SAINTONGE WARES

Saintonge is a province of western France long famous for its potting communities; some of these, operating in a minor way, still exist. A recent project on the industry has shown that it grew up during the later 11th or early 12th century and expanded to its peak which lasted from the 13th to the late 18th century (Chapelot 1972). A complete range of cooking-pots and tablewares was made in potting communities like La Chapelle des Pots, but it is for its jugs that the Saintonge industry is most renowned in the later medieval period. The earliest jugs are globular with large (parrot) beak spouts, broad strap handles and flat bases. During the 13th century taller jugs were produced with flanged bases and smaller beaks. The 13th century also saw a variety of decorations

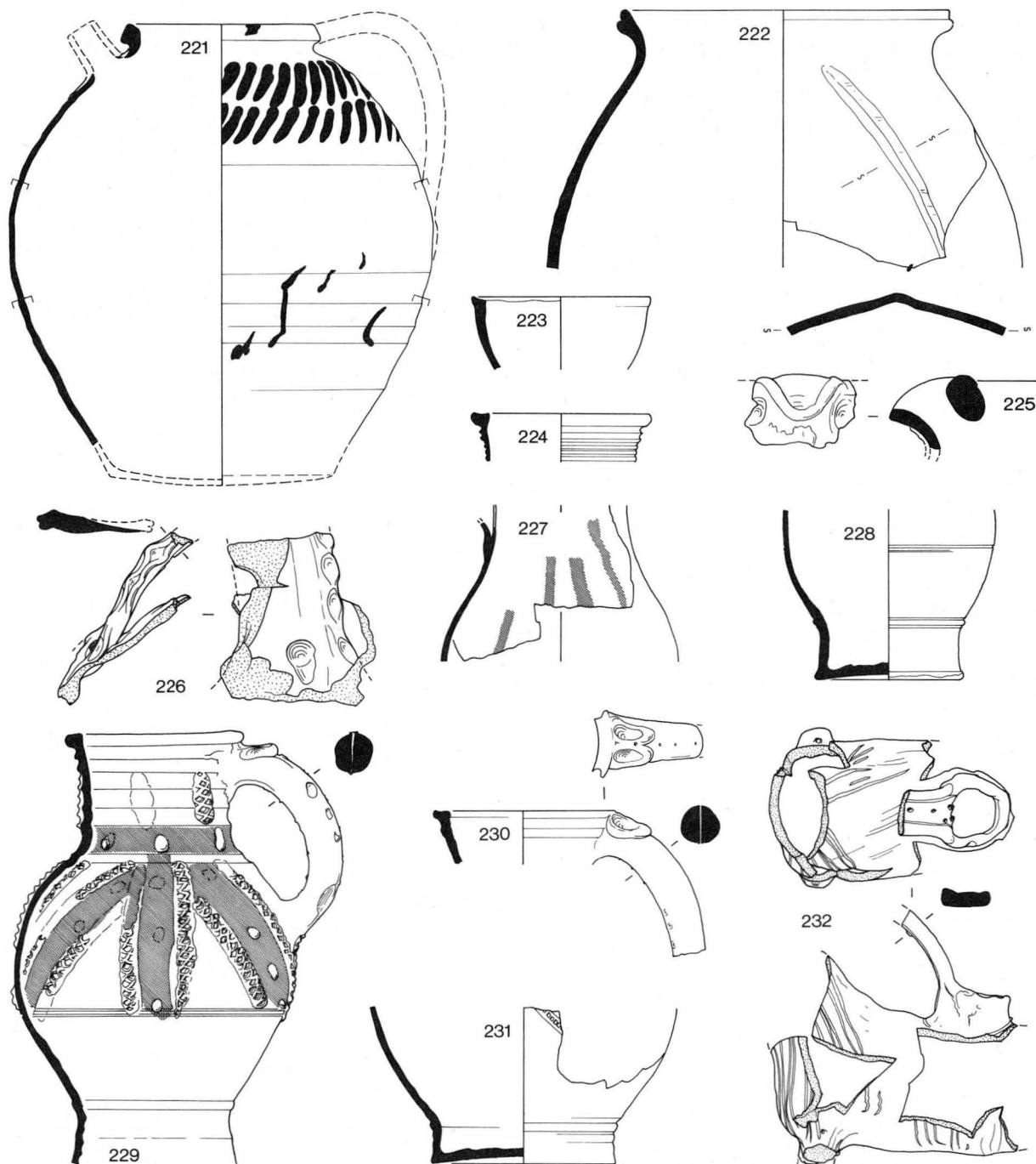


Fig.10 Continental and English medieval wares. Scale 1:4.

applied to the typically fine white fabrics. In particular, for the British (i.e. England, Wales, Scotland and Ireland) market, elegant polychrome glazed vessels were made. These were evidently accoutrements to the Gascon wine trade which reached its zenith in the late 13th century. The polychrome jugs are less often found in North Sea ports. Unglazed jugs were also made, but perhaps the commonest type is that with a fine light green, sometimes speckled, glaze. To these are occasionally added applied strips as was the fashion of the period in France. One other product of these potters at this time was the pottery mortar, also known from many British contexts associated with the polychromes.

Jug bases of the less ornate kind have been found in Norwich, Fig.10, No.228 is a tall vessel with a pale lime glaze in parts mottled to a

coppery green. One curiosity, (Fig.10, No.225), that might have been made in the Saintonge is a beak spout in a micaceous, fine orange fabric. The beak has been quite crudely added to a simple everted rim. The colour and sandy texture of the fabric is unusual for the 13th-century vessels, but it is possibly a 12th-century one. While 12th-century imports are known from England, they are still few indeed.

FIG.10 SAINTONGE WARES

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|-----|--|-----|--|
| 225 | Beak spout, ?Saintonge. Fine pink micaceous fabric, occasional quartz-sand and ?lime-stone inclusions; spout applied to rolled rim. 13th century. 17N. | 228 | Base of jug. Fine white to buff fabric, occasional quartz-sand inclusions; lime-coloured patchy glaze sometimes mottled coppery green. Late 13th century. 33N. |
|-----|--|-----|--|

ROUEN-TYPE WARE

Of the many distinctive wares made in northern France one of the best-known is the series of jugs known as the Rouen-type made from the early to mid 13th-century to the 14th century (Barton 1966, 73-85). These are decorated globular jugs with flat bases, thickened rims that have no obvious pouring device and, as a rule, bar handles coming to incipient ears at the junction with the rim. The body is often decorated in panels, to which pellets of clay and thin roller-stamped strips have been applied. The panels tend to be in two colours, a glazed red slip contrasting with the green, light yellow or orange of most of the pot. A common variant is a type in a monochrome, dark green glaze. The fabric of these vessels tends to be pure white in colour with occasional quartz-sand up to c. 0.5mm across but little else visible. These Rouen jugs have been found in southern and eastern England as well as occasionally in North Sea ports such as Dordrecht in the Netherlands and Ribe in Denmark.

The Norwich examples are mainly fragmentary, although the distinctive nature of the type leaves one in little doubt, for example, that Fig.10, No.231 is such a vessel. In this case a small section of one panel survives.

FIG.10 ROUEN-TYPE WARES

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| 224 | Jug rim. Pale buffish-cream fabric, occasional angular quartzite inclusions; patchy thin pale yellow glaze on exterior. 14th century. 30N | 230 | Jug, probably the same vessel as No.231. Fine white fabric; lime green glaze with copper spots, reddish-brown patches on top of handle. Late 13th-14th century. 262N. |
| 229 | Jug. Fine white fabric, no prominent inclusions; even lime-coloured glaze, reddish-brown slip between rouletted applied strips, some holes on handle pierced completely through. 13th-14th century. Redenhall-with-Harleston. Green <i>et al.</i> 1969, 402-3, fig.3. | 231 | Jug base, see No.230. Ends of two rouletted applied strips and reddish-brown patches. 262N. |
| | | 227 | Jug, beginning of spout, probably French. Pale whitish-grey fabric; mottled green coppery glaze, iron oxide strips, pale orange unglazed interior surface. 262N. |

ENGLISH MEDIEVAL WARES

NON-LOCAL MEDIEVAL WARES

Small amounts of pottery from other production centres in England are consistently found in Norwich. Some are fairly easily identified, e.g. Stamford and Cambridge Sgraffito ware, while the source of others, although evidently not local, remains uncertain. These non-Continental imports form an extremely small percentage of the total of medieval pottery. Where positively identified a source has been given, otherwise a possible area has been suggested.

FIG.10 NON-LOCAL ENGLISH WARES

- 232 Aquamanile, York White Ware (le Patourel 1959, 90-5). Fine white to buff fabric, quartz-sand inclusions; light green glaze, with copper patches, iron oxide patch on front, buff inner unglazed surface, lightly incised lines on shoulders and neck. 13th century. 217N.

FIG.11 NON-LOCAL ENGLISH WARES

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|---|--|
| <p>233 Crucible, hand-made. Light orange fabric, some tiny black inclusions, thick grey core; greyish-buff to grey unglazed surfaces. This is probably not from Stamford (Kilmurry, pers. comm.) and although dissimilar to Norfolk fabrics, the fact that it is unused might suggest a local or near local source. Medieval. 204N layer 1.</p> | <p>237 Pitcher, Stamford ware, Kilmurry Type 5-56. Compact buff to light grey fabric, occasional large red and small black inclusions; patchy light green glazed exterior, buff unglazed surfaces. Late 11th to early 12th century. 53N location A3.</p> |
| <p>234 Crucible, hand-made, similar to no.233. Light orange fabric, thin pale grey core; light orange unglazed surfaces. Medieval. 204N layer 1.</p> | <p>238 Bowl, Grimston Thetford Ware (Clarke 1970, 79-95). Grey fabric, many tiny white inclusions, thick brownish-orange margins; dark grey unglazed surfaces. 11th/13th century. 215N layer 36.</p> |
| <p>235 Jar, Stamford ware, Kilmurry type 9-27+M33 B1. Light orange fabric, tiny dark inclusions, off-white core; yellow glazed exterior, largely flaked-off, unglazed pinkish-orange interior. Mid to late 12th century. 156N layer 143. Kilmurry 1980, 121 fig.26, no.219.</p> | <p>239 Cauldron. Buffish-grey fabric, white and occasional black inclusions; grey slightly pimply unglazed surfaces. English, Medieval. 30N.</p> |
| <p>236 Handle, Stamford ware, Kilmurry Type handle 36+M51. Off-white fabric, minute black inclusions; pale lemon-yellow-glazed surfaces. 11th century. 76N hole 32.</p> | <p>240 Cook-pot, Midland Glazed Ware (Clarke and Carter 1977, 223-5). Grey fabric, small sand inclusions, brown inner margin; green-glazed exterior and top of interior. 13th/14th century. 302N layer 472.</p> |
| | <p>241 Jug. Orange to brownish-grey fabric, minute white inclusions; buffish-grey to brownish-orange unglazed surfaces. English, Medieval. 68N layer 3.</p> |

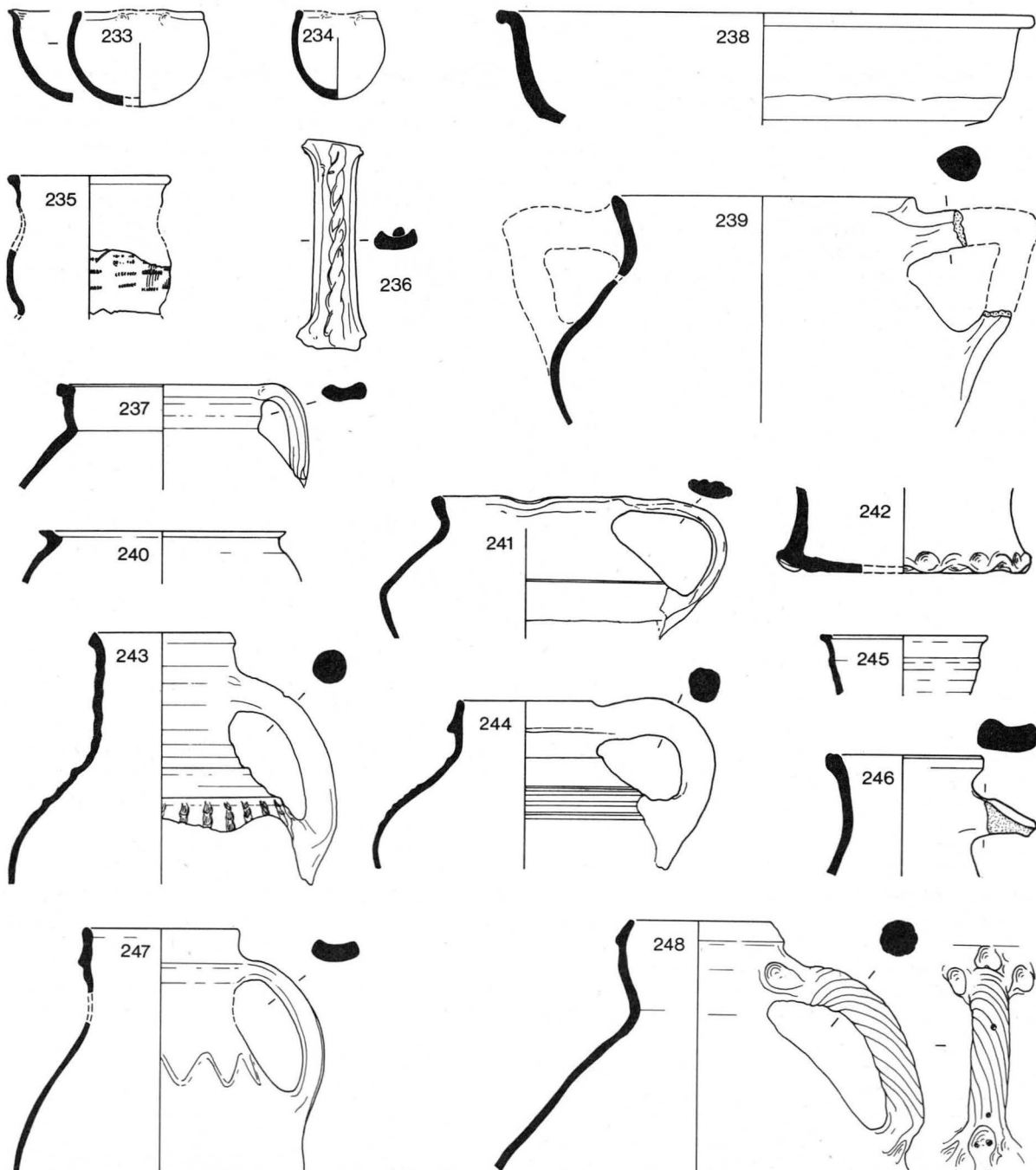


Fig.11 Non-local medieval English wares. Scale 1:4

Fig.11 CONT.

242 Base, Cambridge sgraffito ware (Bushnell and Hurst 1952, 21-6). Dark orange fabric, black and dark red inclusions; thick white slip under clear yellow glaze on exterior, brownish-orange unglazed interior. 14th/15th century. 302N layer 437.

243 Jug. Dark grey fabric, quartz and small white inclusions, thick pale grey outer margin; reduced green glaze, light orange unglazed surfaces around top of neck. English, 13th/14th century, possibly early. 149N layer 1.

Fig.11 CONT.

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|---|---|
| <p>244 Jug. Compact grey fabric; darker grey unglazed surfaces, # handle plugged at both junctions. Flemish, 13th-14th century. 62N.</p> <p>245 Jug, or small jar, rim. Grey fabric, sand and off-white inclusions, faint brownish-grey outer margins; glassy greeny glaze over patchy white slip on exterior, creamy-buff unglazed interior surface. Possibly West Norfolk, 13th/14th century. 302N layer 688.</p> | <p>246 Jug. Grey fabric, tiny black and some large grog inclusions; orange outer margin and surface, patchy bright orange glaze, greyish-buff unglazed interior. English, 13th/14th century. 240N layer 3.</p> <p>247 Jug. Soft dull orange fabric, small sand and black inclusions; infrequent spots of clear orange glaze. English, 13th century or 13th/14th century. 302N layer 609.</p> <p>248 Jug, possibly East Midlands. Grey fabric, occasional quartz inclusions, sparse mica; orange exterior surface, copper flecked orange glaze, twisted handle deeply pierced in five places. 13th/14th century. 302N layer 829.</p> |
|---|---|

NON-LOCAL COOKING-POT WARES

Small numbers of non-local cooking-pots have occurred together with those of local fabrics in Norwich. Some fabrics are similar to those found at Yarmouth (Mellor 1976, 172-6) and all these vessels were probably made in East Anglia, though no precise sources can be suggested. Shelly wares occur in very limited amounts during the earlier part of the medieval period: some of these are of a St. Neots type and are probably from a middle Anglian source; another, less common, type, Early Medieval Sparse Shelly (EMSS) has occasional sparse large shell inclusions. To suggest definite dates for this material would be misleading (it is hoped that the excavated material will give further evidence on this point) but the majority of the sherds are probably of the 11th and 12th centuries.

FIG.12 NON-LOCAL MEDIEVAL COOKING-POTS

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|--|--|
| <p>249 Brownish-orange fabric, sand and occasional calcite inclusions, sparse mica. 30N over layer 5.</p> <p>250 Hard dark grey fabric, some small shell inclusions; dark grey surfaces, part sooted exterior. Possibly West Norfolk. 61N.</p> <p>251 EMSS. Grey fabric, quartz and large calcite inclusions; pimply surface. 62N.</p> <p>252 Brownish-orange fabric, dark grey core, light grey margins, quartz and small calcite inclusions. 135N.</p> | <p>253 Brownish-grey fabric, dense quartz and occasional calcite inclusions; patchy dull orange to grey surfaces. 34N layer 7.</p> <p>254 Yarmouth fabric 3. Grey fabric, heavy concentration of quartz inclusions; orange external surface. 68N.</p> <p>255 EMSS. Dark greyish-brown fabric, quartz, small calcite and occasional flint inclusions, sparse mica; sooted on exterior, apparently riveted in antiquity. 215N layer 5.</p> <p>256 Yarmouth fabric 3/1. Dull orange fabric, thin grey core, quartz and small white oolite inclusions. 115N.</p> |
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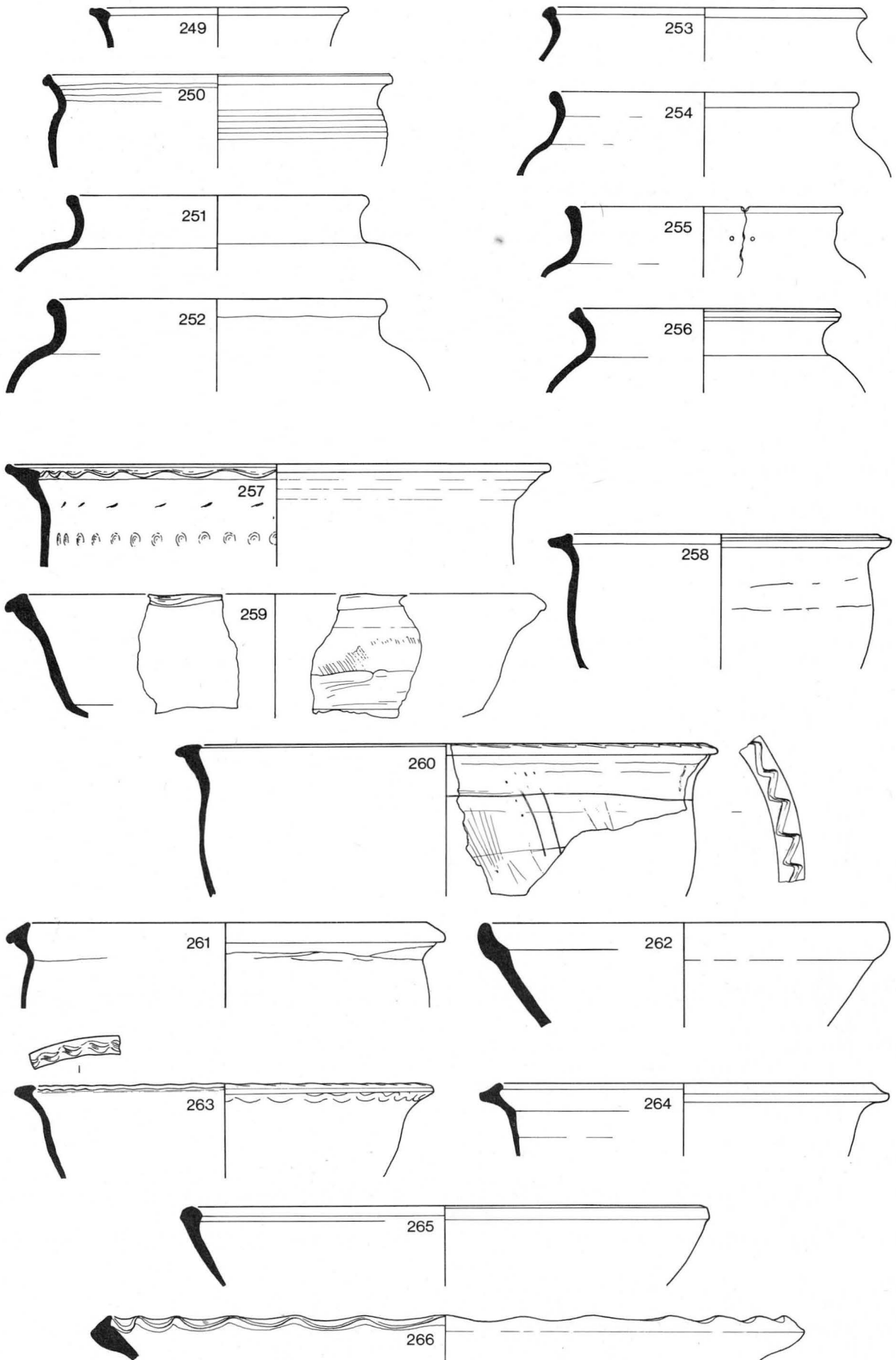


Fig.12 Non-local cooking-pots Nos.249-56;
local bowls Nos.257-66. Scale 1:4

LOCAL MEDIEVAL UNGLAZED WARES

The main products in the unglazed medieval fabric were the cooking-pots which were made in large numbers until the 15th century. Though no definite kilns have been found, it would seem from surface waster scatters at both Woodbastwick and Potter Heigham, 11 and 22 kilometres north-east of Norwich, that these two areas could be the source for some, if not all, of these. Bowls and curfews also probably came from the same area. The bowls are steep-sided with slightly sagging bases, their rims are well-developed and quite thick to give added strength and can be decorated on the top edge; the sides of the vessels show distinct wiping and trimming marks. The same rim forms are used for the curfews and can be indistinguishable, except when heavily burnt on the interior. Not many complete or reconstructible curfews have been found so it is difficult to say whether the illustrated examples are typical or not. The fabric with dense quartz inclusions is the same as that used for the other unglazed local products.

The cooking-pots change little in fabric and form during this period. Made from the 11th century onwards they eventually replace the Thetford-type wares and in their turn are replaced by the glazed Late Medieval and Transitional wares (and also by metal containers). The fabric is slightly sandy with sparse mica and few added inclusions; the pots are well-fired and usually, but not always, reduced. Though many of the Norwich examples have obviously been used over fires, some vessels, particularly the larger examples, have never been burnt and may well have been used for storage, while other examples may have been used in cauldrons. Several examples with wide slightly sagging bases have a small lip which, although it was probably inefficient, may indicate that these were used for liquids. There is no very distinct typology in either the shape or the size of the cooking-pots but the earlier vessels in this group tend to be smaller and hand-made, with simple everted rims. These are the Early Medieval Wares (EMW) discussed by Hurst (1963, 155-7; 1976, 342-3), Fig.14, No.285 is a typical example and shows no evidence of having been made on a wheel. The rims are thicker and were probably subsequently added to the main vessel, resulting in the distinctive finger marking around the neck. Bases are either rounded or slightly sagging and are often proportionately smaller than those of later vessels. The larger vessels, well-made on a fast wheel with more developed rims and wide sagging bases, appear to start slightly later, but have a long life span and the two main shapes were certainly made at the same time. Though very similar in fabric to the earlier vessels, these larger cooking-pots are very slightly less gritty and usually thicker-walled. Many of these cooking-pots also have trimming and wiping marks at the junction of the neck and shoulder, this seems to continue throughout the medieval period. Deliberate decoration is fairly rare and is mainly confined to thumb-applied strips or thumb-applied rim edges.

The fabric, unless otherwise stated, is as defined above.

FIG.12 LOCAL MEDIEVAL BOWLS

- | | | | |
|-----|--|-----|---|
| 257 | Dark grey fabric, dull red margins; reddish-grey surfaces. 163N. | 259 | Grey fabric, greyish-buff margins; heavily sooted exterior. 80N. |
| 258 | Dark grey fabric; lower half of exterior wiped, heavily burnt exterior. 28N. | 260 | Grey fabric; patchy darker grey surface, sooted exterior. 12N. |
| | | 261 | Grey fabric; brownish-grey interior, heavily sooted exterior, knife-trimmed under rim. 98N. |

Fig.12 CONT.

- | | | | |
|-----|--|-----|--|
| 262 | Light grey fabric, grey core; sooted exterior. 262N layer 5. | 264 | Grey fabric; burnt exterior, sooted interior. 37N layer 2 (pit). |
| 263 | Dark grey fabric, light brown inner margin; heavily burnt exterior, patches on interior. 262N. | 265 | Buff-grey fabric; knife-trimmed exterior. 57N. |
| | | 266 | Grey fabric; slightly darker grey surfaces. 33N. |

FIG.13 LOCAL MEDIEVAL CURFEWS OR FIRECOVERS

- | | | | |
|-----|--|-----|--|
| 267 | Handle with vent hole on either side near junction with main body of vessel. Light brownish-orange fabric; light greyish-buff exterior surface, orange on handle, heavily burnt interior. 201N. | 270 | Side handle from a curfew. Grey fabric, dense sand inclusions; grey to brownish-grey surfaces, no sign of sooting or burning. 30N. |
| 268 | Dull red to grey fabric, quartz and occasional white inclusions; patchy orange and grey surfaces, no sign of sooting or burning. Reconstructed 'hole-less' as none appear on the large surviving fragments. 68N layer 3. | 271 | Dull orange fabric, patchy thin grey core; light brown exterior surface, some sooting below rim on interior. 262N layer 5. |
| 269 | Brownish-grey fabric, grey core; light brown surfaces with grey patches, burning on upper part of interior. 56N well 1. | 272 | Grey fabric, fine sand inclusions, sparse mica; dull orange exterior neck surface otherwise greyish-brown, heavily sooted interior, wiping marks over exterior body and lower part of neck. 67N layer 6. |

FIG.14 11TH TO 13TH-CENTURY COOKING-POTS

- | | | | |
|-----|--|-----|---|
| 273 | Grey fabric, darker grey surfaces. 154N layer 19. | 278 | EMW. Dull orange fabric, grey core in thicker areas; brownish-orange patchy surfaces, regularly spaced score marks under rim, trimming marks on neck. 114N. |
| 274 | Dark grey fabric, orange margins varying in thickness; brown interior, dull orange exterior, trimming and smears on neck. 11N layer 3. | 279 | Light grey fabric, greyish-brown margins and surfaces; sooted exterior. 84N. |
| 275 | Grey fabric; slightly darker grey surfaces, no marks on neck. 12N. | 280 | Grey fabric, light grey margins; buffish-grey surfaces, trimming marks on sooted exterior. 54N layer 1. |
| 276 | Grey fabric; slightly darker surfaces, no marks on neck. 134N. | 281 | Orange fabric, thin grey core above neck; grey margins and surfaces, wiping around neck. 54N. |
| 277 | Grey fabric, dull orange margins, occasional small stone inclusions; dull brownish-orange interior, patchy brown and grey exterior, trimming marks on neck. 29N. | 282 | Light grey fabric, grey core; dark grey patches on exterior. 32N. |

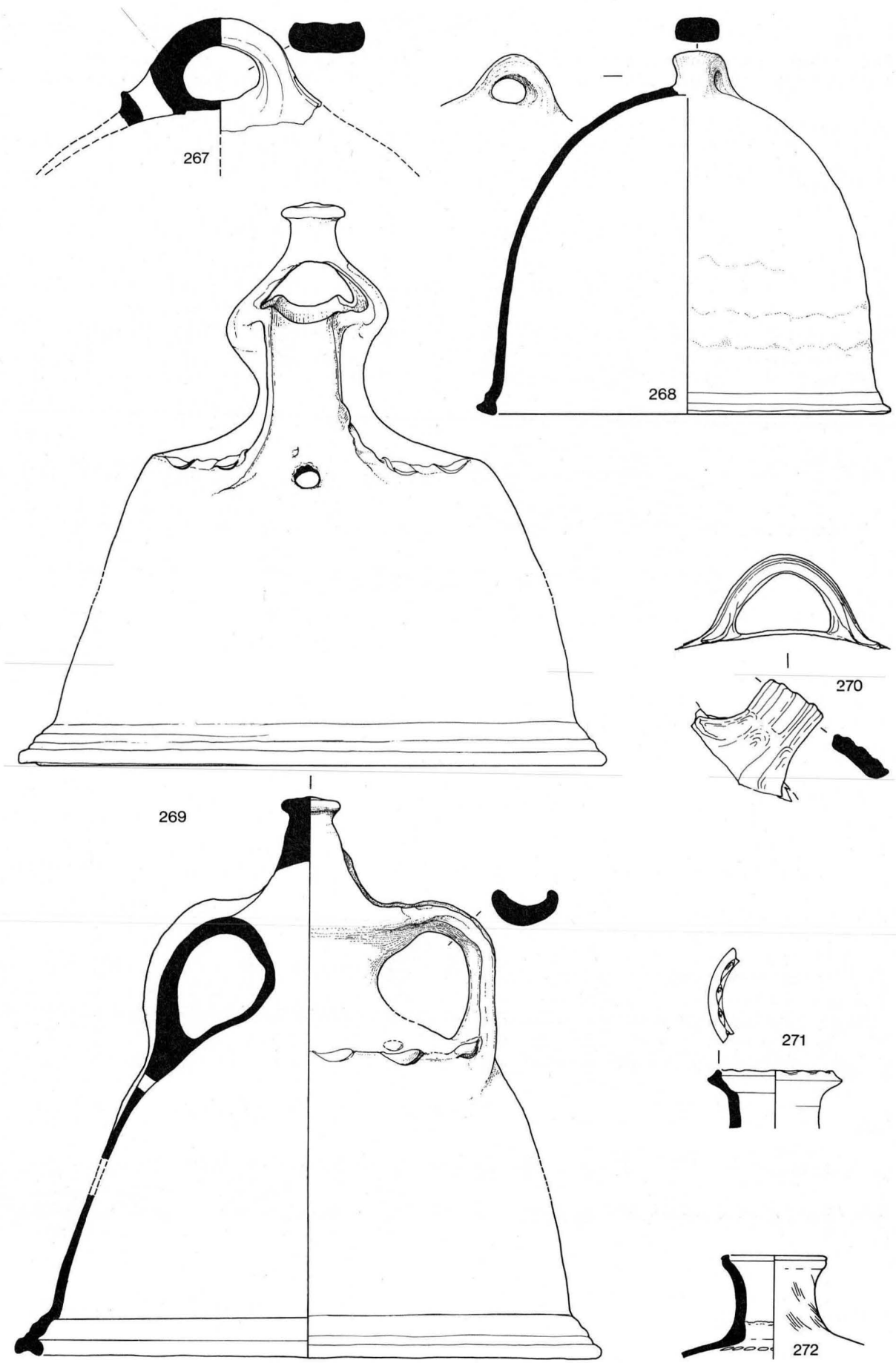


Fig.13 Local medieval curfews. Scale 1:4

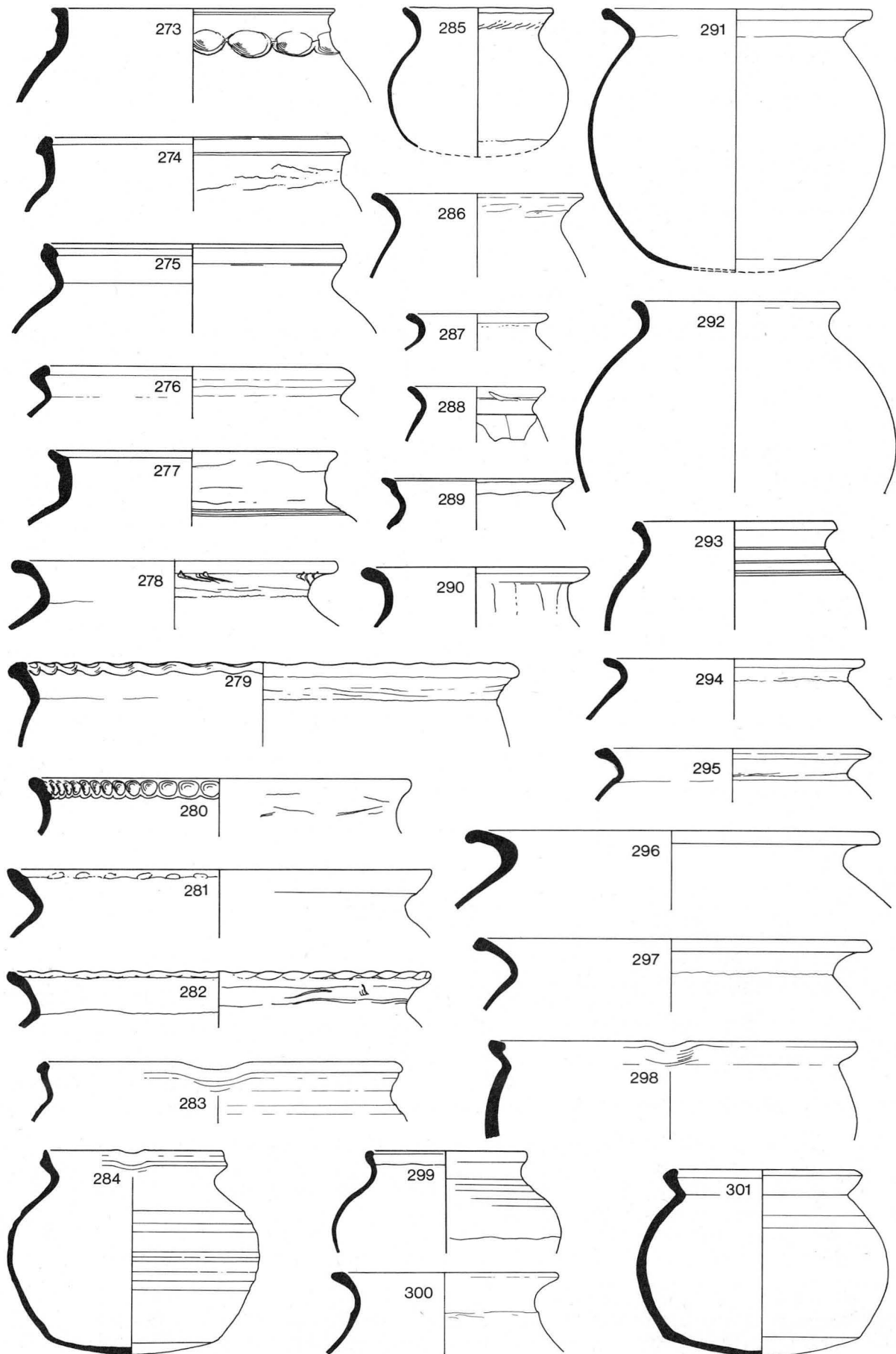


Fig.14 Local 11th to 13th-century cooking-pots. Scale 1:4

Fig.14 CONT.

- | | |
|--|--|
| <p>283 Cooking-pot with pulled lip. Grey fabric, dark grey surfaces. 262N layer 1.</p> <p>284 Cooking-pot with pulled lip. Grey fabric; grey interior, patchy dark grey exterior, no marks around neck. 159N layer 226.</p> <p>285 EMW. Light grey fabric, orange core on rim, light grey interior, patchy dark grey exterior, scoring marks around neck. 76N hole 35.</p> <p>286 EMW. Dark greyish-brown fabric; brown interior, sooted exterior. 215N layer 5.</p> <p>287 EMW. Dark grey fabric and surfaces; marks around neck. 98N.</p> <p>288 EMW. Grey fabric; patchy orange and grey surfaces, smear marks on neck, knife-trimmed body. 34N under floor 7.</p> <p>289 EMW. Brownish-grey fabric and surfaces; trimming around neck, sooted exterior. 241N.</p> <p>290 EMW. Orange fabric, thick light grey external margin around rim and neck; orange interior, sooted exterior with vertical knife-trimming on neck. 17N.</p> <p>291 EMW. Grey fabric; brownish-dark grey surfaces, sooted under rim and on base, wiping marks on exterior. 114N.</p> | <p>292 EMW. Orange fabric, grey core on thickened rim; orange surfaces, sooted on lower body and underneath rim. 115N.</p> <p>293 Dark grey fabric and exterior surface; wheel made groove lines, no marks on neck. 54N.</p> <p>294 EMW. Dull orange fabric, grey core; light brown interior, smoothed brownish-orange exterior. 262N.</p> <p>295 EMW. Light grey fabric; grey surfaces, sooted under exterior rim, knife-trimmed neck and body. 215N layer 25.</p> <p>296 EMW. Orange fabric and surfaces; dark grey on flattened rim edge, trimming marks on neck. 115N.</p> <p>297 Grey fabric and surface; single dark grey patch, smear marks on neck. 53N.</p> <p>298 Cooking-pot with pulled lip. Grey fabric; wiping marks on sooted exterior. 173N layer M.</p> <p>299 Light brown fabric; heavily burnt exterior, no marks on neck. 28N.</p> <p>300 Light grey fabric; slightly darker surfaces, smear marks on neck ridge. 117N.</p> <p>301 Grey fabric; slightly darker surfaces, no marks on neck. 68N.</p> |
|--|--|

FIG.15 LOCAL 13TH/14TH-CENTURY COOKING-POTS

- | | |
|--|--|
| <p>302 Light grey fabric, grey core; grey surfaces, marks round neck, wiping marks over lower part of the body and base, heavily sooted exterior base. 40N.</p> <p>303 Grey fabric; darker grey interior, heavily sooted exterior, knife-trimmed lower wall. 50N.</p> <p>304 Orange fabric; dull orange interior, buff exterior, dark grey blotches on rim. 53N.</p> | <p>305 Pale grey fabric; grey surfaces, smears around neck. 32N.</p> <p>306 Pale grey fabric; pale grey surfaces with darker patches. 142N.</p> <p>307 Light grey fabric; buffish-grey surfaces, trimming marks around neck. 32N.</p> <p>308 Buffish-grey fabric, patchy orange core; wiping marks on neck, sooted under rim. 53N.</p> |
|--|--|

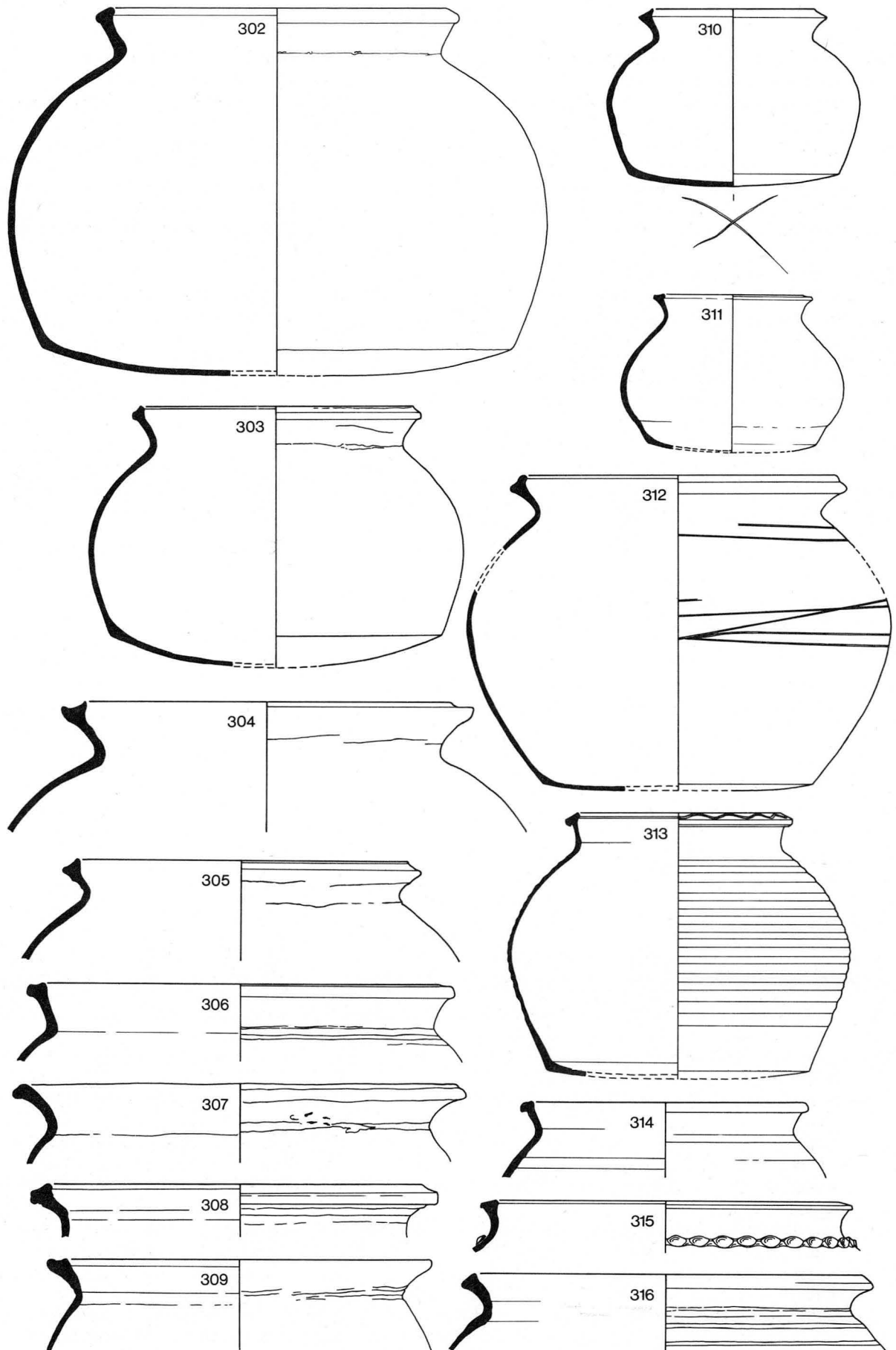


Fig.15 Local 13th/14th-century cooking-pots. Scale 1:4

- | | |
|---|--|
| <p>309 Grey fabric; slightly darker surfaces, sooted under rim, wiping marks around neck. 40N.</p> <p>310 Grey fabric, patchy dull orange core; brownish-grey interior, grey exterior, lower part of vessel heavily sooted, incised cross on base. 202N.</p> <p>311 Grey fabric; greyish buff interior, heavily sooted exterior. 152N.</p> <p>312 Pale grey fabric; buffish-grey surfaces, occasional dark grey patches on exterior, incised lines and wiping marks on body. 33N.</p> | <p>313 Grey fabric; brownish-grey interior, heavily sooted base and under rim on exterior. 263N.</p> <p>314 Grey fabric; pimply grey surfaces. 30N.</p> <p>315 Grey fabric, buffish-grey margins; grey surface, applied thumbed strip below neck. 30N.</p> <p>316 Grey fabric; dark grey surfaces, wiping marks round neck, sooted under rim. 16N.</p> |
|---|--|

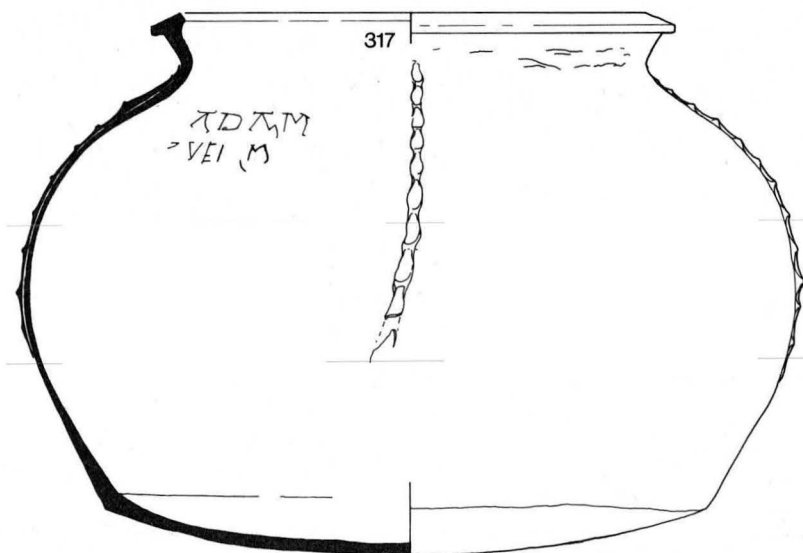


Fig.16 Local 13th/14th century inscribed vessel. Scale 1:4

FIG.16 LOCAL 13TH/14TH-CENTURY VESSEL

317 Large vessel with inscription. Buff-grey sandy fabric; mottled brown to grey surfaces, dark grey patches, wiping marks on lower third of exterior. Patches of mortar adhere to the sagging base, perhaps indicating its use as an acoustic jar. The letters forming the inscription were incised after firing and therefore were probably executed by the owner rather than the maker. 296N.

The name ADAM and, approximately below it, the letters VE(?)RM are faintly visible. It is

possible that the letter V represents the remaining portion of a letter W. The hand bears some affinity with book hands of the late 13th-century suggesting an ecclesiastical connection, but, since the letters are very roughly formed (perhaps owing to the hardness of the fabric) any attempt at dating the script must remain extremely tentative. The letters are irregularly spaced, but a wider than usual gap between the (?)R and the M of the second word suggests the original presence of an additional letter. The existence of

many other light surface scratch marks and the shallowness of the incised lettering make interpretation uncertain.

Fiona Macdonald kindly commented on the style of writing and drew attention to the parallel between the letters on this vessel and e.g. the capitals A and D in BM.MSS. Arundel 292 f4.

LOCAL UNGLAZED JUGS

Most of the unglazed jugs found in Norwich are of a distinctive type, they are made from much the same local fabric as the cooking-pots, but usually have a smoother surface. The main difference is in firing: the jugs are uniformly well-reduced but the surface has a patchy darker colour caused by kiln conditions; this gives an apparently deliberate semi-smoked effect varying in colour from mid grey through to black. Fig.17, Nos.318-25 are part of a large assemblage of jugs which show the characteristics of this group extremely well. They are all large, baggy jugs which appear to have sagging bases, though due to the almost total lack of body sherds reconstruction has not been possible. The handles vary considerably in form but they have been attached through the neck wall at the top and usually by a single thumb impression at the bottom, No.318 is an exception to this with three thumb impressions at the bottom of the spiral handle. Decoration is common, especially rouletting, which can be either on applied strips or straight on to the vessel wall; thumbed and plain strips are also used. Some but not all vessels have a small, pulled lip. The larger baggy vessels seem to be mainly of 13th-century date, while No.335, because of its flat base, seems slightly later. Nos.333-4, and 336 are all odd examples and probably local, although not part of the main group.

FIG.17 MEDIEVAL UNGLAZED JUGS

- | | | | |
|-----|---|-----|--|
| 318 | Dark grey fumed exterior, rectangular rouletting, no evidence for lip. 30N. | 325 | Dark grey fumed exterior and interior neck, no evidence for lip. 30N. |
| 319 | Dark grey surfaces, no decoration, no evidence for lip. 30N. | 326 | ?Wide-mouthed jug. Grey fabric; grey surfaces, sooted exterior. 132N. |
| 320 | Grey exterior, greyish-buff interior, rectangular rouletting, no evidence for lip. 30N. | 327 | Grey fabric; darker grey surfaces. 137N. |
| 321 | Small pulled lip. Grey surfaces, rouletting on body and applied strips. 30N. | 328 | Grey slightly sandy fabric, buff-grey margins; grey to buff-grey surfaces, thin holes stabbed into handle. 54N. |
| 322 | Sherd. Grey surfaces, notched and plain applied strips. 30N. | 329 | Greyish-buff fabric, small quartz inclusions, sparse mica; slightly soapy feel to surface, brownish-grey surfaces. 240N. |
| 323 | Grey surfaces, ridged applied thin strips, no evidence for lip. 30N. | 330 | Grey fabric, large quartz grits, occasional chalk inclusions, sparse mica, fabric similar to 329; abraded surfaces, grey exterior, greyish-buff interior, thumbing around neck. 30N. |
| 324 | Grey fabric, dull brown core, grey surfaces; no evidence for lip. 30N. | | |

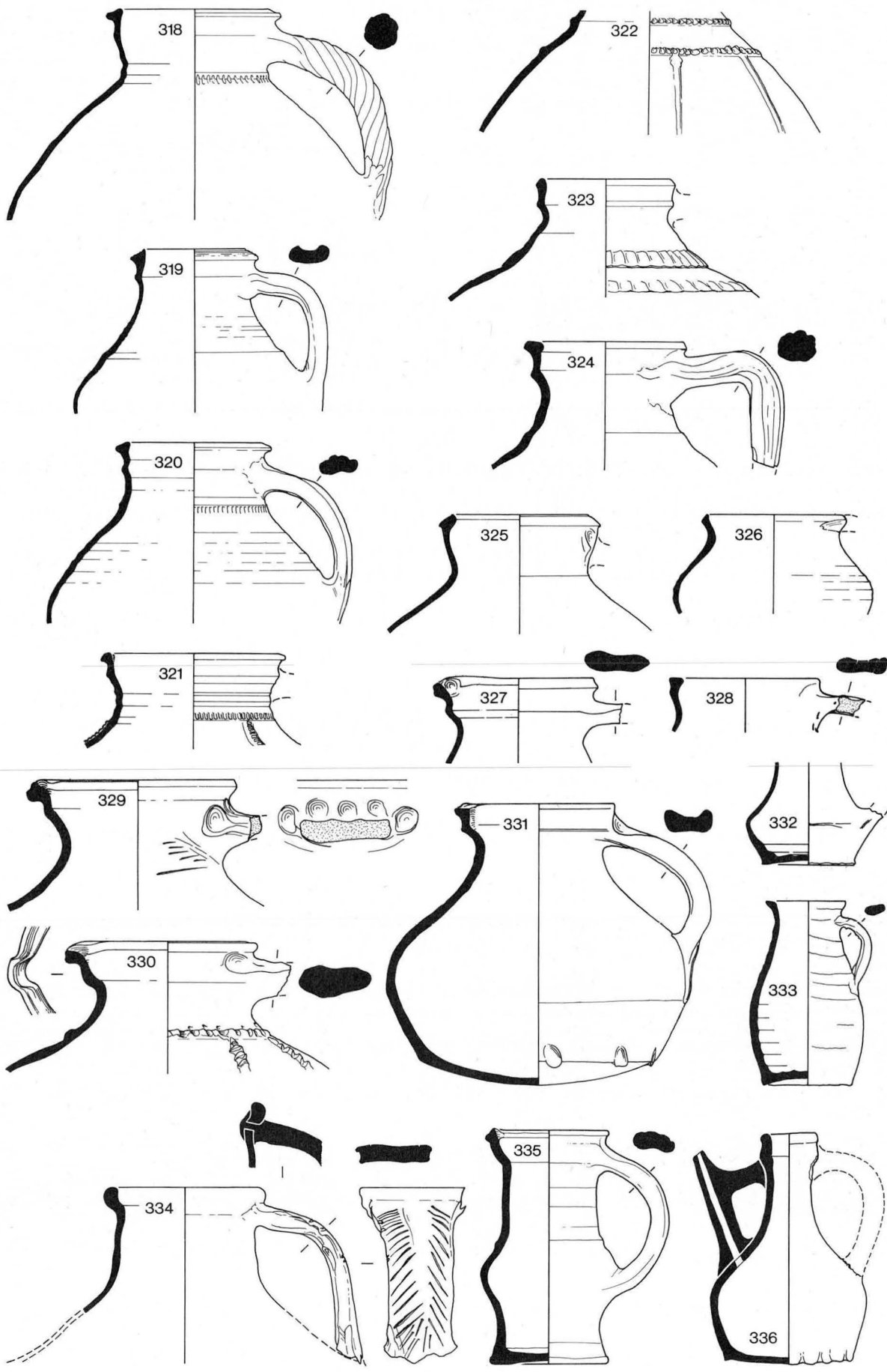


Fig.17 Medieval unglazed jugs. Scale 1:4

- | | |
|---|---|
| 331 Dark grey fairly fine fabric; surface patchy light to dark grey, eight single thumbed marks around base, heavily knife-trimmed. 261N. | 334 Grey fabric, pale grey margins; buff-grey surfaces. 23N. |
| 332 Grey fabric, patchy greyish-buff outer margin; dark grey interior, patchy grey exterior, crudely made. 113N. | 335 Complete. Apparently grey fabric; dark grey mottled surface, flat wiped base. 255N. |
| 333 Greyish-brown fabric, quartz inclusions; dark grey pimply surface, concave wiped base. Thorpe Hamlet, Norwich. | 336 Coarse dull orange fabric, quartz inclusions; possible glaze traces, base and one side sooted. 15N. |

GRIMSTON-TYPE GLAZED WARES

Nearly all the glazed medieval jugs and the few late medieval glazed bowls found in Norwich are very similar to those made at Grimston near Kings Lynn. They form a large and cohesive group, and though it is perhaps unlikely that all the locally made glazed wares found in Norwich came from Grimston, which is 8 kilometres east of Kings Lynn and some 64 kilometres west of Norwich, no other possible sources have yet been found. Some vessels, notably the face-jugs (Fig.18), can be directly paralleled at Grimston, (pers. comm. Bob Trett) while others exhibit distinct similarities in fabric, shape and style of decoration (Fig.19) to the pottery found at Kings Lynn (Clarke and Carter 1977, Figs.87-92). It has been decided, therefore, to refer to the entire group as Grimston-type.

The standard fabric is a reduced, sandy grey and this varies little during the period that these vessels were made; the main indicators of date are, therefore, shape and decoration. The slender, narrow-bodied jugs are more typical of the period from the 13th to the mid 14th century, while the globular jugs with wide, multi-ridged strap handles are found during the late 14th and 15th centuries. The glaze is a copper-free, reduced iron-green over a grey body; it is often lustrous and the 'depth' of green changes with the greyness of the body. The amount of glazing over the body can vary. The earlier vessels are usually only glazed on the top two-thirds of the exterior; the unglazed areas have either a lighter grey surface, or one which is partly oxidized a patchy orange to reddish-brown. The later vessels tend to be more extensively covered, with most, if not all, of the exterior glazed down to the base. Many of the 13th and 14th-century jugs are decorated. A variety of techniques are used: the simplest, and most common consists of an iron oxide slip applied over raised strips around the neck and on the upper part of the body (Fig.19, No.348 and Fig.20, Nos.355 and 358). Applied pellets were used singly (Fig.20, No.357) and in groups (Fig.19, No.347) in conjunction with an iron oxide slip. Another type of decoration relied on clay of a different colour to the body, either iron-rich or iron-free. This produced a contrast of dark on a lighter background, or light on a darker background. The iron-enriched clays were used generally in the form of applied strips which become darker than the body when reduced; this raised decoration, as in Fig.21, No.363, appears a darker green against the background glaze. The iron-free decoration, which usually takes the form of stylised flowers (Fig.20, No.360), appears yellow under the reduced glaze. Other, less common, forms of decoration are rouletting, groups of incised lines, and applied thumbed strips. The most highly decorated vessels are the face-jugs. In Norwich the most common form of these very distinctive vessels is the tall slender

jug (Fig.18, No.342) with a face either side between the bridge spout and the handle. They have multiple arms projecting from either side of the face which are re-attached to the body of the vessel on the shoulder. The eyes are formed by impressed rings and dots, and the beards are edged with short incised lines or impressed crescents, which are also used down the arms; on the most complete face-jug (Fig.18, No.342) two of the arms on either side have incised lines, forming crude fingers at their junction with the body. The more globular face-jug with engaged arms and applied pellets (Fig.18, No.344) is a rare type in Norwich, though the face is very similar to those on the other vessels in this group; both types use iron oxide slip in addition to the applied motifs.

The bases of all the jugs are mostly slightly sagging and thumbed around the edge, either evenly all round, or spaced singly, or in groups. Most of the bases and many rim edges have scars where the vessels were stacked in the kiln; it is rare not to find some trace of this. The handles take many forms, both plain and decorated and are attached with varying numbers of thumb impressions both at the top and the bottom.

Small numbers of other vessels, such as bowls and lids, also belong to this group, but these are late medieval, or even early post-medieval, in date and are very much in the minority. These vessels, together with some of the decorative techniques, particularly the use of iron oxide, indicate the links between this group and the Late Medieval and Transitional Wares, the origins of which are rooted in the Grimston-type tradition.

FIG.18 GRIMSTON-TYPE FACE-JUGS

- | | | | |
|-----|---|-----|--|
| 337 | Dark grey fabric, lighter grey outer margin; reduced green-glazed exterior, orange unglazed patches, streaks of iron oxide. 240N layer 3. | 341 | Grey fabric, patchy light brown outer margin; reduced green-glazed exterior with occasional orange patches. 115N. |
| 338 | Detached tubular spout. Bright orange fabric, dark grey core; reduced mottled green glaze with copper green and iron oxide specks. 185N. | 342 | Grey fabric, some larger quartz grains; light brown inner surface, reduced green glaze on top two-thirds of exterior, iron oxide streaks from arms, soot on lower part of body. 302N layer 1872. |
| 339 | Dark grey fabric; reduced green glaze with indications of iron oxide streaks, discoloured due to burial conditions. 36N. | 343 | Grey fabric, large quartz grains and occasional white inclusions; reduced green glaze, grey unglazed inner surface, streaks of iron oxide, pronounced stacking scar on rim. 29N layer 2. |
| 340 | Grey fabric, light grey outer margin; reduced green glaze on exterior, unusually the two faces are not identical, similar to No.344 with no projecting arms. 61N layer 2. | 344 | Grey fabric, occasional white inclusions; reduced green-glazed exterior, iron oxide detailing on applied pellets. 12N. |

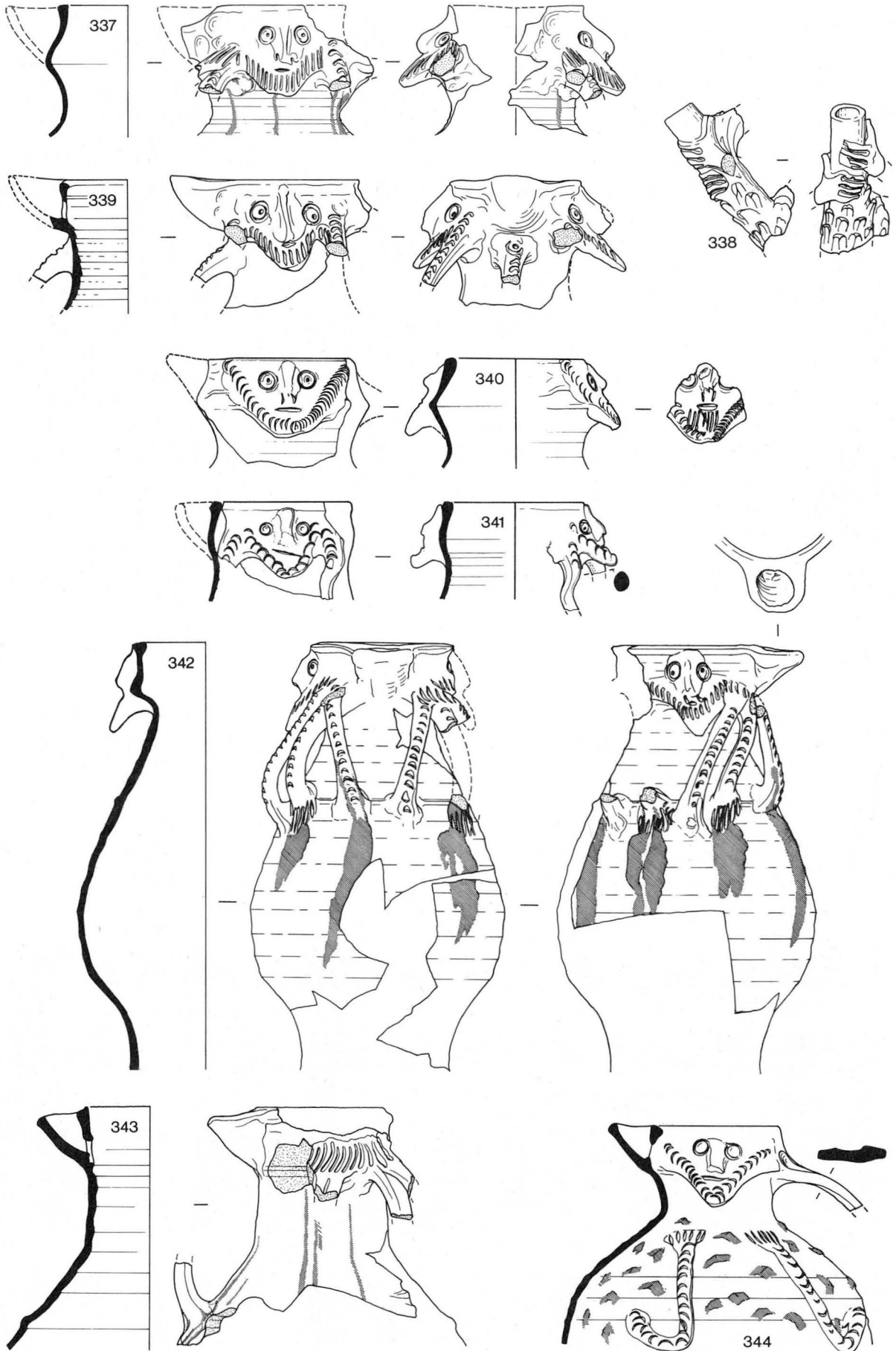


Fig.18 Medieval Grimston-type face-jugs. Scale 1:4

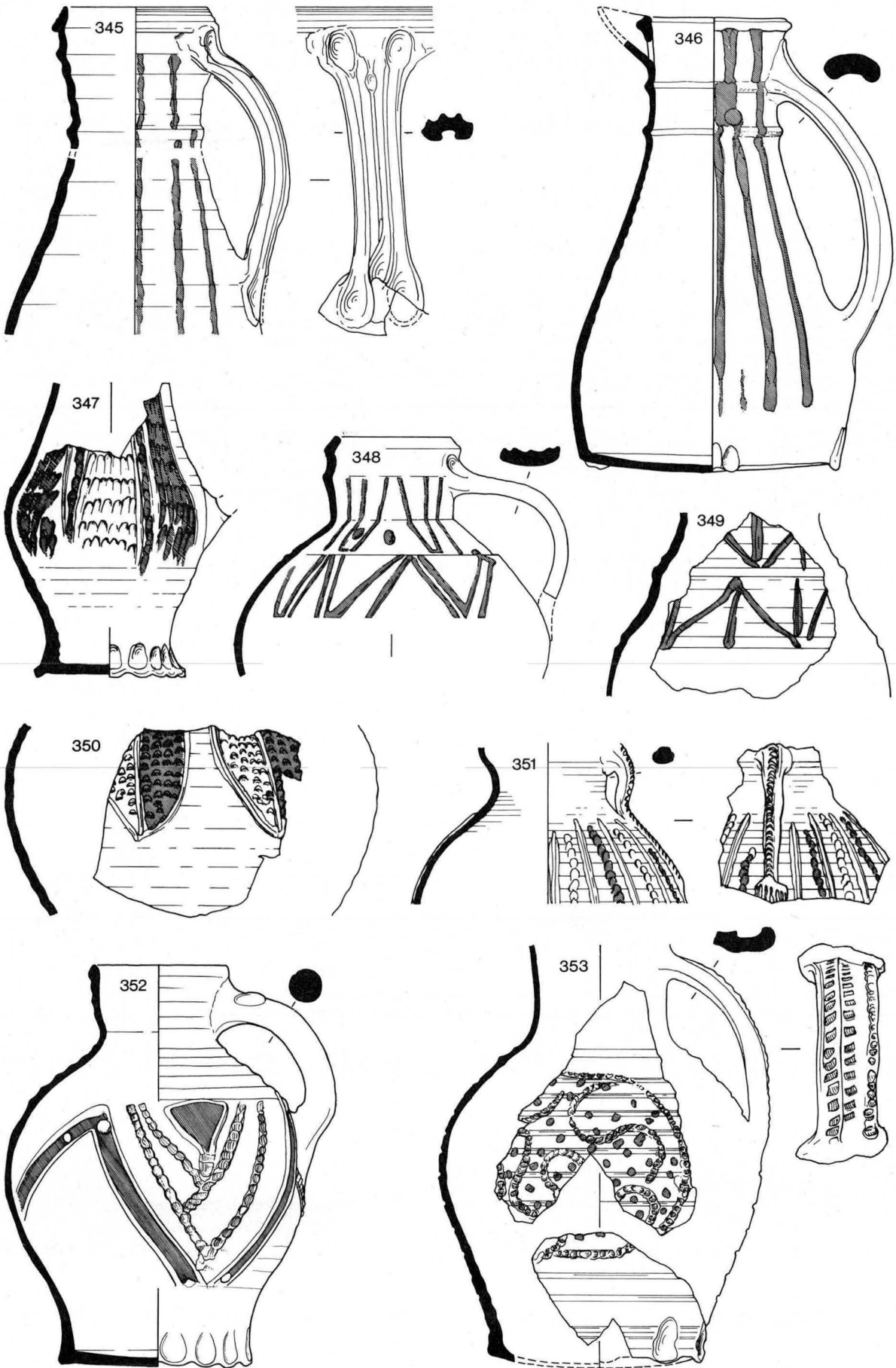


Fig.19 Medieval Grimston-type decorated jugs. Scale 1:4

FIG.19 GRIMSTON-TYPE DECORATED JUGS

- 345 Grey fabric, light grey outer margin; reduced green-glazed exterior, iron oxide on slightly raised ribs. No evidence for lip. 262N.
- 346 Grey fabric; reduced green-glazed exterior, five applied blobs round neck and applied strips covered with iron oxide, five double thumb marks around base. 255N.
- 347 Dark grey fabric; orange unglazed interior, reduced green-glazed exterior except on thumbing, panels of scale pellets separated by ribs alternately coloured with iron oxide, no stacking scar on base. 1N. Jope 1952, 312 fig.13, no.3. (captions for nos.3 and 4 transposed).
- 348 Grey fabric; reduced green glaze on upper half of exterior, iron oxide on applied ribs, brownish-orange unglazed exterior surfaces. 262N.
- 349 Dark grey fabric, light grey outer margin; reduced green-glazed exterior, iron oxide on applied ribs. 202N.
- 350 Dark grey fabric, grey outer margin, occasional white inclusions; reduced green-glazed exterior, patchy near base, applied ribs surrounding finger-nail nicks with half of panel detailed with iron oxide. 68N layer 3.
- 351 Possibly part of a face-jug. Grey fabric, light grey margins; dull orange unglazed interior, reduced green-glazed exterior, ribs and scale pellets applied in a paler grey fabric, iron oxide on alternate scales. 115N.
- 352 Local copy of a Rouen-type jug. Dark grey fabric; dull orange unglazed surfaces, reduced green-glazed exterior, patchy towards base, iron oxide strips between plain ribs. No evidence for lip. 68N.
- 353 Dark grey fabric, light grey outer margin; reduced pale green-glazed exterior, patchy near base, orange unglazed exterior surface, dull red and dark brown iron oxide on pellets, comb-impressed strip. 218N.

FIG.20 GRIMSTON-TYPE DECORATED PITCHERS AND JUGS

- 354 Three-handled pitcher. Grey fabric, light grey margins; reduced green-glazed exterior with iron oxide streaks and notched applied strips. 21N pit 2.
- 355 Dark grey fabric, light grey outer margin; reduced brownish-green glaze on exterior, applied ribs covered with iron oxide. 12N.
- 356 Grey fabric, orange margins; patchy orange and reduced green-glazed exterior, notched applied strips detailed with iron oxide, double thumb-impression top and bottom of handle, six groups of three to four thumb marks around base. Late medieval. 68N.
- 357 Grey fabric, light grey outer margin; reduced green-glazed exterior, dark iron oxide over V-shaped applied pinched motifs. 53N.
- 358 Grey fabric, occasional large black inclusions, inner margin and surface buff-orange; reduced green-glazed exterior, iron oxide on ribs. 30N.
- 359 Grey fabric, occasional large white inclusions, light orange margin turning grey under reduced green-glazed exterior, applied blobs in iron rich clay turning orange when oxidized; three double thumb marks on base. 202N.
- 360 Sherd. Grey fabric; reduced green glaze over exterior, decoration applied in an iron-free clay appearing paler under glaze. 30N.

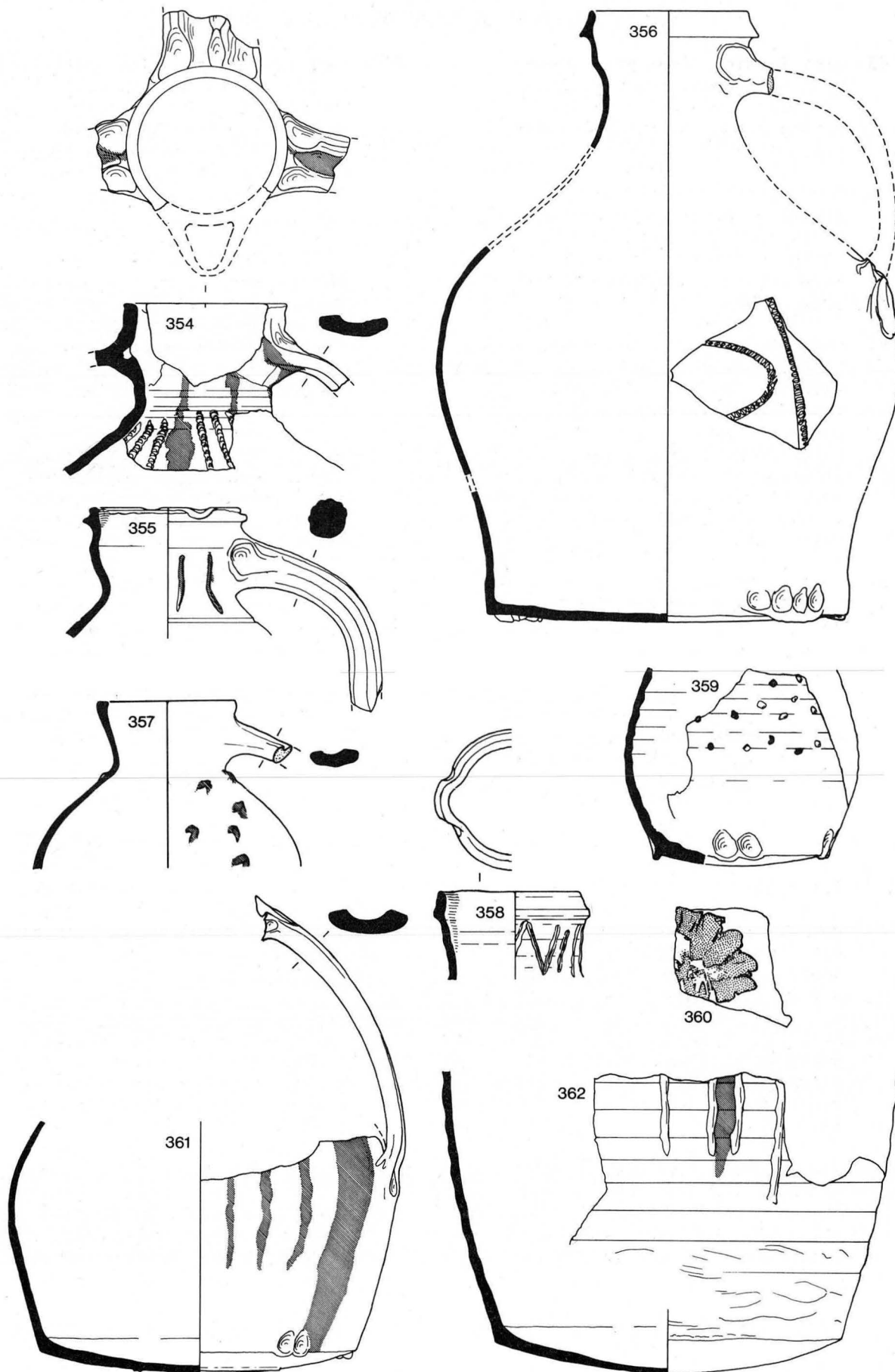


Fig.20 Medieval Grimston-type decorated jugs. Scale 1:4

- | | |
|--|---|
| <p>361 Base and handle of large globular vessel. Grey fabric, light grey outer margin; reduced green glaze, patchy around base, vertical iron oxide streaks, pronounced stacking scar on base which has five double thumb marks. 215N ?layer 25.</p> | <p>362 Base. Grey fabric, greyish-buff inner margin and surfaces; dull orange exterior with patchy reduced green glaze, applied ribs with iron oxide between some pairs. 68N.</p> |
|--|---|

FIG.21 GRIMSTON-TYPE DECORATED JUGS

- | | |
|---|--|
| <p>363 Grey fabric, light grey outer margin; reduced light green-glazed exterior, decoration applied in an iron rich clay which appears darker under the glaze. 262N.</p> | <p>369 Sherd. Grey fabric, thick light grey outer margin; reduced green-glazed exterior, dark grey interior. 30N.</p> |
| <p>364 Grey fabric; reduced green-glazed exterior except near base, orangey-grey unglazed surfaces. 1N.</p> | <p>370 Handle, unusual decoration. Dark grey fabric, buff margins; reduced green glaze on upper surfaces, orange unglazed surfaces. 215N layer 33.</p> |
| <p>365 Handle. Dark grey fabric, light grey outer margin; patchy reduced green glazed exterior. 12N.</p> | <p>371 Sherd. Dark grey fabric, light grey outer margin; reduced green glaze over lines of square rouletting on exterior. 241N.</p> |
| <p>366 Handle. Grey fabric; reduced green glaze, handle deeply stabbed. 30N.</p> | <p>372 Sherd. Dark grey fabric, thin pale grey margins; reduced green glaze over incised decoration, buff-orange interior. 262N layer 3.</p> |
| <p>367 Handle, unusual form. Grey fabric; reduced green-glazed exterior. 30N.</p> | <p>373 Grey fabric, pale grey outer margin; reduced green glaze in patches on exterior, orange unglazed surface, grey interior. 53N.</p> |
| <p>368 Grey fabric; reduced green-glazed exterior with applied pinched blobs which when oxidised appear orange, glaze patchy around rim and handle. 12N.</p> | |

FIG.22 GRIMSTON-TYPE PLAIN JUGS

- | | |
|---|---|
| <p>374 Long pulled lip the length of the neck. Orange fabric, occasional red inclusions; reduced green glaze over most of vessel turning surface grey, double thumb marks at top of handle. 137N.</p> | <p>376 Dark grey fabric; reduced green glaze on upper part of body, buff-grey unglazed surfaces, single thumb mark at top and bottom of handle. No evidence for lip. 68N.</p> |
| <p>375 Grey fabric; patchy reduced green glaze on upper part of body, grey to orangey-buff unglazed surfaces, single thumb marks top and bottom of handle. 132N.</p> | <p>377 Brownish-orange to grey fabric; reduced green glaze mainly on shoulder, dull purplish unglazed surfaces, double thumb marks top and bottom of handle. No evidence for lip. 220N.</p> |

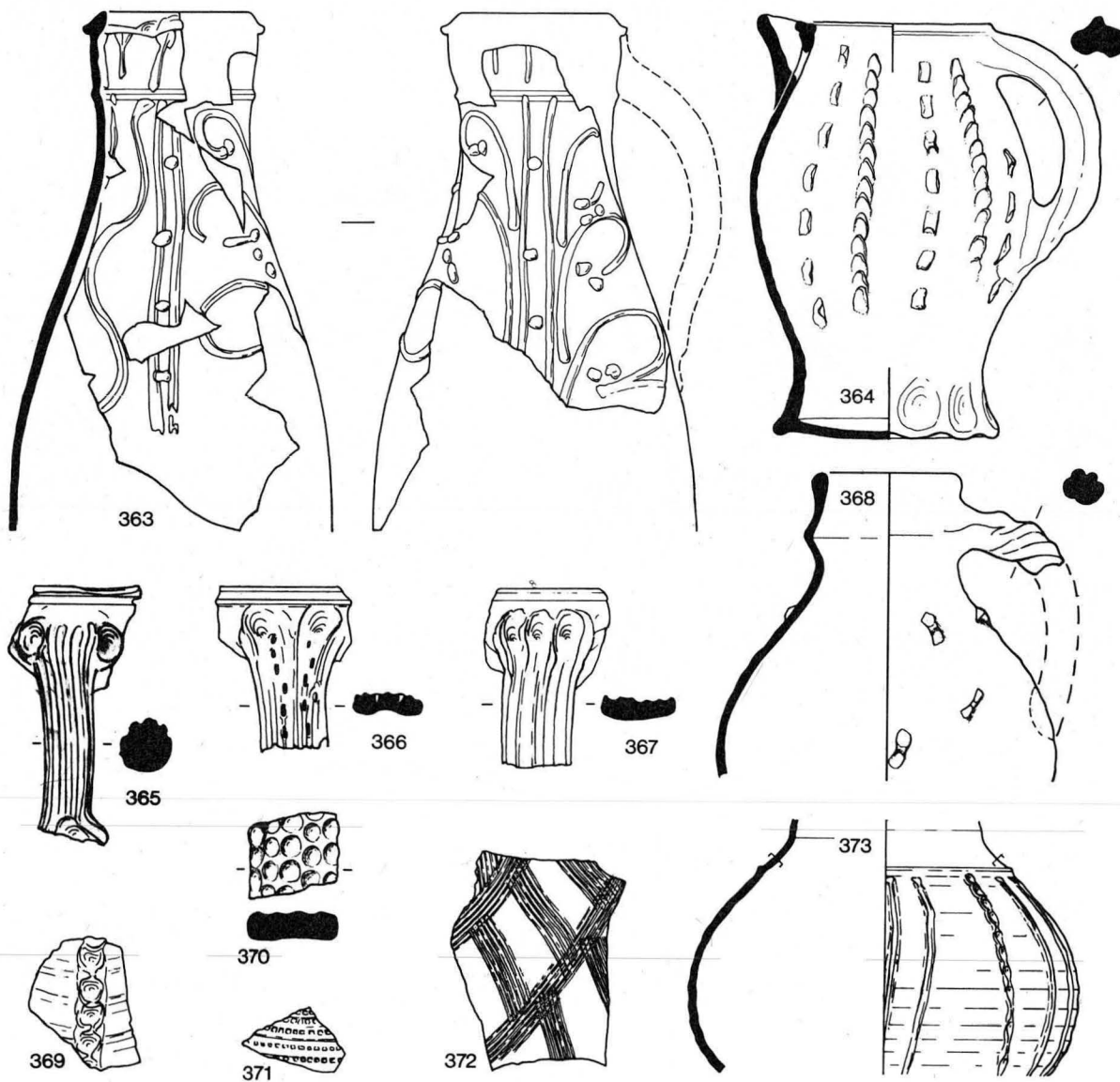


Fig.21 Medieval Grimston-type decorated jugs. Scale 1:4

Fig.22 CONT.

- | | |
|--|---|
| <p>378 Dark grey fabric; reduced green glaze on upper body and on heavily sooted base, buff unglazed surfaces, double thumb marks top and bottom of handle. 68N.</p> | <p>381 Grey fabric, patchy brownish-buff margins and surfaces; green glaze on upper half of vessel, patches around base, sooted lower sides and base. 58N.</p> |
| <p>379 Grey fabric; reduced green glaze on upper part of body, knife-trimmed lower half, sooted base, double thumb marks top and bottom of handle. No evidence for lip. 56N.</p> | <p>382 Grey fabric, orangey-buff surfaces; orange glaze with green patches mainly on upper half of vessel, single thumb mark top and bottom of handle, knife-trimming, sooting on base. 256N.</p> |
| <p>380 Small pulled lip. Grey fabric; shiny green glaze over most of vessel. 149N layer 1269.</p> | |

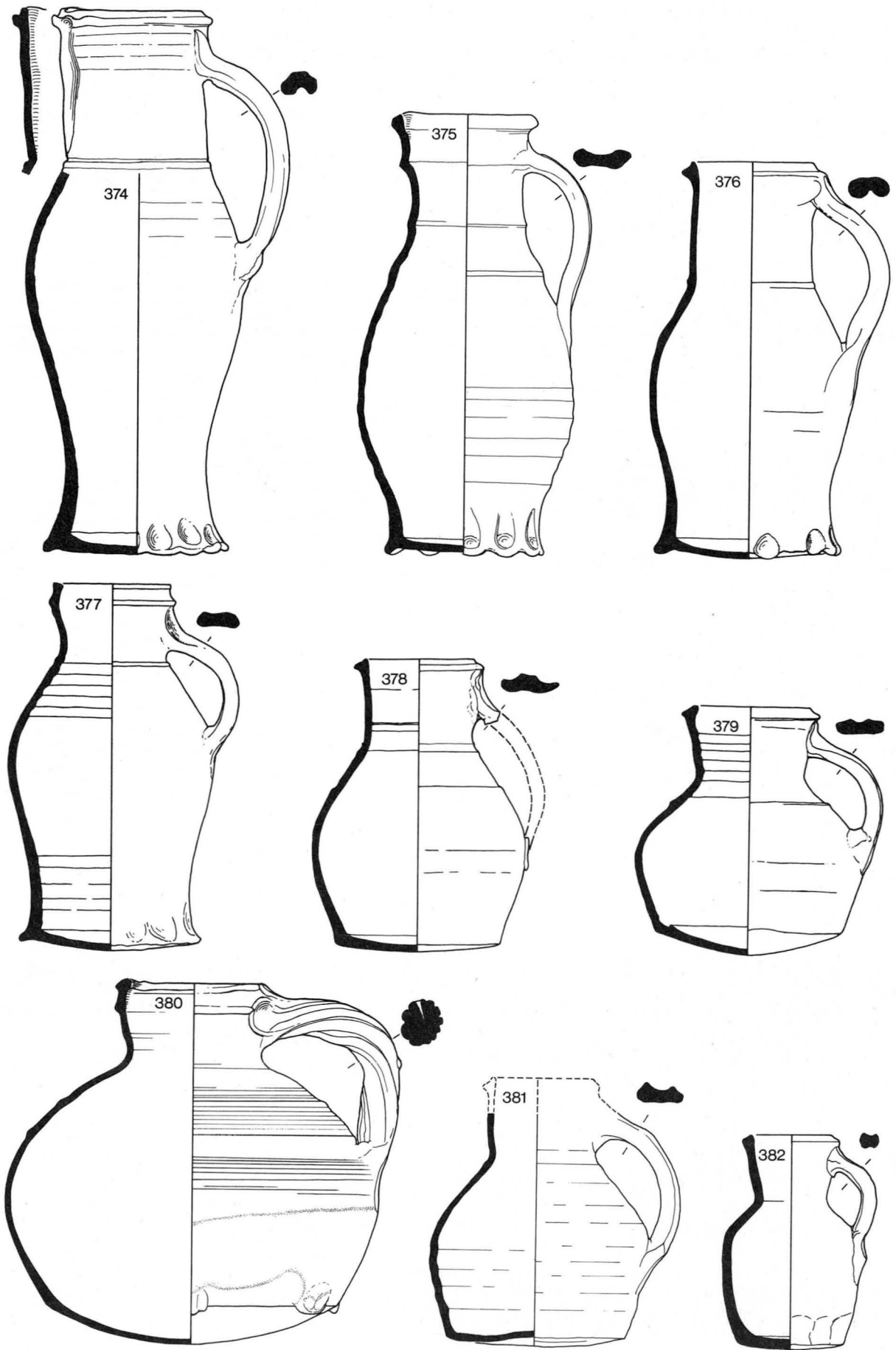


Fig.22 Medieval Grimston-type jugs. Scale 1:4

FIG.23 GRIMSTON-TYPE JUGS AND OTHER VESSELS

- 383 Jug. Grey fabric, light grey outer margin; thick even reduced green-glazed exterior, double thumb marks top and bottom of handle. 75N.
- 384 Small jug, rim. Grey fabric; reduced green-glazed exterior, patches near rim on interior, single thumb mark on top and bottom of handle. 30N.
- 385 Lid. Dark grey fabric, occasional large quartz inclusions; dull orange unglazed surfaces, reduced green glaze on top surface, heavy knife-trimming. 201N.
- 386 Base. Grey fabric; reduced thin green-glazed exterior, dull orange unglazed interior, faint knife-trimming. 30N.
- 387 Lid. Dull orange fabric; buff unglazed exterior, greenish-orange glazed interior. 21N layer 2.
- 388 Bowl. Dark grey fabric; reduced green-glazed interior, sooted exterior. 32N.
- 389 Bowl. Dark grey fabric, orange margins; reduced green-glazed interior, orange unglazed exterior, knife-trimming. 68N.
- 390 Pitcher. Dark grey fabric; orange exterior with patchy reduced green glaze, grey to buff interior. 218N.
- 391 Pipkin handle. Light grey fabric, dull orange margins; patchy reduced green-glazed exterior, some sooting, orangey-buff interior with glaze patches. 215N layer 3.
- 392 Grey fabric, occasional dark grey inclusions; dull reddish unglazed exterior, patchy orange and reduced green glaze on upper part, grey to buff interior, base thumb-pulled to form four projecting feet. 30N.
- 393 Jug. Dark grey fabric, grey outer margin; reduced green-glazed exterior except near base, grey unglazed surface, five pairs of thumb marks around sooted base. 181N.
- 394 Jug. Grey fabric, orange inner margin; reduced green glaze on upper half of exterior, buff to orange unglazed surfaces. 74N.

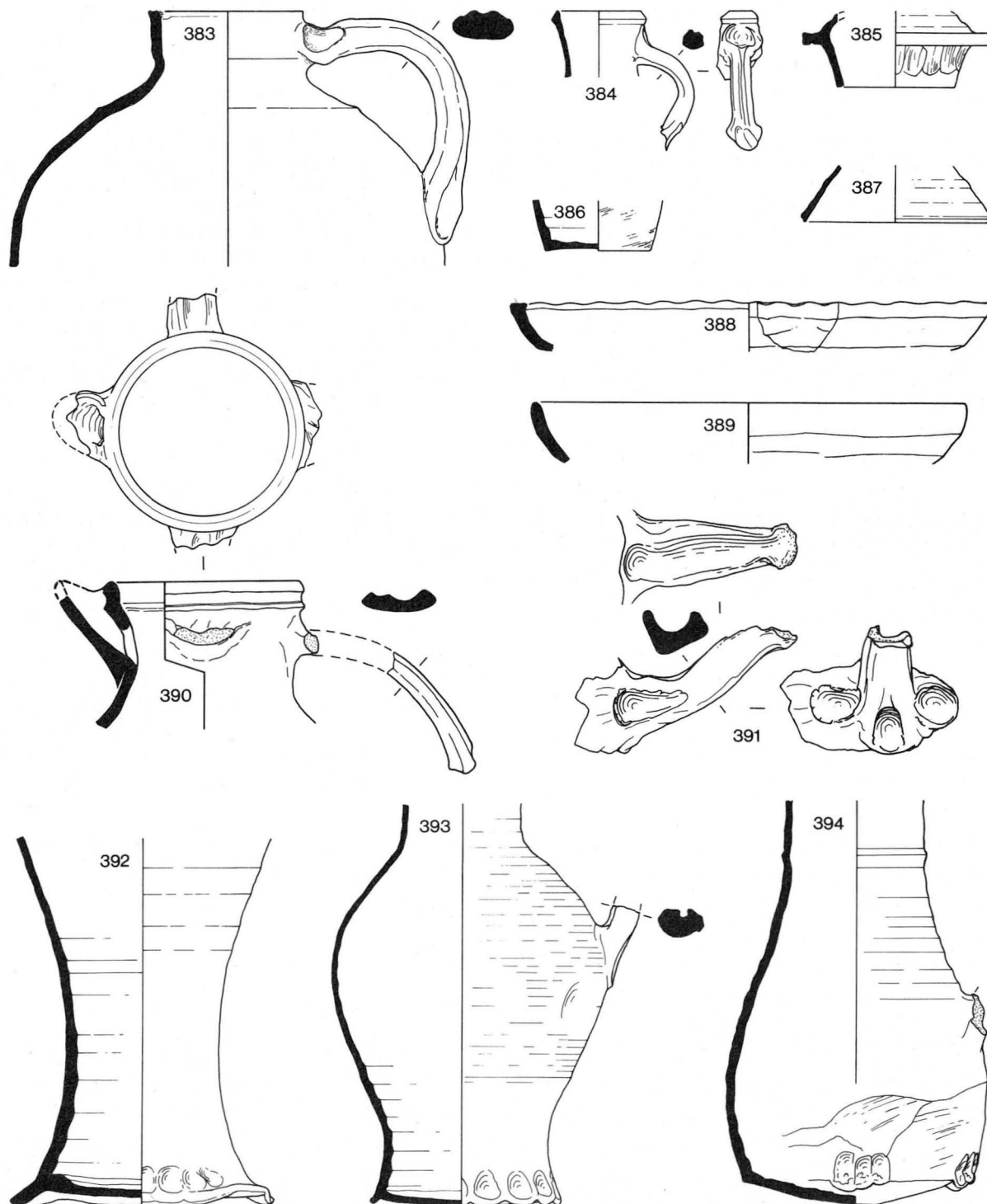


Fig.23 Medieval Grimston-type jugs and other vessels. Scale 1:4

LATE MEDIEVAL AND TRANSITIONAL WARE

The name Late Medieval and Transitional Ware (LMT) has been given to a large and varied group of pottery which ceramically bridges the gap between late medieval and full post-medieval vessels. Although no kilns have been found in the immediate area of Norwich, the pottery is present in such large quantities that at least one production centre must have been in its vicinity. The main period covered by this group is from the mid 15th to the later 16th century; during the late 16th century the fabric and glazes change and develop, to merge with the oxidized red earthenware tradition of the post-medieval period.

The fabric is hard-fired, slightly sandy and compact, with quartz and red mineral inclusions and tiny mica flecks. Though usually oxidized, a grey core is often found in thicker areas of vessel and the colour can vary from light orange to dark grey. The glaze usually only covers part of the vessel in the earlier examples: these areas are precise and the glaze is limited to the inner rim flange, the interior base and the exterior shoulder. Jars and pipkins, particularly, show remarkable conformity to this selected area glazing. The use of copper in the glaze increases from an earlier speckled effect on some vessels to full glaze with an even copper-colour by the end of the period; a clear orange-coloured glaze is also used, but is more usually found on the earlier vessels.

The forms reflect both the older medieval tradition and new and increasing influence from the Continent. Although some of the forms are new, pancheons and storage jars for instance, many vessels show their medieval origins by having sagging bases; the jugs, particularly, have their ancestry in the medieval period. It is also in this ware that the first locally produced cauldrons, cisterns, frying-pans and pipkins (with their distinctive double handles) are made. These are then followed by such forms as chafing-dishes, drinking vessels and money-boxes.

There are several types of decoration; one of the earliest, the use of iron oxide slip, is probably the result of influence from the Grimston potteries. This can take the form of quite elaborate arcaded designs (Fig.27, Nos.451-2). Pie-crust rims seem to be confined to bowls, which become increasingly common during the 15th and 16th centuries. The incised wavy lines, which are always found on storage jars with narrow tops and pronounced lid seated rims, are also common on many of the hollow-ware forms. The chafing-dishes, which seem to be mainly 16th century in date, often have elaborate decoration combining both incised lines and small pinched faces on their handles.

Several Late Medieval and Transitional vessels have been found buried under the floors in the choirs of Norwich churches: these are thought to have been used for acoustic purposes and were usually arranged in rows either side of the choir with the open mouths of the vessels facing into the church. Three different types of vessels, jugs (Fig.27, No.465), jars (Fig.25, No.421) and storage jars (Fig.26, No.441) have so far been identified as acoustic jars. Most of these were found in the mid to late 19th century and although their location within the church has been recorded, it is not always possible to tell whether they were installed during the original construction work or during subsequent alterations (Minns 1872, 93-101 and figs.). The example from St. Peter Mancroft (Fig.25, No.421) is probably contemporary with the original construction and therefore dates from before 1455 (when the church was consecrated). The majority of the acoustic jars are more likely

to have been installed during the last quarter of the 15th century, when most of the Norwich churches were completely rebuilt (pers. comm. A.Carter).

FIG.24 LMT WARE, PANCHEONS AND BOWLS

- | | | | |
|-----|--|-----|--|
| 395 | Pancheon, diameter 40cm. Dull orange fabric, grey core; reduced green glaze on lower two-thirds of interior, knife-trimmed exterior. 54N. | 405 | Bowl with beginning of a spout. Orange fabric, grey core; dark grey unglazed outer surface, reduced brownish-green glaze on interior. 84N trench IV layer 5. |
| 396 | Pancheon, diameter 39cm. Light brownish-orange fabric, grey core; reduced yellowish-green glaze on lower part of interior. 94N well V. | 406 | Bowl. Orange fabric, light brown core; copper-speckled glaze on rim edge and below rim on interior. 54N layer 1. |
| 397 | Pancheon, diameter 36cm. Reddish-orange fabric; brown unglazed surfaces, copper-green glaze on lower half of interior, patches on exterior. 133N. | 407 | Bowl. Light brown fabric, grey core; yellowish-green glaze below rim on interior, sooted exterior. 10N B layer 5. |
| 398 | Pancheon. Light brown fabric; sparse yellowish-orange glaze on lower part of interior, slightly sooted exterior. 134N. | 408 | Bowl. Brownish-orange fabric, grey core; copper-green glaze on interior, heavily sooted exterior. 199N. |
| 399 | Pancheon, diameter 36cm. Orange fabric; speckled copper glaze on lower half of interior, sooted on exterior. 235N. | 409 | Bowl possibly with a spout. Dull orange fabric, grey margins; reduced green glaze on interior. 60N layer 23. |
| 400 | Pancheon, diameter 44cm. Grey fabric; orange outer surface, copper-speckled glazed interior, spots only on exterior, knife-trimmed near base. 127N. | 410 | Bowl. Orange fabric, grey core; reduced green glaze on interior, spots on exterior. 76N hole 11. |
| 401 | Pancheon, diameter 43cm. Orange fabric, grey outer margins; reduced green glaze on lower half of interior, knife-trimmed exterior. 53N location A2. | 411 | Small bowl. Grey fabric, orange core; partially reduced green glaze with copper specks on interior, sooted exterior. 8N. |
| 402 | Pancheon. Light brown fabric; thin yellowish glaze on lower half of interior, knife-trimmed and heavily sooted exterior. 170N layer 772. | 412 | Bowl. Orange fabric, grey core; reduced green glaze with copper specks on rim edge and below rim on interior, sooted exterior. 30N. |
| 403 | Pancheon. Brownish-orange over-fired fabric, grey core; dark brown unglazed surfaces, reduced green glaze on lower half of interior. 127N. | 413 | Bowl. Orange fabric; copper-green glaze on interior, sooted exterior. 95N. |
| 404 | Bowl with beginning of a spout. Brown fabric, grey core, probably burnt; spots of brownish-yellow glaze on interior, heavily sooted interior and exterior. 208N. | 414 | Bowl. Brownish-orange fabric. light grey core; copper-green glaze on both sides. 60N layer 15. |
| | | 415 | Bowl. Light brown fabric, grey core; glaze with copper specks on lower part of interior, heavily sooted exterior. 110N west side. |

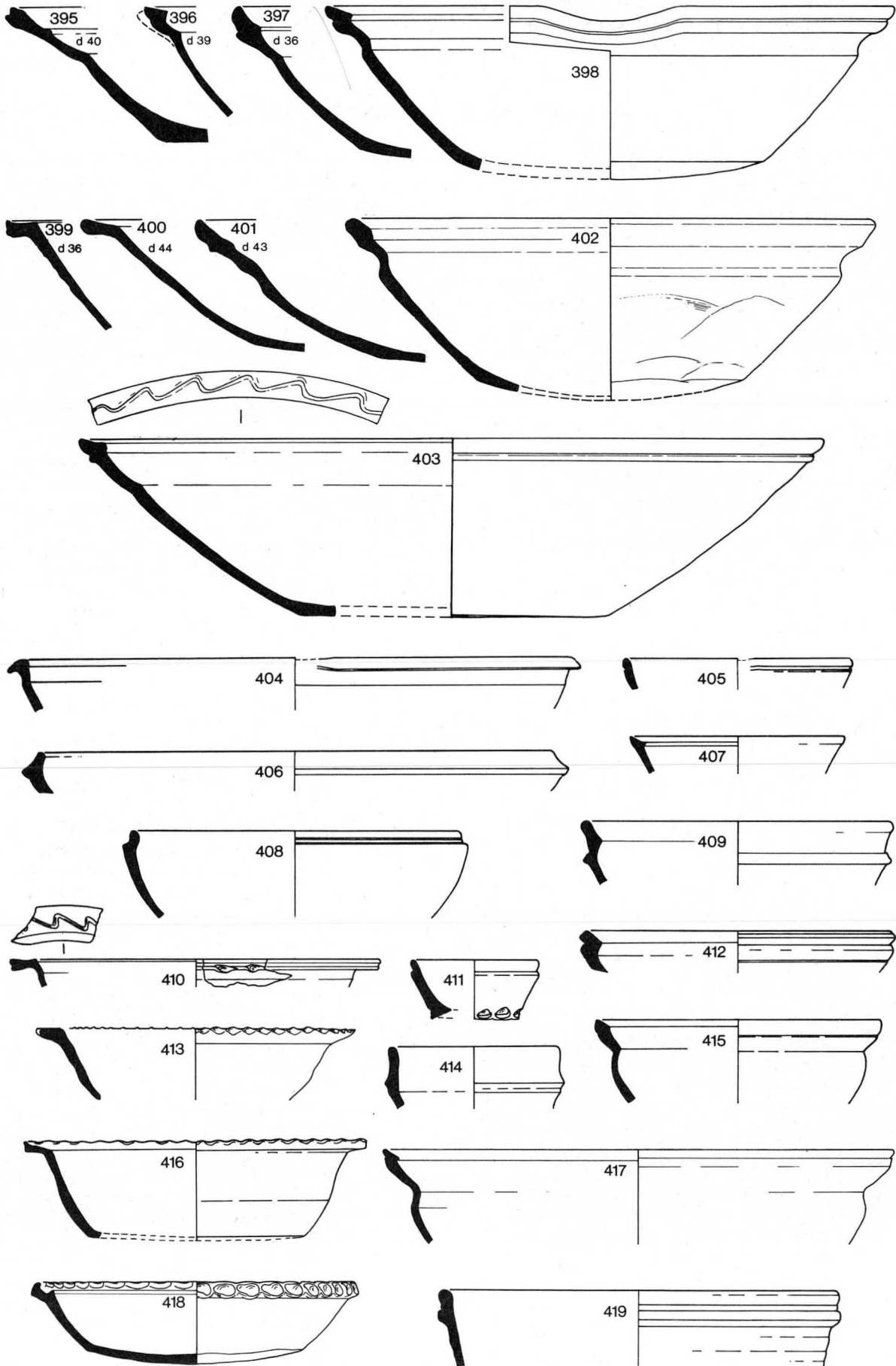


Fig.24 Late medieval and transitional (LMT) ware pancheons and bowls. Scale 1:4

Fig.24 CONT.

- | | | | |
|-----|--|-----|--|
| 416 | Bowl. Brownish-orange fabric, small white inclusions; thin copper-green speckled glaze on interior, whole exterior heavily sooted. 262N. | 418 | Bowl. Orange fabric; copper-green glazed interior from interior rim edge. 53N location A2 well. |
| 417 | Bowl. Unusual orange fabric, small white inclusions, grey margins; thin orange glaze on interior, sooted exterior. 268N. | 419 | Bowl. Unusual orange fabric, grey inner margin, small red inclusions and pebbles; reduced green-glazed interior. 110N east side. |

FIG.25 LMT WARE, JARS, PIPKINS AND SKILLETTS

- | | | | |
|-----|---|-----|--|
| 420 | Jar. Orange fabric, light grey core; speckled copper-green glaze on top of rim and interior base, sooted exterior. 172N layer 71. | 429 | Pipkin with scars only of three feet. Orange fabric; orange glaze on interior rim edge and lower part of interior, sooting on exterior extends over tripod scars. 87N. |
| 421 | Acoustic jar. Dull orange fabric, pale brown core; yellowish-green glaze with copper speckles on interior rim edge and interior base. 257N. | 430 | Pipkin. Grey fabric, orange core; dark green-glazed interior. 110N hole 6. |
| 422 | Jar. Dull orange fabric; copper-green speckled glaze on top of interior rim only, sooted exterior. 5N. | 431 | Pipkin. Orange fabric, pale grey core; brownish-grey unglazed surfaces, reduced green glaze on interior rim edge and below rim on exterior. 173N. |
| 423 | Jar with lid seating. Orange fabric; reduced green-glazed exterior, sooted interior. 94N well. | 432 | Pipkin. Orange fabric; grey surfaces, reduced green glaze on interior rim edge and interior base, heavily sooted exterior. 7N. |
| 424 | Pipkin. Overfired grey fabric, orange inner margin; dark copper-green glaze on interior. 94N well 111. | 433 | Pipkin. Brownish-orange fabric, small red inclusions; speckled copper glaze on interior base only, whole exterior heavily sooted. 172N layer 71. |
| 425 | Jar. Light brown fabric, grey core; patchy copper-green glaze on interior. 43N. | 434 | Shallow dish, possibly with handle. Orange fabric, grey core; copper-green glaze on interior, sooted exterior rim. 235N. |
| 426 | Jar with lid seating. Grey fabric, orange core; dark copper-green glaze below rim edge on exterior. 68N layer 1. | 435 | Skillet with lip. Orange fabric; copper-green glaze on interior, sooted exterior. 76N hole 17. |
| 427 | Jar. Dull orange fabric; grey exterior surface, reduced green glaze below rim on interior, sooted exterior. 184N layer 7. | 436 | Skillet. Orange fabric, grey outer margin; glaze speckled with copper-green on interior base only. 119N. |
| 428 | Pipkin. Orange fabric, patchy grey core; glaze with copper-green specks on interior rim edge. 66N layer 1. | | |

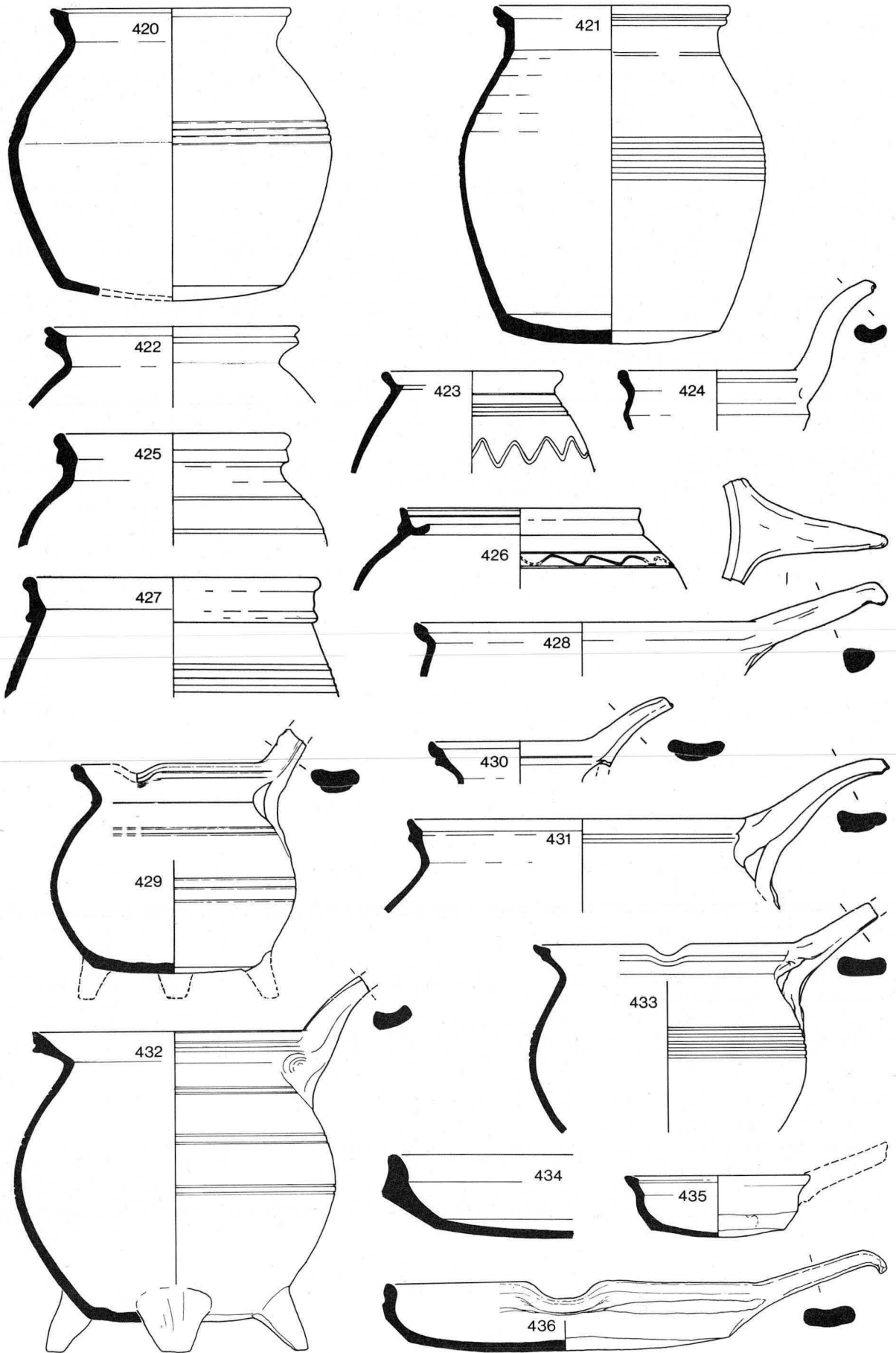


Fig.25 LMT jars, pipkins and skillets. Scale 1:4

FIG.26 LMT HOLLOW-WARES

- The form of Nos.437-9 and 442-6 is open to doubt. They do not seem to have had lips or a second handle so are neither jugs nor skillets, but possibly squat one-handled jars.
- 437 One-handled jar. Light brown fabric, orange core, small black inclusions; copper-speckled glaze on interior rim edge, sooted exterior. 172N layer 71.
- 438 One-handled jar. Orange fabric, grey margins, small red inclusions; spots of yellowish glaze on sooted exterior. 172N layer 71.
- 439 One-handled jar. Grey fabric, occasional orange margins; copper-green speckled glaze on inner rim edge and below rim on exterior, sooted exterior. 54N layers 1 and 2.
- 440 Cauldron, copy of a Dutch form. Brownish-orange fabric, occasional white inclusions and small pebbles; brownish-grey surfaces, copper-green speckled reduced glaze on lower part of interior, patches and stacking scars on base exterior. 37N.
- 441 Complete acoustic jar. Orange fabric, occasional red inclusions; patchy brown outer surface, orange glaze on lower half of interior, patches on exterior of base. 2N.
- 442 One-handled jar. Brownish-grey fabric, orange core; copper-green speckled glaze on interior rim edge, interior base, patches on exterior, whole exterior heavily sooted. 235N.
- 443 One-handled jar. Grey fabric; orange unglazed interior surface, reduced green glaze on interior rim edge and below rim on exterior. 5N.
- 444 One-handled jar. Orange fabric, occasional red inclusions; orange glaze with copper specks below rim on exterior. 98N layer 20.
- 445 One-handled jar with beginnings of handle. Grey fabric; reduced green glaze on interior rim and exterior. 141N.
- 446 One-handled jar. Brownish-orange fabric; reduced green glaze on interior. 76N hole 28.
- 447 Jar. Orange fabric, grey core; brownish-grey unglazed surfaces, reduced green glaze on interior rim edge. 127N.
- 448 Jar. Brownish-orange fabric, grey core; brownish-grey outer surface, copper-green speckled glaze on interior rim. 76N hole 35.
- 449 Jar. Light brown fabric, pale grey core; reduced green glaze on interior rim edge. 17N layer 2.
- 450 Jar. Orange fabric, grey core; copper-green speckled glaze on interior rim edge and below rim on exterior. 187N.

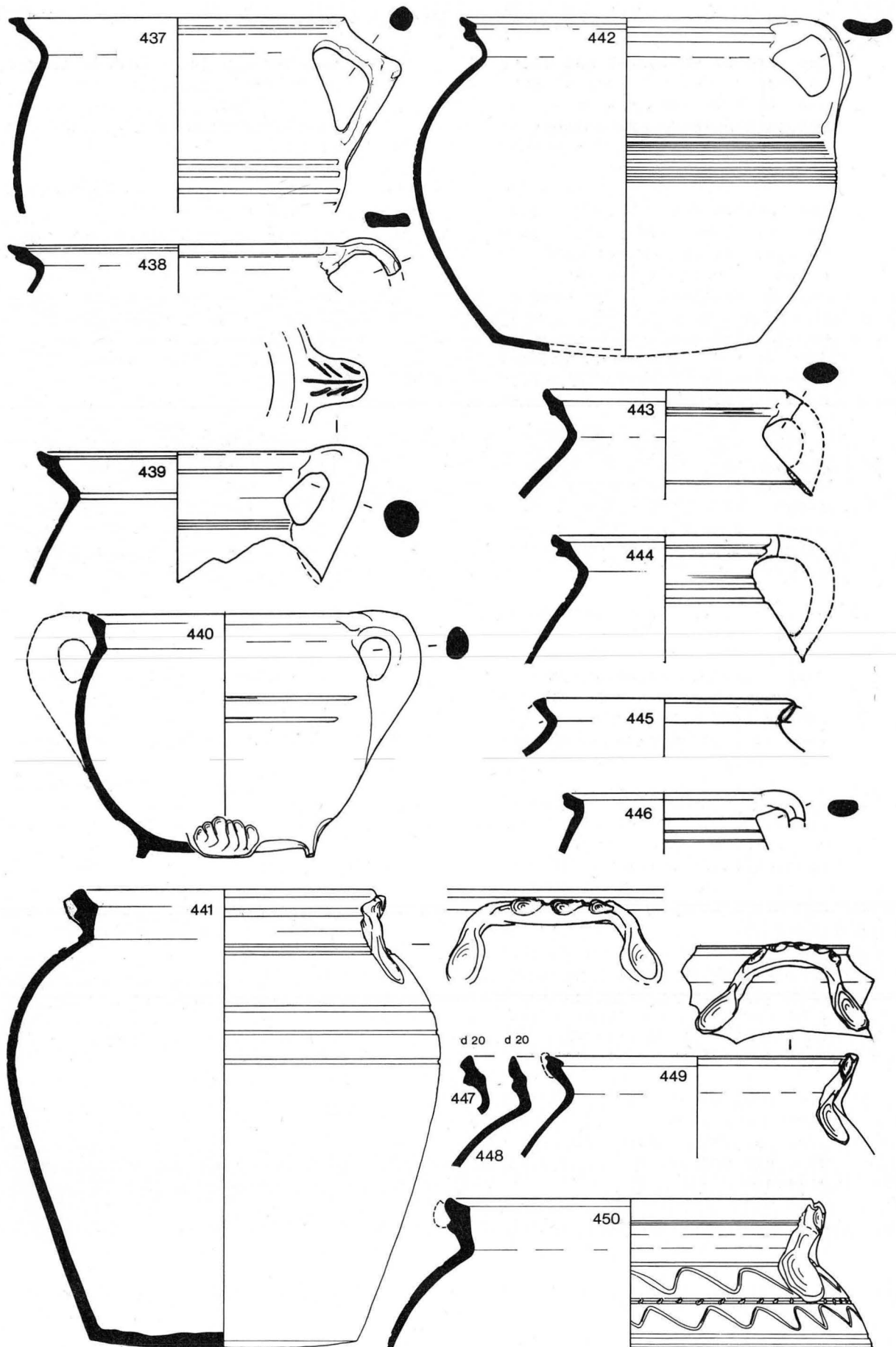


Fig.26 LMT hollow-wares. Scale 1:4

FIG.27 LMT WARE, JUGS AND CISTERNS

- 451 Cistern. Pale brown fabric, pale grey core, some sand and large dark red inclusions; thin light green glaze with dark green copper spots on upper half of exterior, interior rim edge and base, dark brown iron oxide decoration. 149N layer 260.
- 452 Jug. Orange fabric, grey margins; iron oxide decoration, glaze with copper-green specks over upper exterior, interior neck and towards interior base. 75N.
- 453 Jug with small lip. Dull orange fabric; reduced greenish-orange glaze below ridge on neck. 149N layer 1269.
- 454 Jug. Grey fabric, orange inner margin; grey interior surface, dark copper-green glazed exterior, spots on inside. 67N layer 4.
- 455 Ridged jug base. Orange fabric; grey outer surfaces, mottled green and brown glaze. 301N layer 11.
- 456 Jug. Orange fabric, grey core; green glaze with copper specks on exterior except handle area. 94N well V.
- 457 Jug. Orange fabric; patchy grey outer surface, bib of reduced green glaze possibly opposite handle. 56N well 3.
- 458 Jug. Light brown fabric, pale grey core; patchy grey surfaces, reduced green glaze on and around handle. 215N layer 8.
- 459 Jug with lip. Grey fabric, orange outer margin; patchy reduced green glaze below rim. 5N.
- 460 Jug. Orange fabric, occasional small pebble inclusions; upper part and front of vessel brownish-green copper-speckled glaze. 170N layer 423.
- 461 Small jug. Orange fabric, light grey outer surface; patchy copper-speckled glaze except around handle. 84N trench 1 layer 5.
- 462 Small cistern. Grey fabric, orange core; dark greenish-brown glaze on top three-quarters except handle area. 214N.
- 463 Small jug. Orange fabric, grey core; orange and reduced green glaze over all exterior. 262N layer 5.
- 464 Jug with lip. Orange fabric; dark grey surfaces, dark brownish-green glaze bib opposite handle and on base. 58N.
- 465 Acoustic jug with slight lip. Pale brownish-orange fabric; greyish surfaces, speckled reduced green glaze on front of body only. 258N.

FIG.28 LMT WARE, MISCELLANEOUS VESSELS

- 466 Lid. Pale brown fabric; glaze with copper specks on exterior. 215N layer 37.
- 467 Lid. Unusual buff-orange fabric, partial grey core, small black inclusions; totally glazed in a reduced yellowish-green, stacking scars on rim edge. 84N layers 24 and 27.
- 468 Lid. Unusual pale orange fabric, small red inclusions; small spots of yellow glaze on top, knife-trimmed knob edge. 170N layer 166.
- 469 Lid. Pale orange fabric, light grey margins; copper-green glaze on top. 10N.

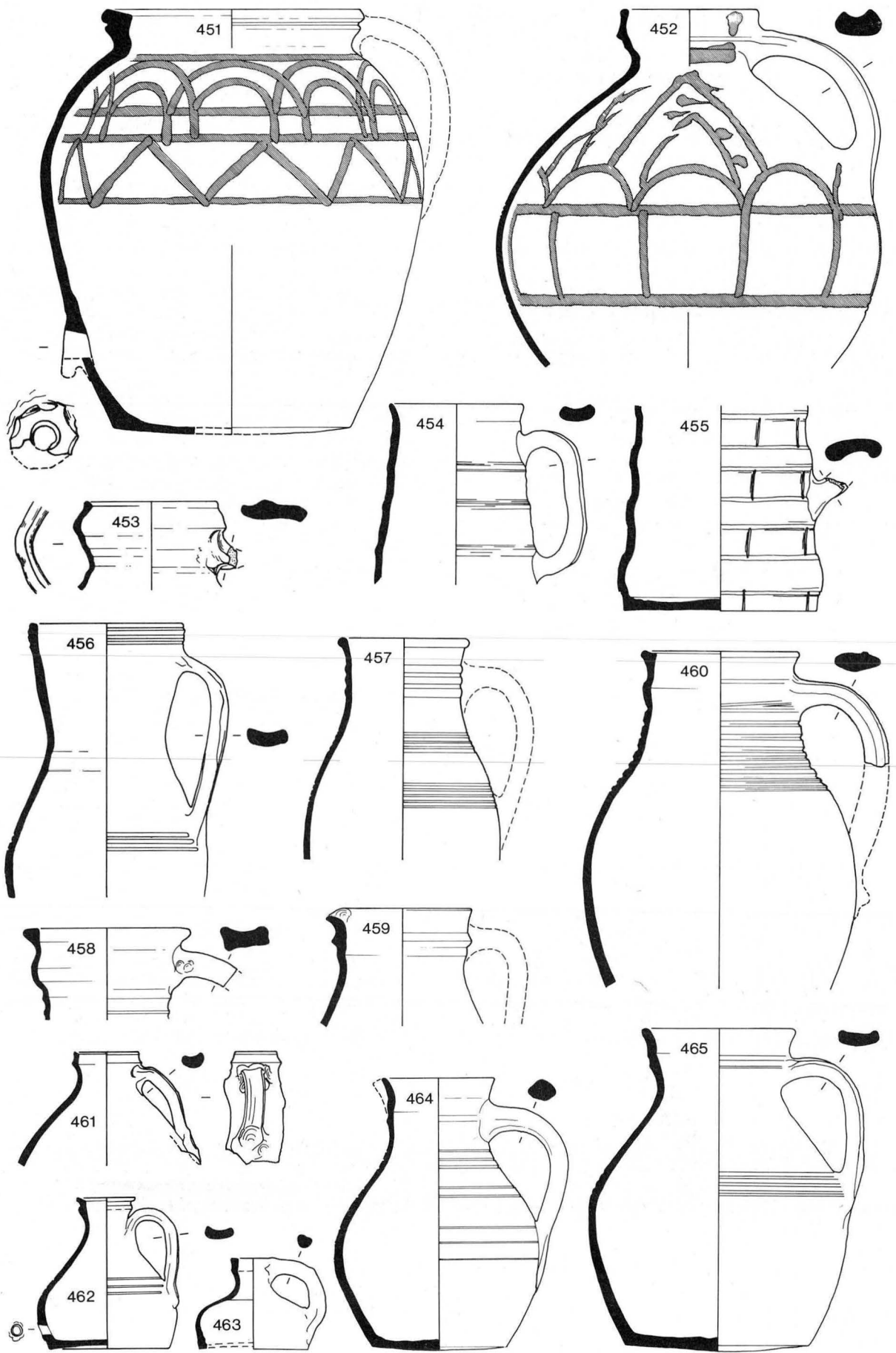


Fig.27 LMT ware jugs and cisterns. Scale 1:4

Fig.28 CONT.

- 470 Lid. Unusual orange fabric, small red inclusions; brownish-grey interior surface, copper-speckled glaze on top. 54N. Fabric similar to No.480.
- 471 Base. Brownish-orange fabric, grey outer margin; green glaze on upper surface. 54N.
- 472 Jar. Unusual orange fabric, small red inclusions; copper-green speckled glaze below exterior rim edge. 132N.
- 473 Wide-mouthed jug. Unusual orange fabric, small white inclusions; sparse yellow glaze in patches on exterior. 173N.
- 474 Rim of chafing-dish. Unusual grey fabric, small black inclusions; glaze with copper specks on both sides. 224N layer 1.
- 475 Rim of chafing-dish. Light brown fabric; copper-green glaze on both sides. 54N layers 1 and 2.
- 476 Sherd, chafing-dish. Orange fabric; copper-green glaze on both sides. 184N layer 2.
- 477 Handle, possibly from chafing-dish. Dull orange fabric; copper-green glaze on all surfaces. 90N.
- 478 Handle from chafing-dish. Orange fabric, grey core; glaze with copper-green specks on all surfaces. 60N.
- 479 Rim and handle from chafing-dish. Grey fabric, small black inclusions; copper-green glaze on all surfaces. 76N hole 9.
- 480 Possibly a type of chafing-dish. Unusual orange fabric; brownish-grey interior surface, dark copper-green glaze externally and on crenellations. 84N.
- 481 'Ginger' jar. Unusual orange fabric; brownish-grey interior surface, reddish-green glaze on exterior. 84N layer 22. Fabric similar to No.480.
- 482 'Ginger' jar. Unusual light brown fabric, light grey core; sparse yellowish-green glaze with copper specks below rim on both sides. 76N hole 35. Fabric similar to No.480.
- 483 Money-box. Buff fabric; reduced green glaze on exterior. 94N well.
- 484 Candlestick, reused after the original rim was lost. Orange fabric; reduced green glaze on upper side, knife-trimmed hollow base, sooted around rim. 12N.
- 485 Probably a lid. Dull orange fabric, sand and small red inclusions; dark copper-green glaze on interior and exterior, badly-fired in patches. 125N.
- 486 Base. Orange fabric, grey outer margins; patches of copper-speckled glaze on exterior. 16N.
- 487 Base. Orange fabric, grey margins; copper-green glaze on interior, patches on exterior. 262N layer 5.
- 488 Base. Brownish-orange fabric; copper-green glaze on interior and exterior except on pedestal base. 149N layer 345.
- 489 Jug. Unusual grey fabric; green glaze on all surfaces. 173N.
- 490 Dripping-dish. Orange fabric; copper-green glaze on interior, streaks on exterior base, knife-trimmed exterior rim. 262N layer 2.
- 491 Cistern. Unusual orange fabric, small red inclusions; copper-green speckled glaze on lower part and interior base, bib of glaze above bung-hole on exterior. 76N.

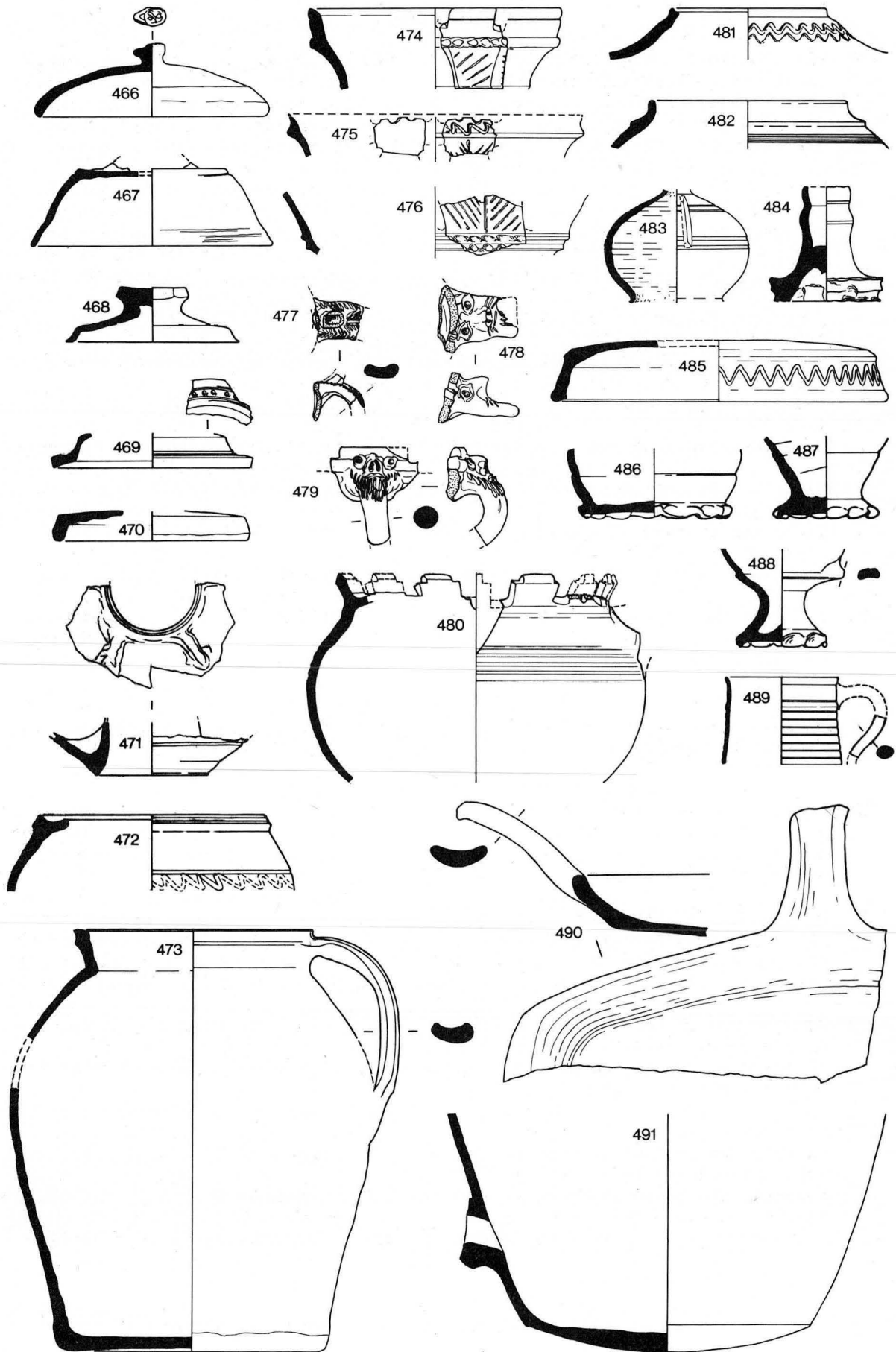


Fig.28 LMT ware miscellaneous vessels. Scale 1:4

EARLY POST-MEDIEVAL LOCAL WARES

These wares with an orange fabric and heavy use of copper in the glaze are the final development of the Late Medieval and Transitional tradition. They were presumably locally produced, during the 16th and early 17th century, and were soon swamped by the large-scale manufacture of the Glazed Red Earthenwares (GRE). The wide range of forms were made in an iron-rich clay, varying from light orange through orange to light brown, with small red and black inclusions; reduced patches are unusual and occur only when the vessel walls are thick. Most pots in the group were well and carefully made, only the bowls are knife-trimmed near the base. Several vessels which may form a sub-group (Fig.29, Nos.493, 497, and 504) are noticeably thin-walled. The glaze, with heavy additions of copper-green, is evenly applied, normally to one surface only, except mugs which are glazed inside and out. The mugs are usually cordoned and have a distinctive resemblance to Fig.9, No.220, a 14th-century jug from the Low Countries. Lids (Fig.29, Nos.516-22) are common; these are glazed on the upper side only and have flat-topped knobs often with finger-pressed decoration. Another type (Fig.29, Nos.513-15) could have been used either as shallow bowls or as lids. Decoration is infrequent: Fig.29, No.493 is the only rouletted example; only two stamped fragments are known, both from the shoulders of hollow-wares; Fig.29, No.512 with its elaborate form and incised decoration is unique and probably a fuddling cup.

Many of the forms, some of which are continental in origin (Fig.29, Nos.501 and 502), are the same as some GRE examples and the two types of pottery were probably in production at the same time.

Fig.29 LOCAL EARLY POST-MEDIEVAL WARES

- | | |
|--|--|
| 492 Jug. Orange fabric; under-fired speckled copper-green glaze on exterior and neck interior. 130N. | 499 ?Mug. Orange fabric; yellowish-copper-green glaze on exterior and interior. 184N layer 11. |
| 493 Jar, rouletted decoration. Orange fabric; even copper-green glaze on exterior and top of interior. 224N layer 9. | 500 Bowl with lip. Fine, compact, light brownish-orange fabric; streaky yellowish-copper-green glaze on interior, knife-trimmed around base edge. 54N. |
| 494 Vase. Orange fabric, occasional small red inclusions; dark copper-green glaze except on exterior base. 129N. | 501 Two-handled bowl. Brownish-orange fabric, quartz inclusions; dark streaky copper-green glaze on interior, heavily sooted exterior. 151N layer L5. |
| 495 Bowl. Orange fabric; dark copper-green glaze on interior, heavily burnt and sooted exterior. 184N layer 12. | 502 Two-handled bowl. Orange fabric; copper-green glaze on interior and rim edge of exterior, patches of yellow and green glaze on base and exterior. 149N layer 1332. |
| 496 Mug. Light brown fabric; yellowish-glaze with copper-green specks on exterior and interior. 178N. | 503 Sherd. Stamped decoration. Orange fabric; light mottled copper-green glaze on exterior, spots on interior. 170N layer 1659. |
| 497 Mug or cup. Grey fabric; reduced green-glazed interior, dark copper-green glaze on exterior. 110N hole 9. | 504 Sherd. Impressed prunts. Orange fabric; even copper-green glaze on both surfaces. 30N. |
| 498 Mug. Orange fabric, some fine sand inclusions; even mid copper-green glaze except on exterior base. 5N. | |

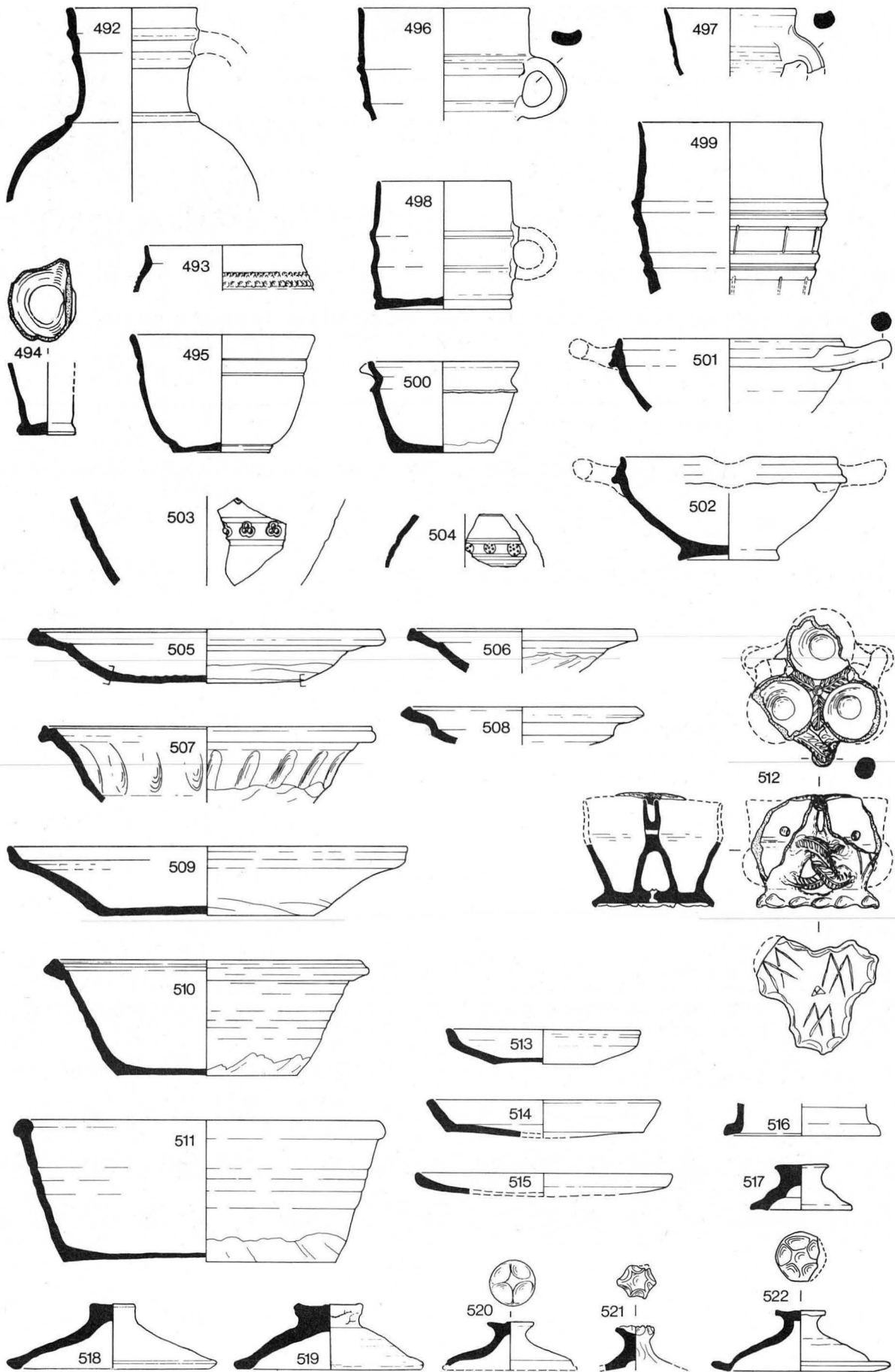


Fig.29 Local early post-medieval wares. Scale 1:4

Fig.29 CONT.

- 505 Dish. Light brown fabric; mottled dark copper-green glaze on interior, streaks on exterior, sooted base. 37N.
- 506 Small dish. Orange fabric, occasional small sand inclusions; thick dark copper-green glaze on interior, sooted exterior. 37N.
- 507 Bowl with flutes thumbled in from the exterior. Light brown fabric, orange-brown inclusions; even copper-green glaze on interior, brownish-orange unglazed exterior, knife-trimmed base edge. 174N.
- 508 Small dish. Orange fabric; speckled copper-green glaze on interior. 76N T 30/9.
- 509 Bowl. Light brown fabric, thick light grey core; light copper-green glaze on interior, large patches with stacking scars on exterior, mottled orange unglazed areas. 215N layer 32.
- 510 Bowl. Light brownish-orange fabric, small brownish-orange inclusions; even dark copper-green glaze on interior, dull red unglazed exterior, knife-trimmed around base. 204N layer 10.
- 511 Bowl. Orange fabric; dark copper-green glazed interior, dull red unglazed exterior, knife-trimmed around base edge. 170N layer 61.
- 512 Fuddling cup. Light brownish-orange fabric; dark copper-green glaze on all surfaces except parts of the base which are dull orange. 301N layer 11.
- 513 Dish or lid. Orange fabric; even copper-green glaze on interior surface, thick pale green streak on brownish-orange unglazed exterior. 215N layer 32.
- 514 Dish or lid. Light orange fabric; thick speckled copper-green glaze on exterior surface, stacking scar on side, trimmed interior. 149N layer 334.
- 515 Dish or lid. Brownish-orange fabric; yellow glaze with copper specks on interior surface, unglazed reddish-orange exterior. 118N.
- 516 Lid. Light orange fabric; light copper-green glaze with darker spots on exterior, knife-trimmed interior. 204N layer 1.
- 517 Lid. Orange fabric; dark copper-green glaze on exterior and under rim edge, stacking mark on exterior. 201N.
- 518 Lid. Orange fabric; speckled copper-green glaze on exterior. 129N.
- 519 Lid. Brownish-orange fabric; speckled copper-green glaze on exterior, brownish-orange unglazed interior. 76N hole 32.
- 520 Lid. Light brownish-orange fabric; speckled copper-green glaze on exterior. 41N.
- 521 Lid. Orange fabric; speckled copper-green and yellowish-orange glaze on exterior, unglazed brown interior. 113N.
- 522 Lid. Orange fabric; dark copper-green glaze on exterior speckled on rim edge. 129N.

POST-MEDIEVAL CONTINENTAL IMPORTS

MARTINCAMP FLASKS

These long-necked flasks were made in Martincamp, which lies half-way between Dieppe and Beauvais, from the late 15th to the 17th century.

There are three distinct types, examples of all of which have been found in Norwich: Type I, hard off-white earthenware, late 15th to early 16th century; Type II, light buffish-grey to dark grey stoneware, 16th century; and Type III, hard red earthenware, sometimes a near stoneware, 17th century. The necks and bodies of the flasks were made separately, and joined by luting the neck around a hole roughly cut through the body. These flasks have been thoroughly discussed by J.G.Hurst (1966, 54-9; 1977b, 156-7).

FIG.30 MARTINCAMP FLASKS

- | | | | |
|-----|---|-----|---|
| 523 | Type I. Pale cream fabric, sparse brown inclusions, grey outer margins; light orange surfaces. 54N. | 527 | Type II. Hard purplish stoneware; greyish-brown interior, slightly shiny purplish brown exterior. 58N. |
| 524 | Type II. Hard compact light brown to grey stoneware, occasional black inclusions; irregular brown glaze with dark iron oxide specks. 215N layer 32. | 528 | Type II, complete. Fabric apparently dull orange; brownish-orange exterior surface, knife-trimmed on one side. 302N u/s. |
| 525 | Type II, neck with top of distorted body. Hard purplish stoneware; semi-shiny exterior. 137N. | 529 | Type III, neck with ?intentionally pulled lip. Hard reddish-orange fabric, dark grey core; grey inner surface, dull orange exterior. 14N. |
| 526 | Type II. Hard dark greyish-brown stoneware; dull orange exterior. 259N. | 530 | Type III, complete flask. Brownish-red exterior. 1N. |

BEAUVAIS STONEWARE

Stoneware was produced in Beauvais from the 1350s onwards, but as its development coincided with that of the Rhenish stoneware industry its products can be extremely difficult to distinguish from those of Siegburg. The fabric varies from grey to cream, the bases are normally flat and during the 15th century the vessels were very thinly potted. The surfaces can have dull red-brown patches from ash-glazing, and decoration in the form of applied raspberry prunts is common. Very little Beauvais stoneware has been identified from Norwich, which is consistent with the main bulk of imports from all periods coming from the Rhineland and the Low Countries, rather than from France.

FIG.30 BEAUVAIS STONEWARE

- 531 Small jug or mug. Compact creamy-buff stoneware, occasional white inclusions. 153N layer 188.

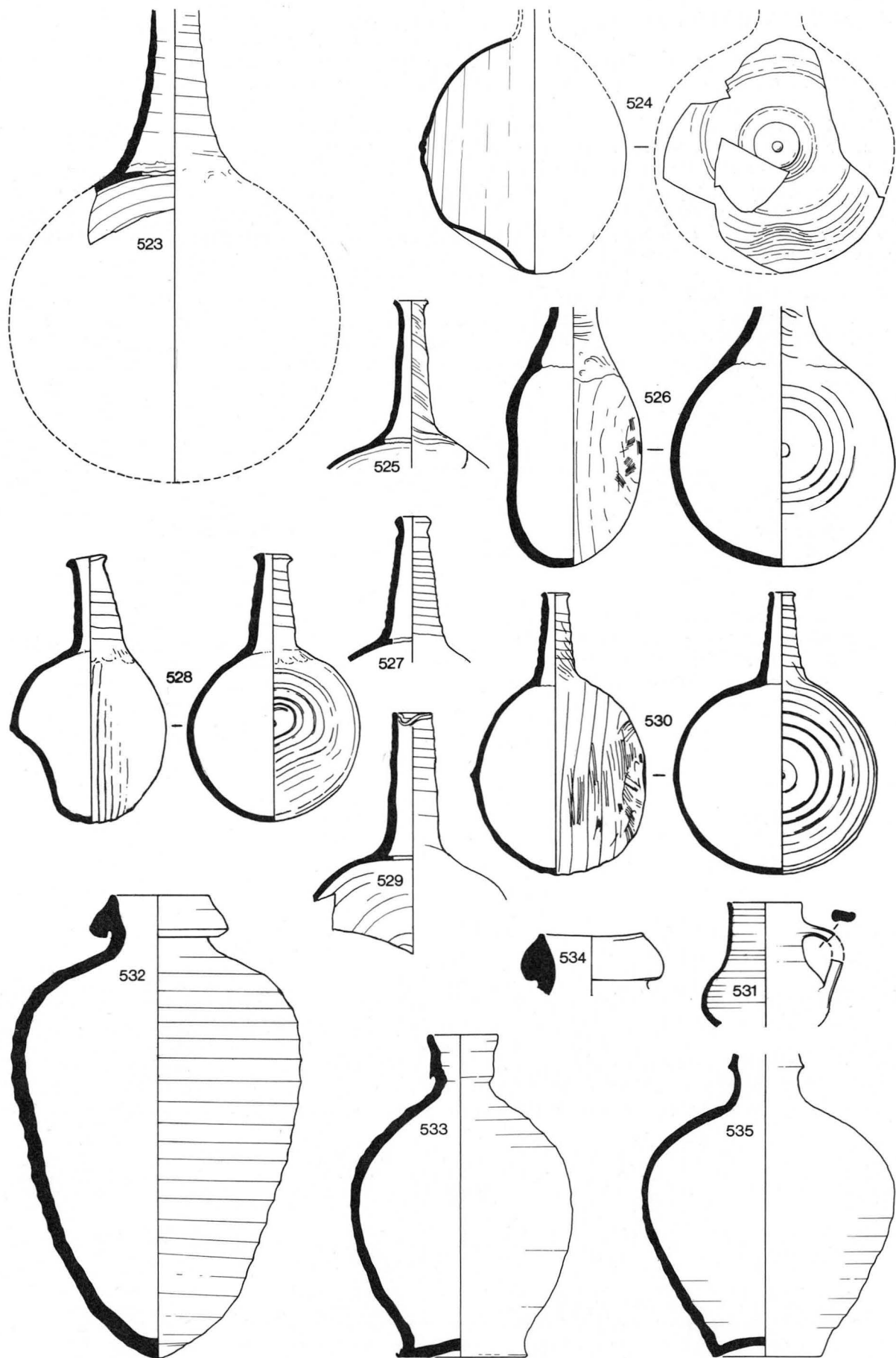


Fig.30 Post-medieval French and Spanish wares. Scale 1:4

SPANISH COARSEWARES

Two types of Spanish unglazed wares have been found in Norwich, the round-bottomed 'olive' jars, and red micaceous ware bottles. The olive jars (Clark 1979, 49) are thought to have been produced in the Seville area of Spain. The forms have existed since Roman times and are difficult to date as a chronological sequence cannot be established. The few Norwich examples are, however, probably from the 16th and 17th centuries. Manufactured to transport olive oil and olives, they have been found all over the world. The fabric varies somewhat from vessel to vessel and flaking of the surface is common; several of the Norwich jars have a white slipped exterior.

Merida-type wares were made at several places in the Iberian peninsula. Examples have been imported into England since the late 13th century and the two near-complete bottles from Norwich (Fig.30, Nos. 533 and 535) date from the late medieval period. With their collared rims they are typical of the production of this period, when only costrels and bottles were being made (Hurst 1977a, 96-103).

FIG.30 SPANISH COARSEWARES

- | | | | |
|-----|---|-----|---|
| 532 | Olive jar. Granular grey fabric, pinkish inner margins; greyish-white exterior surface. Tasburgh. | 534 | Olive jar rim. Light brown fabric, sand-grain and small white inclusions; off-white exterior surfaces. 61N. |
| 533 | Bottle, Merida-type ware. Light brown fabric, occasional small orange inclusions; brown to orange mottled surfaces. Late Medieval. 37N. Hurst 1977a, 97, fig.32, no.50. | 535 | Bottle, Merida-type ware. Light brown fabric, small orange inclusions; mottled orange surfaces. Late Medieval. 37N. Hurst 1977a, 97, fig.32, no.51. |

CONTINENTAL AND ENGLISH SLIP-DECORATED EARTHENWARES

Large amounts of a wide variety of post-medieval slipwares are found in Norwich. The first to appear are the highly decorated examples from the Werra and Weser areas of Germany and from North Holland; they are found in relatively large numbers, unlike the badly represented Italian and French slipwares. The English wares which follow on from these lack the brilliant colours and detailed, often pictorial, designs of their European forerunners.

WERRA SLIP-DECORATED WARE

This extremely distinctive slipware (Boehlau 1903; Naumann 1974) was made during the late 16th and early 17th centuries at several centres in the vicinity of the Werra River near Kassel, Germany, including Witzenhausen and Wanfried-an-der-Werra (Hurst, pers. comm.). Evidence for a production centre has recently been found in Holland (van Beuningen, pers. comm.) and although its products are extremely similar to the German vessels, they appear to be mainly shallow dishes with initials as well as dates; no examples of these have so far been identified in Norwich. Werra ware has been found on many sites in England but predominantly along the eastern coast; examples were also exported to America. In Norwich Werra ware is commonly found in association with Weser ware, but clay-pipe dating of the deposits in which it is found (work in progress) has indicated that it may have a long survival before being discarded.

Many examples are dated and these range from 1571 (Truro jug) to 1632 (Boymans van Beuningen Museum - Rotterdam). In Norwich the range is only slightly less, from [15]88 to 1625. The four digits of the date are normally separated into pairs, one either side of the main motif, exceptions to this though are not uncommon for example Fig.31, No.542 where the 1621 forms a single block. Sherds representing at least seventy vessels have been found on twenty-five sites. These are all flatware forms and fall into three main types: (i) shallow dishes, with diameters of 20 to 27cm; (ii) large bowls, with diameters of 25 to 27cm; (iii) small bowls, with diameters of 15 to 16cm. Both the large and small bowls can have pairs of horizontal loop handles (Fig.32, No.547). The majority of vessels have hammer-headed rims and all have flat, or very slightly concave, bases; Fig.32, No.549 is the only example from Norwich with a flat everted rim.

The distinctive features of this ware are a well-fired, light brick-red fabric with small, opaque white/pink inclusions, and white slip designs which appear pale green when covered with a clear lead glaze (this rarely extends over the rim edges). Most vessels have dashes on the rim edge, sometimes arranged in groups separated by a short line, and all have one or two bands of a thin, closely-spaced spiral line below the rim edge around a central motif; dishes and bowls with two spiral bands have an additional zone of varying motifs separating them which often have a background of brown slip (Fig.31, No.540). The two dishes with a single wide spiral band (Fig.31, No.542 and Fig.32, No.544) are both dated (to 1621 and 1625), and are both late in the sequence. The design of the Werra wares, particularly the central areas, is extremely varied.

The central motifs of the Norwich vessels divide into three groups - botanical, anthropomorphic and zoomorphic; the latter, including birds, fishes and animals, is the most common. Sgraffito lines, which cut through the slip into the red background, are used both to outline the main motifs and to give detail to them. On Fig.31, No.542 the sgraffito lines are used only on the main elements of the design and not on the supporting tendrils; while on the anthropo-

morphic vessels the sgraffito lines define the hair, facial features, and the costume of the figure in some detail over the sometimes erratic slip background (Fig.32, No.545). The central designs often have additional colours; on the anthropomorphic vessels the figures are picked out in yellow or blue for the hair, with blue and green being used for the clothes. The botanical motifs of Fig.31, No.542 are highlighted by using green and brownish-purple, while Fig.31, No.543 has only the addition of green on the central design. This vessel also has elements of the intermediate zone motifs detailed in green, as does, more extensively, Fig.31, No.538. On Fig.32, Nos. 548 and 552 the darker green dashes do not follow the slip background but are placed across the design. Occasional vessels, notably Fig.31, No.543, show extensive wear and knife-marks in the central area, while others give no indication of use at all apart from slightly worn external base edges. For colour key see Fig.01.

FIG.31 WERRA WARE

- | | | | |
|-----|---|------------------|--|
| 536 | Dish, dated [1]615. Sgraffito on stag, yellow on antlers, dark green on stag body and decorative band; glaze badly flaked. Profile as No.538. 170N layer 166. | 541 | Dish. Sgraffito, dark green and blue on fish, dark green dashes across border pattern. 149N layer 1071. |
| 537 | Carinated dish, dated [15]88. Sgraffito and dark green on stag, dark green on decorative band. 149N layer 23. | 542 | Dish, dated 1621. Sgraffito, purple-brown and dark green on flowers, dark green dashes across spiral band. 153N layer 47. |
| 538 | Dish. Sgraffito on deer, dark green on body of deer and elements of decorative band. 170N layer 359. | 543 | Dish. Sgraffito and dark green on botanical design, dark green dashes on border pattern. Wear and knife-marks on centre area. 281N layers 262 and 287. |
| 539 | Small bowl, dated 15[]. Sgraffito and dark green on body of bird, decorative band with dark green on dark brown background. 215N layer 35. | Not illustrated. | Dish. Sgraffito on stag, decorative band on dark brown background. Centre of dish extremely worn, sgraffito lines only surviving, extensive wear and knife-marks. 149N layer 71. |
| 540 | Dish. Sgraffito and dark green on animal, possibly a bear, dark brown background to decorative band. 150N layer 160. | | |

FIG.32 WERRA WARE

- | | | | |
|-----|---|-----|---|
| 544 | Dish, dated 1625. Sgraffito outline and detail on man and banner, green on jerkin, banner and legs, blue on hat, banner tassel and below feet. 170N layer 61. | 547 | Two-handled bowl. Sgraffito outline and detail on figure of a man waving banner, blue on hair, dark green on feet and border dashes. 170N layer 69. |
| 545 | Bowl, dated [1]613. Sgraffito, blue and green on figure of a man. 262N layer 5. | 548 | Dish. Border only, dark green dashes across decoration. Profile as No.544. 170N layers 166 and 467. |
| 546 | Base sherd. Sgraffito on figure and surrounding motifs, yellow on hair, dark green on surrounding motif. 170N layer 1. | 549 | Rim from small bowl. Sgraffito and dark green on an unidentified design, thin parallel slip lines on rim edge. 37N. |



Fig.31 16th/17th-century German slipware. Scale 1:4

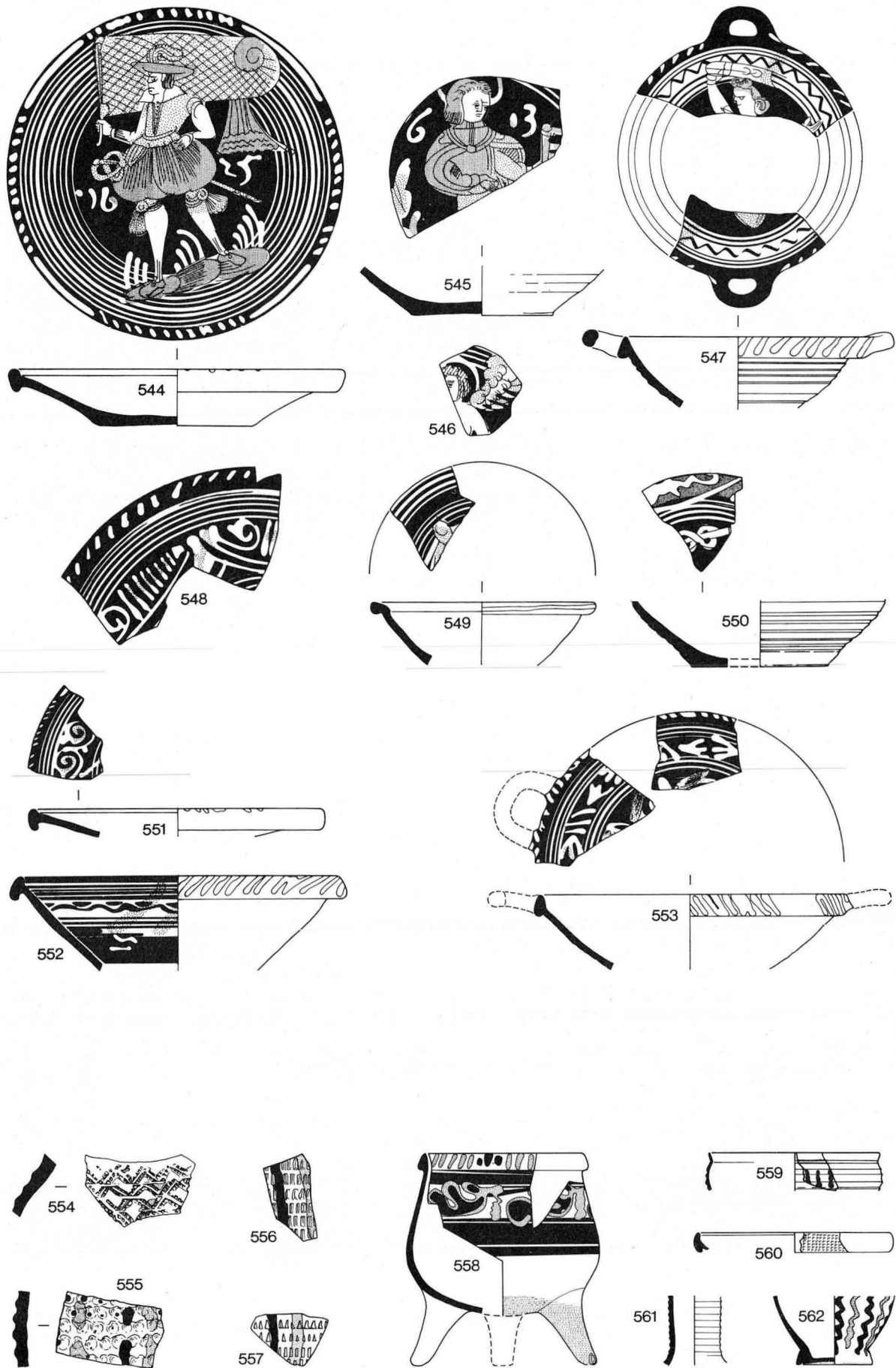


Fig. 32 16th/17th-century German slipwares. Scale 1:4, except 554-7 = 1:2

Fig.32 CONT.

- | | |
|--|---|
| 550 Bowl. Sgraffito outline on central design, decorative border on dark brown background. 283N layer 231. | 552 Large bowl, possibly dated [16]15. Dark green dashes across border. 184N layer 11. |
| 551 Dish. Running-scroll border with dark green blobs in the centre of the scroll. 178N. | 553 Two-handled dish. Sgraffito on unidentifiable design, green on design and border. 269N. |

WESER SLIP-DECORATED WARE

Recent work has shown that this highly decorated slipware was produced at several centres in an area between the middle Weser and the Leine in Germany. It was exported to England and the Netherlands during the first half of the 17th century. In Norwich Weser ware occurs with Werra ware and is found in slightly larger quantities.

Fragments of at least ninety vessels have been found in Norwich, of these only seven are hollow-wares, (five represented by single sherds). Among the flatwares the two most common types are carinated bowls, with pairs of horizontal loop handles, and dishes; both types are made in three sizes. The vessels fall into the following ranges of diameters (the divisions appear to be real rather than caused by absence of specimens in intermediate sizes): 13 to 15cm, 21 to 24cm and 28 to 31cm. Only one example is known of a third type, a small bowl (Fig.33, No.578). The distinctive features of this ware are a fine hard fabric varying in colour from buff to pink and the hammer-headed or hooked rims on the flatwares. All the surviving bases are flat with wire-cut marks. Decoration usually consists of simple geometric motifs executed by slip technique. There is no evidence of zoomorphic designs on any of the vessels from Norwich. The majority of the flatwares have a white slip covering the whole of the inside and extending over the outer rim edge. This, when covered with a clear lead glaze, has a pale yellow appearance. The decoration, in orangey-brown and green, is applied over the basic slip. The small number of vessels that do not have this overall slip are decorated in the same style with yellow and green on the orange background producing a reversed effect; yellow replacing the variety of browns used in the designs on the slipped vessels (Fig.33, Nos.573-4). On both the positive and reverse-decorated vessels the central motif is surrounded by concentric zones of thick and thin lines; these are separated by additional motifs, the most frequent being vertical zig-zag lines of green and brown or green and yellow, either singly or in groups.

Fig.32, No.560 is the only example of rouletting on the rim of a dish, which, as is the case with the four rouletted sherds, is covered with white slip; this occasionally makes the rouletting indistinct (as Fig.32, No.555). These sherds are decorated with green and brown slip in vertical lines or dots. The small single sherd of a cooking-pot (Fig.32, No.559) is extremely thin-walled with pronounced ridges; it has a white slip covering both the internal and external surfaces and is decorated with brown slip. The one tripod pipkin (Fig.32, No.558) has no surviving handle, its brown and green decoration is discoloured, and it is only partly covered by glaze on the exterior, but fully glazed internally. For colour key see Fig.01.

FIG. 32 WESER HOLLOW-WARES AND ROULETTED WARES

- 554 Sherd, rouletted. Pink fabric; white slip on exterior, patchy on interior, copper-green decoration, glazed both sides, but largely flaked-off on exterior. 153N layer 56.
- 555 Sherd, faint rouletting. Pale orange fabric; thick white slip over rouletting, green and brown slip decoration, glazed both sides. 184N layer M.
- 556 Sherd, rectangular rouletting. Pale pink fabric; white slip on exterior over rouletting, brown slip and green strips, glazed both sides. 149N layer 1005.
- 557 Sherd, triangular rouletting. Pale pink fabric; white slip over rouletting, green and dark brown slip strips, glazed both sides. 84N trench 1 layer 26.
- 558 Pipkin. Cream fabric; white slip on top of interior and to just above base on exterior, matt brown unglazed external surface; discoloured dark green and brown slip decoration, clear greenish glaze on interior and top of exterior. 201N A.
- 559 Cooking-pot rim. Off-white fabric; white slip on both sides, brown slip decoration. 351N layer 156.
- 560 Bowl, rouletted rim. Pale orange fabric; white slip and glaze over rouletting on rim edge and on interior, brown slip decoration. 170N layer 709.
- 561 Jug neck. Pale pinkish buff fabric; white slip appearing pale lime-green under glaze on both sides. 153N layer 19.
- 562 Base. Pale cream fabric; white slip on exterior with orange and green slip decoration, glazed both sides. 417N.

FIG. 33 WESER FLATWARES

- 563 Large carinated bowl with handle(s). Pale orange fabric; overall white slip, orange and dark green decoration. 269N.
- 564 Large bowl. Orange fabric; overall white slip, orange and green slip decoration. 41N.
- 565 Medium bowl with handle(s). Buff fabric; overall white slip with unglazed trails on the outside, brown and green slip decoration. 149N layers 2 and 6.
- 566 Medium carinated bowl. Cream fabric; overall white slip, orange-brown and green slip decoration. 41N.
- 567 Small bowl with handle(s). Light orange fabric; no overall slip, white and green slip decoration. 36N.
- 568 Medium bowl. Orange fabric; no overall slip, white slip decoration. 302N layer 651.
- 569 Small dish base. Pale buff fabric; overall white slip with a slight greenish tinge, brown slip decoration, sooted base. 159N layer 2.
- 570 Medium dish. Pale pink fabric; overall white slip, brownish-orange and green slip decoration. 150N layer 162.
- 571 Bowl. Orange fabric; no overall slip, white slip decoration. 41N.
- 572 Small dish. Pale buff pink fabric; overall white slip, orange and green slip decoration, stacking scar. 351N layer 1.
- 573 Small dish. Light orange fabric; no overall slip, white and green slip decoration. 110N.
- 574 Medium dish. Light orange fabric; no overall slip, white slip and green slip decoration. 351N layer 86.

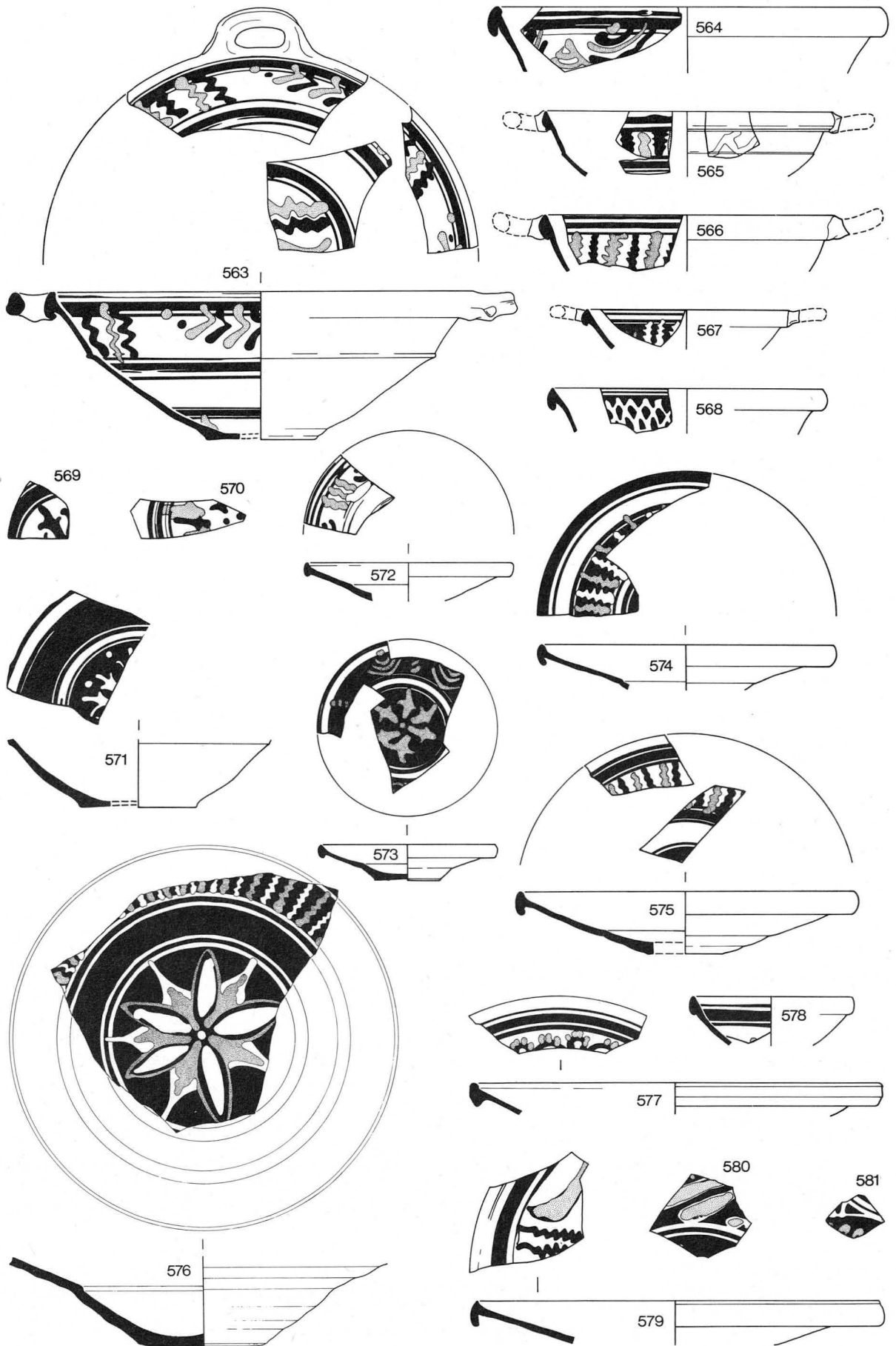


Fig.33 16th/17th-century German slipware. Scale 1:4

Fig.33 CONT.

- | | | | |
|-----|---|-----|---|
| 575 | Medium dish. Pale pink buff fabric; overall white slip, orange and green slip decoration. 351N layer 2. | 579 | Large dish. Pale buff pink fabric; overall white slip, orange and green slip decoration. 351N layer 2. |
| 576 | Large bowl. Orange fabric; no overall slip, white and dark green slip decoration. 74N. | 580 | Large dish. Orange fabric with a dull red exterior; no overall white slip, white and green slip decoration. 110N. |
| 577 | Large dish. Buff fabric; overall white slip, brown-orange and green slip decoration. 36N. | 581 | Dish sherd. Light orange fabric; no overall slip, white and green slip decoration. 160N layer 4. |
| 578 | Small bowl. Pale cream fabric; overall white slip, sherd glazed both sides, orange slip decoration, some green staining. 215N layer 35. | | |

NORTH HOLLAND AND LOW COUNTRIES SLIPWARES

Vessels have been published in groups which have been defined by form and style of slip decorations as well as by fabric.

No kiln sites for the North Holland slipwares, the largest group found in Norwich, have yet been located, but the profusion of these wares in the southern half of the province of North Holland (i.e. immediately north of Amsterdam) suggests production centres in this area (Hurst 1975, 47-66). A range of forms (including 'cockerel' bowls, decorated flatwares, pipkins and firecovers) was imported into England during the later 16th century and throughout the 17th century, and examples of all these have been found in Norwich.

Other slipware vessels have not been tied to specific sources, and fabrics, although basically similar to other Dutch lead-glazed earthenwares, do vary slightly even within groups of vessels. Likewise colours range from a light orange through red to reddish-brown in a hard sandy fabric, which tends to become lighter in colour in the 17th century. The date range is similar to that of the North Holland slipwares.

NORTH HOLLAND 'COCKEREL' BOWLS

These distinctively shaped bowls are the most common of the imported post-medieval slipwares found in Norwich, and include two dated examples of 1614 and 1617. (Late 17th-century 'cockerel' bowls, Platt and Coleman-Smith 1975, 165-9, are unknown in Norwich.) Two of the three size categories known are found in Norwich, those with diameters of 14 to 15cm (small), and those of 22 to 23cm (medium); the medium size is rare and none of the largest size, as defined by Hurst (1975, 51) have been found. The fabric can vary in colour from brownish-red to orange and is hard and sandy. All the vessels are of a similar shape: two horizontal loop handles are attached to the bottom of a vertical collared rim which is sometimes slightly inturned, while the bottom of the collar forms a sharp cordon at the junction with the wall of the bowl. The rounded base has a foot-ring which is often slightly uneven and shows distinct finger-marking (Fig.34, No.583). The decoration is in trailed slip which, when covered with a clear lead glaze that extends over the collar on the outside, has a pale yellow appearance; elements of the design are covered with patches of copper-green. Most of the vessels have dashes on both sides of the collar-rim, with the main decoration on

the lower interior of the vessel. The designs of the Norwich 'cockerel' bowls fall into three categories: zoomorphic (animals and birds); botanical; and geometric. In addition some of these bowls have sgraffito lines which outline and provide detail for the design; vessels with this type of decoration are thought to have been produced for a relatively short period between 1600 and 1625, within which the dated example of 1614 from Norwich falls (Fig.34, No.585). This bowl has the only identifiable animal motif, that of a lion (which is also found on a base Fig.34, No.594), the other recognisable sgraffito motif is a 'pelican in its piety' (Fig.34, No.592). The fragments of the other four sgraffito bowls give no indications of the main design, but all have similar border patterns (Fig.34, No.588). Bird motifs are the commonest on the 'cockerel' bowls as a whole, and of these Norwich has produced five distinct groups: cockerels; a single dove (on a bowl dated 1617); two styles of peacock; and the pelican. The fragmentary nature of many of these vessels makes it difficult to identify with any certainty the botanical designs except when large pieces occur, but there are two definite examples of pines. Fig.34, No.587 is the most clearly identifiable of the geometric designs, with radiating spirals interspersed with bars of green; Fig.34, No.590 is probably part of a rosette design (Hurst 1975, fig.4, nos.22-3). For colour key see Fig.01. For clarity the slip dashes on the rim of the 'cockerel' bowls have been shown in outline only.

FIG.34 NORTH HOLLAND 'COCKEREL' BOWLS

- | | |
|--|--|
| 582 Bowl. Light red sandy fabric; cockerel design, slightly sooted base. 215N layer 15. | 590 Base. Orange sandy fabric; rosette design, thumbled foot-ring, sooted base. 217N. |
| 583 Bowl. Sandy orange fabric; peacock design, sooted on fingered foot-ring. 153N layer 101. | 591 Bowl. Sandy orange-red fabric; tail of a cockerel. 51N. |
| 584 Bowl. Brown-red sandy fabric; peacock design, extensively sooted on exterior and base. 215N layer 15. | 592 Base. Orange-brown sandy fabric; sgraffito 'pelican in its piety' design. 173N. |
| 585 Bowl, dated 1614. Pale brown sandy fabric; sgraffito lion design. 170N layers 61 and 69. | 593 Bowl. Pale brown sandy fabric; pine design. 351N layer 115. |
| 586 Bowl, dated 1617. Sandy orange fabric; dove design. 12N. | 594 Base. Pale orange sandy fabric; sgraffito lion design, thumbled foot-ring, slightly sooted base. 173N. |
| 587 Bowl. Light brown sandy fabric; geometric design with copper-green additions both in the design and the glaze. 153N layers 77 and 101. | 595 Base. Orange sandy fabric; bird design, probably a cockerel, thumbled foot-ring. 173N. |
| 588 Bowl. Sandy red fabric; sgraffito lines on border and main decoration. 170N layer 11. | 596 Bowl. Orange sandy fabric; peacock design. 170N layer 166. |
| 589 Bowl. Sandy orange fabric; pine design, small trace of copper-green. 170N layer 60. | 597 Large bowl. Light brown sandy fabric. 170N layer 357. |

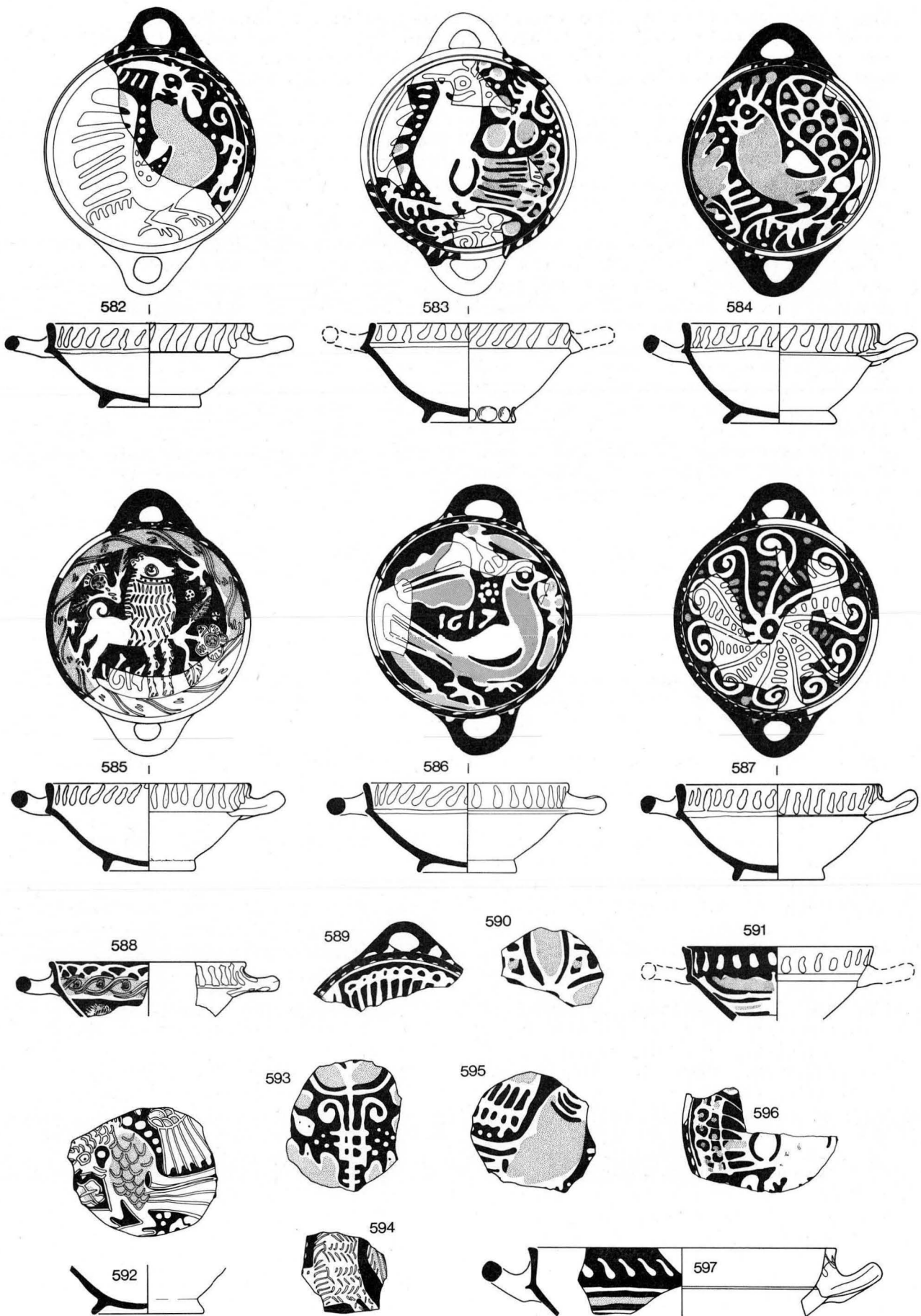


Fig. 34 16th/17th-century North Holland slipware. Scale 1:4

DUTCH NON-'COCKEREL' BOWLS

Fragments of several vessels found in Norwich are of a similar shape and style to the 'cockerel' bowls, but do not have the same distinctive designs. It is possible, however, that these vessels are also from the province of North Holland. They appear to have a similar date range to the 'cockerel' bowls, but, due to their limited number in Norwich, this is difficult to establish definitely. The fabrics of this group, while hard and sandy, have a wider variation in colour, ranging from dark brick red through red-orange to light brown. All the bowls have the horizontal handles and collar-rims of the 'cockerel' bowls, but often in a less pronounced style. The designs, though, are linear or geometric and extend to the rim edge, without the internal band of dashes or the copper-green found on the standard 'cockerel' bowls. One vessel (Fig.35, No.598), while having horizontal loop handles and a foot-ring, has only a rather sparse design with a wavy line and dashes on the outer rim edge, but its glaze extends only over the collar-rim. In contrast, the glaze on Fig.35, Nos.599 and 600 covers the outer surface to the base. On two of the vessels (Fig.35, Nos.600 and 605) the slip is applied so thickly as to give an unevenly raised surface to the area covered with decoration. On both vessels the geometric pattern radiates in quadrants from a centre point; like Fig.35, No.599, they have flat rather than foot-ring bases.

One vessel, (Fig.35, No.601) of which no other examples have so far been found in Norwich, probably also belongs in this group. The shape is very similar, with slip forming the decoration, but in this case the decoration has been achieved by removing patches of slip rather than applying it to form the design. The whole of the inside and part of the collar-rim were covered with slip, the decoration was then very precisely cut through this to reveal the background; the clear lead glaze was applied to both sides of the vessel, resulting in a rich brown colour with a pale yellow decoration. For colour key see Fig.01.

FIG.35 DUTCH NON-'COCKEREL' BOWLS

- | | | | |
|-----|--|-----|---|
| 598 | Bowl. Sandy pale brown fabric; white slip linear design, sooted foot-ring. 170N layers 61 and 166. | 602 | Bowl rim with handle scar. Reddish-orange sandy fabric; white slip decoration. 151N. |
| 599 | Bowl. Sandy light orange fabric; white slip design, clear glaze on both sides, sooted base. 301N layer 3. | 603 | Bowl rim. Dull red sandy fabric; white slip linear decoration, sooted exterior. 178N. |
| 600 | Bowl. Sandy orange fabric; thick white slip geometric design, appearing orange under clear lead glaze which extends down to base on exterior. 184N layer 2. | 604 | Bowl rim. Sandy orange fabric; geometric design in white slip appearing pale orange. 178N. |
| 601 | Bowl. Sandy reddish-orange fabric, small red inclusions; thick white slip, cut through to body by toothed comb forming decoration, glazed both sides. 302N layer 46. | 605 | Base. Sandy orange fabric, grog inclusions; geometric design in thick white slip appearing brownish-yellow. 179N. |

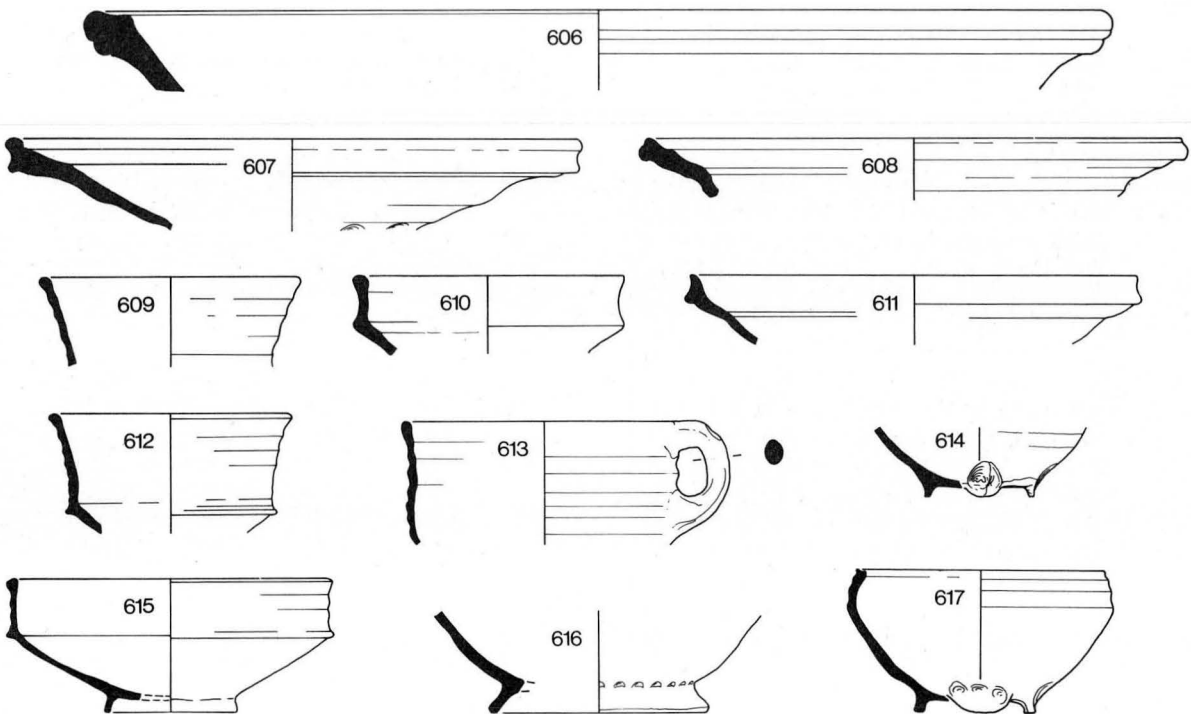
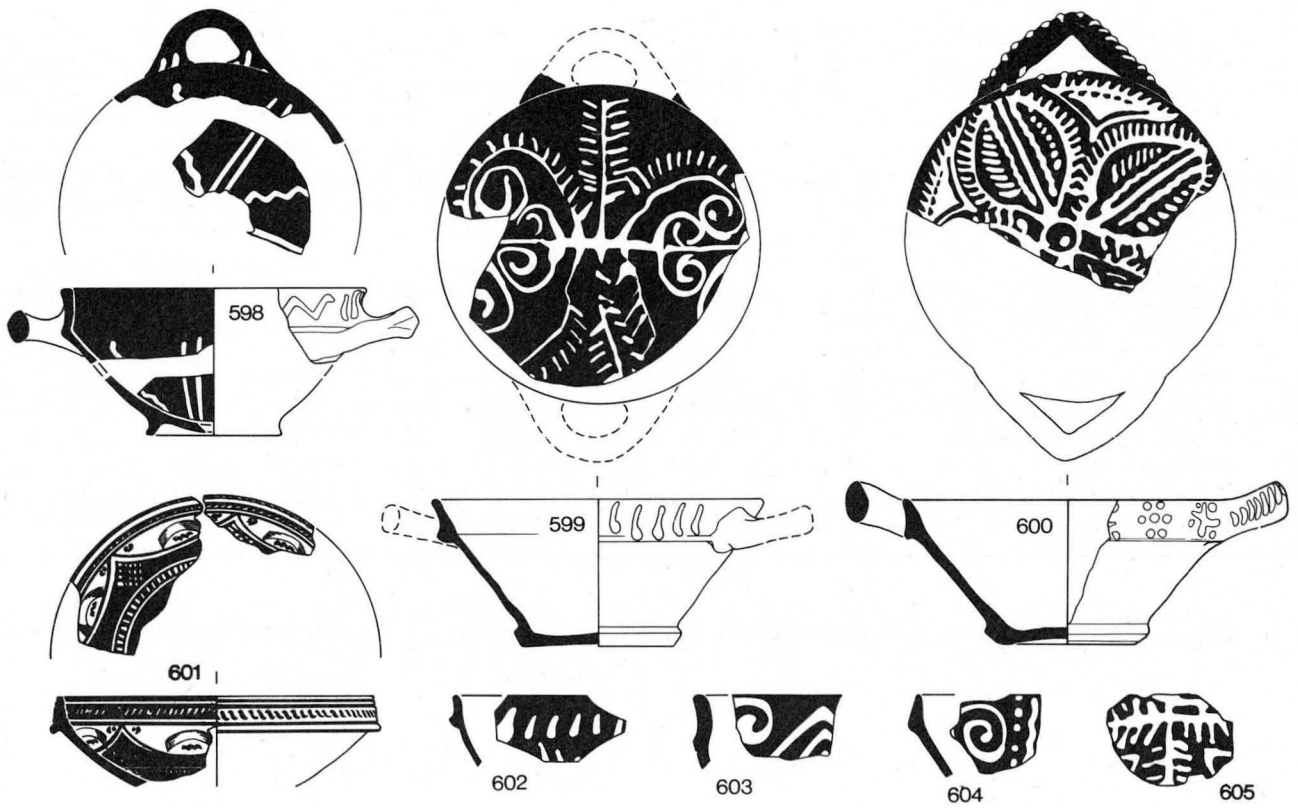


Fig. 35 16th/17th-century North Holland and Low Countries slipwares. Scale 1:4

LOW COUNTRIES UNDECORATED SLIPWARES

Several types of undecorated slipware have been found in Norwich which probably all also came from the Low Countries during the late 16th and 17th centuries. Several different sources would seem to be indicated by variations in shape and glaze techniques, mainly the addition of copper, for although many of the Netherlands forms were copied locally there seems little indication that this method of applying slip to the inside of a vessel was also used by Norfolk potters. The fabric is similar to that of the decorated slipwares, a compact sandy orange to brownish-orange. The vessels found in Norwich are either bowls or dishes and all surviving bases have the distinctive pinched feet or foot-rings. A white slip applied to the inside of the vessel is covered either with a clear lead glaze, appearing yellow, or with a lead glaze with copper additions, appearing an even or speckled pale green. Fig.35, Nos.609-10 and 612-13 are examples of a particularly distinctive group with a thicker than average white slip, starting approximately 1cm below the rim edge, which looks a golden yellow under a rich, even lead glaze; most of the vessels of this group are steep-sided, carinated bowls. Another distinctive group which occurs in small but consistent numbers in Norwich has a white slip covered with a speckled or even copper-green glaze (WSGG); this is confined to the slipped areas, and other parts of the vessel have a clear lead glaze.

FIG.35 LOW COUNTRIES UNDECORATED SLIPWARES

- | | |
|---|---|
| <p>606 Large bowl, probably Dutch. Sandy brownish-orange fabric, thick grey core; white slip covering interior and extending over rim edge, glaze with copper-green on interior. 184N layer 11.</p> | <p>611 WSGG. Dish. Sandy orange fabric; white slip on interior except for narrow band on rim edge and carination, copper-green glaze on interior, patchy clear glaze on exterior. 153N layer 159.</p> |
| <p>607 Dish. Pale orange fabric, small red inclusions; white slip on rim edge and wall of dish, clear lead glaze covering interior, patches on exterior. 149N layer 1.</p> | <p>612 Carinated bowl. Sandy orange fabric; thick white slip covering interior starting 1cm below rim edge, covered with clear lead glaze, patches on exterior, brick-red unglazed outer surface. 170N layer 629.</p> |
| <p>608 WSGG. Dish, probably Dutch. Light brown fabric, sparse sand inclusions; white slip on inside except in narrow band on flange, speckled copper-green glaze on interior, clear lead glaze on exterior. 151N location K.27.</p> | <p>613 Bowl with handle. Sandy orange fabric; thick white slip over interior beginning 1cm below rim edge, clear lead glaze covering inside and extending over rim edge, scar on handle. 149N layer 533.</p> |
| <p>609 Carinated bowl. Sandy orange fabric; thick white slip starting 1cm below rim on interior, covered with clear lead glaze which extends just over outer rim edge, dull maroon unglazed outer surface. 153N layer 51.</p> | <p>614 WSGG. Tripod base. Slightly sandy bright orange fabric; white slip under copper-green glaze on interior, spots of clear lead glaze on exterior base. 283N layer 323.</p> |
| <p>610 Carinated bowl. Sandy orange fabric; thick white slip on interior going up to rim in one area, clear lead glaze on interior, extending just over rim edge. 149N layer 6.</p> | |

Fig.35 CONT.

- | | |
|---|---|
| <p>615 WSGG. Carinated bowl. Slightly sandy light brown fabric; white slip covered with copper-green lead glaze over interior extending just over rim edge, dull brown unglazed outer surface, heavy on lower part of vessel. 150N layers 120, 121 and 156.</p> | <p>616 Base of bowl. Orange fabric, fine sand inclusions; thick white slip covered with clear lead glaze on interior, thumbing at junction of foot-ring and body. 179N.</p> |
| | <p>617 Bowl with tripod base. Sandy orange fabric with small red inclusions; white slip covered with clear lead glaze on interior. 36N.</p> |

NORTH HOLLAND SLIP-DECORATED FLATWARES

These flatwares, also probably made in the province of North Holland, are far less common in Norwich than the 'cockerel' bowls with which they are associated. Large shallow dishes are the most usual among the limited number of vessels, while Fig.36, No.618, with incised decoration, and Fig.36, No.619 with a basket handle, are unique in Norwich. Fig.36, No.624 has a decorative technique which is the same as that used on 'cockerel' bowls, with part of a date 16[], and the use of copper-green on specific areas of the slip decoration. Fig.36, Nos.622-3 have copper patches in the glaze, which covers the interior of the dish and extends just over the rim edge; the copper patches indiscriminately cover areas of the design. Fig.36, No.623, like most of the other Norwich vessels, has a linear cross-quarter design with a border on the rim edge, a style used in the English slip-decorated tradition. Three different bases are found on these vessels, either flat or with the long pulled feet or foot-rings typical of Dutch products.

FIG.36 NORTH HOLLAND FLATWARES

- | | |
|---|--|
| <p>618 Dish. Light brown fabric; sgraffito lines cut through white slip to form decoration, clear lead glaze on interior, and, patchily, on heavily sooted exterior. 60N.</p> | <p>622 Dish. Sandy orange fabric, grog inclusions; white slip decoration, patchy bright copper-green in glaze on interior; knife-marks cut through glaze on centre. 282N layers 3 and 66.</p> |
| <p>619 Basket dish, possibly with a spout. Sandy orange fabric; white slip decoration, glazed interior and exterior. 170N layer 61.</p> | <p>623 Dish. Slightly sandy orange fabric, occasional large miscellaneous inclusions; white slip decoration, glazed internally with streaks on the back, patchy copper-green in glaze. 174N.</p> |
| <p>620 Dish. Sandy light brown fabric, occasional small pebbles; sketchy white slip decoration, glazed internally with faint copper-green patches. 215N layer 32.</p> | <p>624 Dish, dated 16[]. Slightly sandy light-orange fabric; white slip decoration with copper-green additions, interior glaze extends over outer rim edge. 173N.</p> |
| <p>621 Dish base. Sandy orange fabric; white slip decoration coloured with copper-green in glaze. 184N layer 13.</p> | <p>625 Dish. Sandy orange fabric, sparse mica; white slip decoration, interior glaze extends over outer rim edge. 170N layers 61 and 69.</p> |



Fig. 36 16th/17th-century North Holland slipware. Scale 1:4

Fig.36 CONT.

626 Dish. Sandy orange fabric darkening to red brown on unglazed areas; white slip decoration, glazed mainly on interior surface, streaks on exterior, sooted foot-ring; wear and knife-marks on interior base. 156N layer 8.

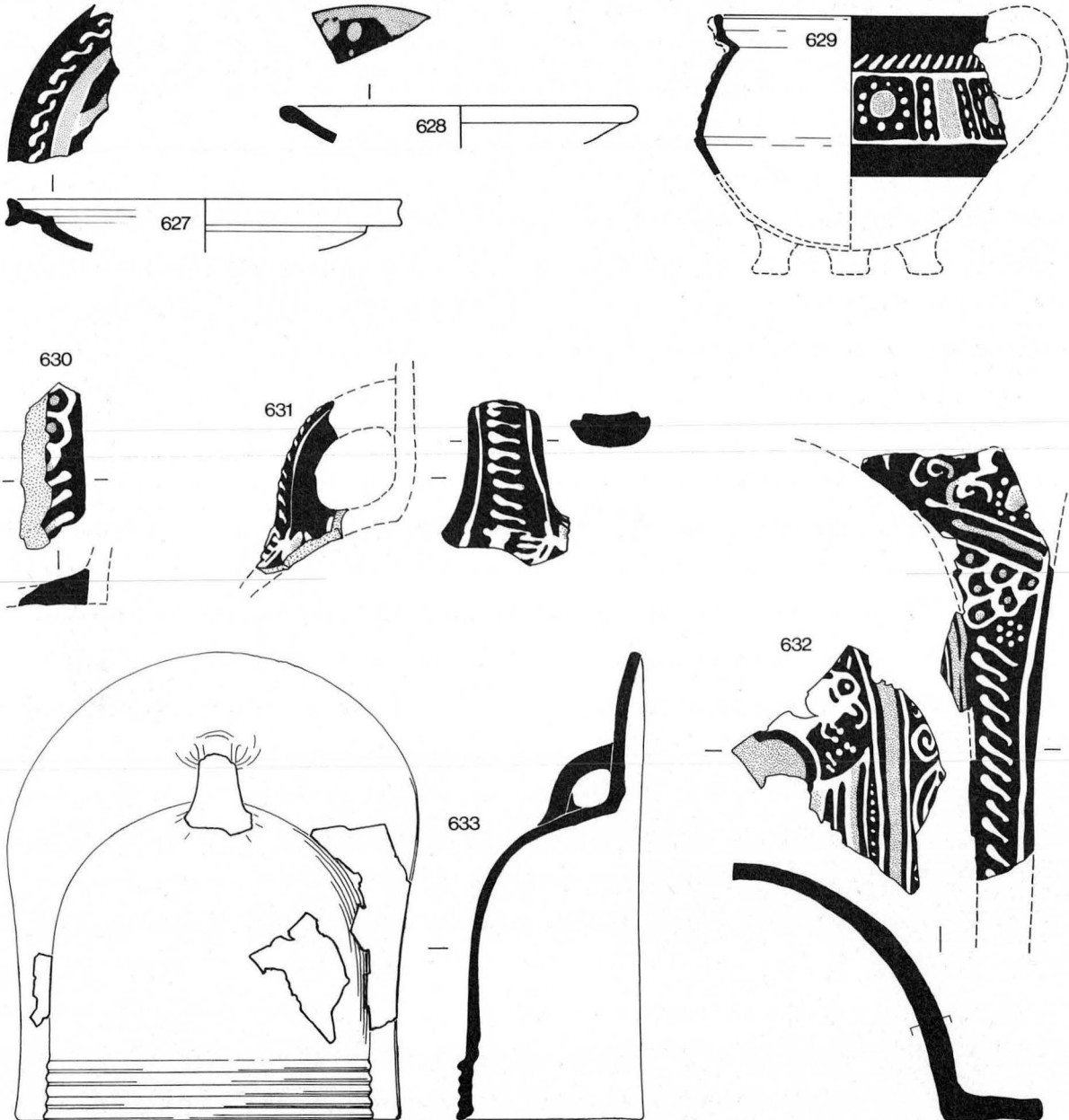


Fig.37 16th/17th-century North Holland slipware.
Scale 1:4, except 633 = 1:8

FIG. 37 NORTH HOLLAND FLATWARES

- | | |
|--|---|
| <p>627 Dish. Orange fabric, occasional large dark red inclusions; pale copper-green wash on some slip motifs, interior glaze clear brownish-orange, extends over rim edge. 110N.</p> | <p>628 Dish. Orange fabric; white slip decoration appearing pale green under glaze which extends over rim edge. 184N.</p> |
|--|---|

NORTH HOLLAND SLIP-DECORATED PIPKINS AND FIRECOVERS

These forms are fairly rare in Norwich, and fragments of only six pipkins and four firecovers have been found. Both types follow in the same decorative tradition as the 'cockerel' bowls, with specific areas of slip detailed in copper-green, but the pipkins are glazed inside and out, the only vessels in this group so treated. The presence of the flat-backed firecovers could well coincide with the introduction of the burning of sea coal in Norwich during the 1630s (pers. comm. Ursula Priestley). Dated Dutch examples range from 1627 to 1641. None of the Norwich examples have any traces of the sgraffito designs found on Dutch examples (Hurst 1977); Fig. 37, No. 632 has the only identifiable motifs which are zoomorphic, claws of a bird are identifiable on the flat surround while the bird on the domed section could well be part of a double-headed eagle. This is the only form of Dutch manufacture that does not appear to have been copied by local potters.

FIG. 37 NORTH HOLLAND SLIP-DECORATED PIPKINS AND FIRECOVERS

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|---|---|
| <p>629 Pipkin. Bright orange fabric, occasional minute white inclusions; pale yellow slip with copper-green detailing, dark brown glaze on interior and exterior. 170N layer 60.</p> | <p>632 Firecover. Compact bright orange fabric; white slip with copper-green detailing, clear brownish-orange glaze extending around edge onto back of vessel. 302N layers 1700 and 1763.</p> |
| <p>630 Firecover edge. Compact orange fabric; white slip decoration with copper-green detailing and glaze only on front of vessel. 281N layer 319.</p> | <p>633 Reconstruction of a firecover, based on an example in Hurst 1975 (61 and 65) to show the position of the Norwich sherds.</p> |
| <p>631 Firecover handle. Bright orange fabric, occasional minute white inclusions; white slip decoration with touch of copper-green and glaze on front only, stacking scar on handle. 153N layer 1.</p> | |

NORTH ITALIAN MARBLED WARES

Wasters of similar bowls have been found in Pisa, but these wares were probably made in several centres in the Po Valley and Northern Italy during the first half of the 17th century; so far wasters of costrels have not been found in Pisa, but they appear on many sites in England. Both the bowls and costrels are made from a fine, slightly sandy, compact terracotta-red fabric (Hurst 1967, 75). The decoration is usually a predominantly white slip marbled with an orange slip; smaller amounts of darker brown and green are also used, though these are less common. Bowls are decorated either on the inside only, or on both surfaces; all the Norwich examples have combed marbling, although blotched examples do occur. Both bowls and costrels are covered with a clear lead glaze and have turned bases.

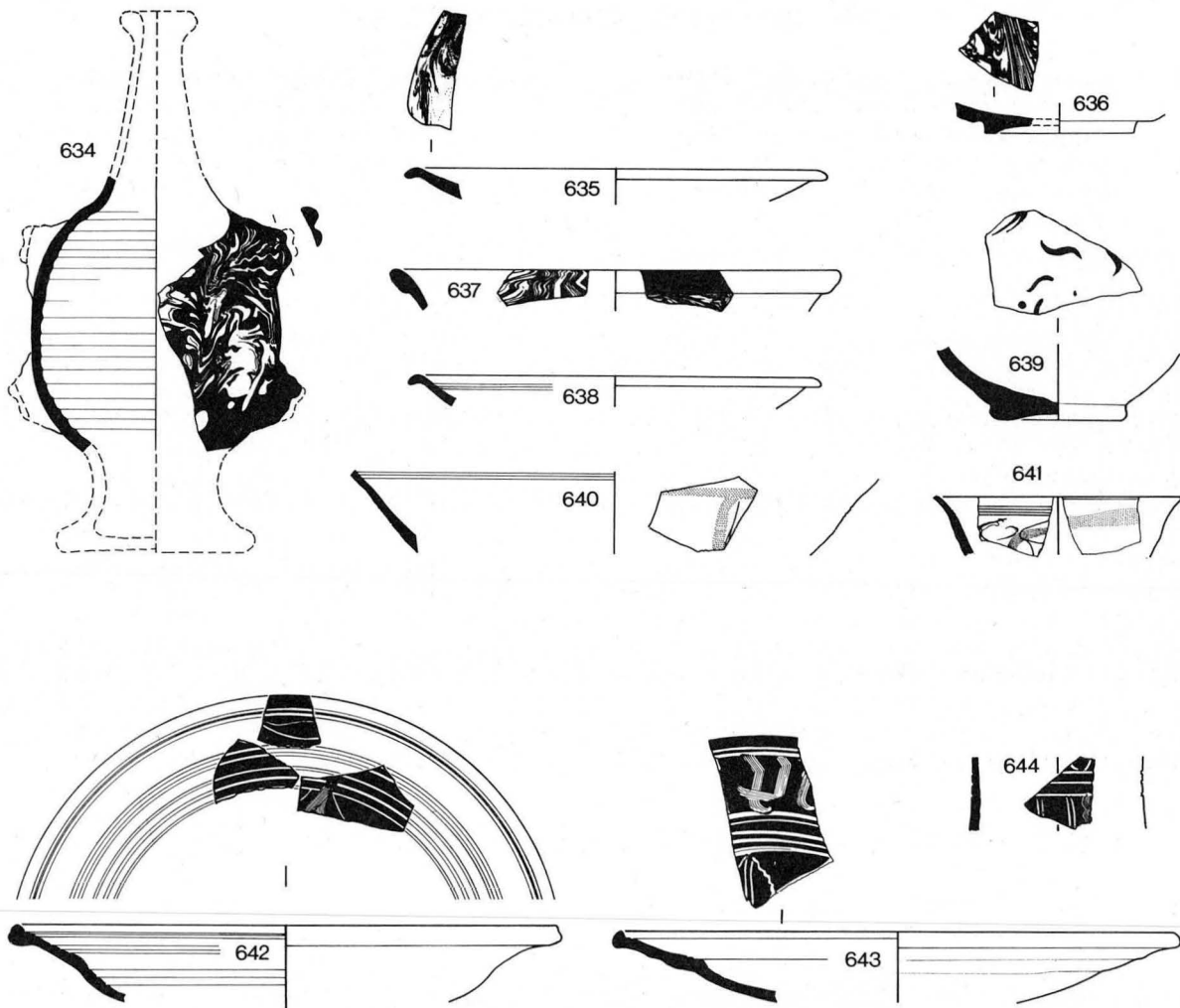


Fig.38 Post-medieval Italian and French slipwares. Scale 1:4

Fig.38 NORTH ITALIAN MARBLED WARES

- | | |
|---|--|
| <p>634 Part of a lion mask costrel. Fine orange fabric; white slip-marbled exterior, clear glaze, thin on interior. 156N layer 8.</p> <p>635 Bowl. Fine brownish-orange fabric; white and green marbling with brown background on interior, clear glaze inside and out. 370N.</p> | <p>636 Base. Compact fine reddish-orange fabric; white slip-marbling over brown background on inner surface, clear glaze inside and out. 281N layer 189.</p> <p>637 Bowl. Fine orange fabric; white slip-marbling over brownish-orange background on interior and below rim on exterior, clear glaze inside and out. 178N.</p> |
|---|--|

NORTH ITALIAN SLIPWARES

These bowls are very similar in fabric and glaze to the marbled wares, they are also made in Northern Italy, and date from the first half of the 17th century. The bowls are slipped either on the inside or on both sides and bands of lines or abstract motifs are cut through the white slip to the red background; this is then covered with clear glaze, sometimes with irregular green and yellow-brown patches. Along with the marbled wares these North Italian Slipwares are rare in Norwich; flatwares are dominant, and only one possible sherd has been found from a hollow-ware vessel (not illustrated).

FIG. 38 NORTH ITALIAN SLIPWARES

- | | |
|---|--|
| <p>638 Bowl. Compact fine orange fabric, no visible inclusions; white slip on interior extending over rim edge appearing yellow under clear glaze inside and out. 178N.</p> <p>639 Base. Dull orange fabric, minute white inclusions and sparse mica; white slip appearing pale yellow under clear glaze on interior only, gouged shapes form decoration. 149N layer 686.</p> | <p>640 Sherd. Fine brownish-orange fabric; white slip appearing off-white under clear glaze inside and out, incised lines and green decoration. 179N.</p> <p>641 Bowl. Compact darkish-orange fabric; white slip appearing off white under clear glaze inside and out, incised lines, orange and green slip decoration on interior, green strip on exterior. 159N layer 2.</p> |
|---|--|

BEAUVAIS SLIPWARE

This is the most common of the different wares imported from Beauvais, France, to Norwich during the 16th century. Norwich has produced only five vessels of this sgraffito-decorated slipware, of which four are plates or shallow dishes (normally the most frequently-found form) and one is a fragment of a jug. The fabric is a hard, white-buff with small grey grits and some sand inclusions. The distinctive designs are formed by covering the decorated surface with a thick slip, the sgraffito lines are cut through this into the background body and so appear pale yellow when covered with a clear lead glaze. Two types of sgraffito lines are made with different implements: a point which produces a single deep line, and a wider six or seven-pronged comb which produces a ridged effect on the surface of the body (Fig.38, Nos.643-4). The only Norwich example with slip of two colours is Fig.38, No.643, which has green on the flat rim and a mid brown on the body of the dish; the other four vessels have a reddish-brown slip, which on Fig.38, No.642 extends over the rim edge. The surviving sherds are too small to give any indication of the overall design, but Fig.38, No.643 has part of an inscription around the rim of the vessel.

FIG. 38 BEAUVAIS SLIPWARES

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|---|--|
| <p>642 Dish. Fine white fabric, sparse small red inclusions; brownish-red slip on interior covered with clear glaze, patches on exterior, single and six-prong comb-incised lines. 153N layers 33 and 195.</p> <p>643 Dish. Fine white fabric, occasional small inclusions; brown slip on inner wall of vessel changing to green on flange and extending 1cm over rim edge, clear glaze, sparse on exterior, single and seven-prong comb-incised lines. 283N layer 397.</p> | <p>644 Jug sherd. Fine off white fabric; brown slip, clear glazed interior and exterior, single and six-prong comb-incised lines. 153N layer 51.</p> |
|---|--|

METROPOLITAN SLIP-DECORATED WARES

Kiln sites producing this slipware have been found in Harlow, Essex (Newton 1960, 358-62); as its name suggests, the main market for this type of 17th-century pottery was London, but it was also exported to other areas including East Anglia and North America (Noël Hume 1976, 102-3). While relatively few vessels from Norwich can be paralleled exactly by material from the Harlow kilns, on stylistic grounds it is probable that the remainder of this group is also from there. I am indebted to Walter Davey for looking at the Norwich material and suggesting which vessels could be directly paralleled at Harlow.

Slipwares were made from c.1615 onwards, their decoration achieved by trailing a white pipe-clay over an iron-rich clay, which can vary in colour from light brown through orange to brownish-red. Some larger, therefore thicker, dishes have a partial grey core. The clear lead glaze covers the inside of the flatwares, giving the slip a cream to pale yellow colour, but rarely extends over the rim edge, except as streaks or irregular patches on the back. Where it has been possible to determine this, all the Norwich flatwares have been fired stacked on their sides as is usual with Metropolitan wares. Harlow is unusual in that it produced slipwares that were both inscribed and dated, most were hollow-wares and made in the first half of the 17th century; Norwich has produced fragmentary examples of both types (Fig.40, No.653 and Fig.42, No.667). Exports to Norwich were mainly flatwares (plates and shallow dishes) which came in three distinct sizes; with diameters of 17 to 20cm; 28 to 33cm; and 37 to 42cm. The geometric designs on the flatwares show great variation, both with a border pattern on the flange of the rim, and a main design, often cross-quartered, in the centre. The hollow-wares are mostly represented by three types of vessel: drinking mugs or cups; candlesticks; and chamber-pots, with, perhaps, a rather small diameter. One unusual vessel, a small cup (Fig.42, No.682), has elaborate decoration inside and out; like most of the hollow wares it is glazed overall but for the exterior base.

FIG. 39 METROPOLITAN FLATWARES

- | | |
|---|--|
| 645 Large dish. Orange fabric, small red inclusions, profuse mica; knife-trimmed exterior, extensive wear and knife-marks on interior base. 302N layers 32,244,609 and 862. | 648 Small dish. Brownish-orange fabric. 215N layer 33. |
| 646 Large dish. Orange fabric, occasional red inclusions. 281N layer 745. | 649 Small dish. Pale orange fabric, profuse grog inclusions. 151N layers 11A and 12. |
| 647 Small dish, inscription]EBABRA[. Brownish-red fabric; dull maroon unglazed exterior. 215N layer 33. | 650 Small dish. Brownish-orange fabric: slightly sooted on knife-trimmed exterior. 149N layer 813. |
| | 651 Small dish. Dull red fabric; sooted on knife-trimmed exterior. 184N layer 13. |

FIG. 40 METROPOLITAN FLATWARES

- | | |
|---|---|
| 652 Dish. Orange fabric; dull red exterior. 170N layer 166. | 654 Dish. Pale orange fabric; heavily sooted exterior. 351N layer 27. |
| 653 Dish, dated 16[], inscription [F]EA[R] on flange, probably Harlow. Brownish-orange fabric. 101N. | 655 Large dish. Dull red fabric, grog inclusions; slightly sooted exterior base. 204N layer 10. |



Fig. 39 17th-century Metropolitan flatwares. Scale 1:4



Fig.40 17th-century Metropolitan flatwares. Scale 1:4



Fig.41 17th-century Metropolitan flatwares. Scale 1:4

Fig.40 CONT.

- | | |
|---|--|
| <p>656 Dish. Brown fabric, red inclusions; heavily sooted exterior. 301N layer 1.</p> <p>657 Dish. Dull red fabric; sooted patch on base. 281N layer 745.</p> | <p>658 Dish. Brownish-orange fabric, grog inclusions; knife and wear marks on interior, heavily sooted exterior. 301N layer 1.</p> |
|---|--|

FIG.41 METROPOLITAN FLATWARES

- | | |
|--|---|
| <p>659 Dish. Light brown fabric; thin yellowish glaze. 204N layer 10.</p> <p>660 Dish. Pale brown fabric. 301N layers 1 and 3.</p> <p>661 Large dish. Orange fabric. 269N.</p> <p>662 Dish, Harlow. Brownish-red fabric; dull red unglazed exterior. 173N.</p> | <p>663 Dish. Orange fabric, grog inclusions; thin yellowish glaze extending only to rim edge on interior. 105N.</p> <p>664 Large dish. Orange fabric, several small stones; reduced green glaze. 38N.</p> <p>665 Small dish. Brownish-red fabric. 150N layer 67.</p> <p>666 Small dish. Brownish-orange fabric; slip had cracked before application of glaze. 159N layer 2.</p> |
|--|---|

FIG.42 METROPOLITAN HOLLOW-WARES

- | | |
|--|---|
| <p>667 Jug, or mug, part of the inscription [FE]ARE GOD EVE[R]. Dull red fabric, sparse mica; slip decoration had split and flaked before being glazed. 215N layer 35.</p> <p>668 Jar. Dull orange fabric; white slip decoration on both sides, handle scar. 215N layer 35.</p> <p>669 Candlestick base, Harlow. Orange fabric, sparse mica. 118N well.</p> <p>670 Candlestick base, Harlow. Orange fabric, sparse mica. 118N well.</p> <p>671 Candlestick base, Harlow. Orange fabric; patchy interior glaze. 56N well 3.</p> <p>672 Mug or tankard. Orange fabric, small red inclusions; repeating pattern. 281N layer 710.</p> <p>673 ?Jar. Orange fabric, occasional grog inclusions. 170N layer 166.</p> <p>674 Jar or jug. Orange fabric, sparse mica. 170N layer 166.</p> <p>675 Cup. Orange fabric. 150N layer 78.</p> | <p>676 Cup or mug. Brownish-orange fabric, sparse mica. 114N.</p> <p>677 Cup or mug. Brownish-red fabric, small red and black inclusions. 153N layer 1.</p> <p>678 Cup or mug, Harlow. Dull red fabric, small black inclusions; patchy interior glaze. 170N layer 166.</p> <p>679 Bowl with horizontal handle(s). Dull orange fabric, grog inclusions; slip decoration inside and out, thin, slightly green, glaze. 151N layers 11 and 11A.</p> <p>680 Chamber-pot rim. Orange fabric, small red inclusions, sparse mica. 170N layer 166.</p> <p>681 Chamber-pot rim. Orange fabric, sparse mica. 153N layer 1.</p> <p>682 Small cup. Orange fabric, sparse mica; stacking scar on base. 215N layer 33.</p> <p>683 Chamber-pot. Light brown fabric, small red inclusions. 12N.</p> <p>684 Chamber-pot. Light orange fabric, grog inclusions. 351N layer 30.</p> |
|--|---|



Fig.42 17th-century Metropolitan and local slipwares. Scale 1:4

LOCAL SLIPWARES

A group of distinctively different slip-decorated wares has been found in small numbers from sites in Norwich. So far no examples have been identified from other sites either in Norfolk or East Anglia, suggesting a limited production with a very restricted local distribution from a kiln in the immediate area. The date range for this group is difficult to establish, but it is usually found in association with Metropolitan Slipwares suggesting production during the 17th century.

All the known examples are hollow-wares, and mugs or drinking vessels form the majority of definitely identifiable vessels; these are wheel-thrown in an oxidized, sandy, fabric varying from light orange to brownish-red when over-fired. Decoration includes the use both of coloured slips and of contrasting coloured clays; these two techniques are used together on some vessels (Fig.42, No.689), and separately on others (Fig.42, Nos.688 and 691). The slips used are a variety of colours from off-white to an iron-rich orange to brown, appearing respectively yellow to brown under a lead glaze. Decoration is achieved by removing fairly deep areas of slip to give a faceted effect. The different coloured clays are usually used as pellets pressed in rows into the body or pellets of the same colour as the body are applied on top of the slipped areas; the contrasting handle of Fig.42, No.686 is a dark red fabric while the main body of the pot is pale orange.

FIG. 42 LOCAL SLIPWARES

- | | | | |
|-----|--|-----|---|
| 685 | Rim. Light orange fabric, occasional red inclusions; slightly raised decoration applied in thick darker orange slip (stippled on drawing) gouged through to paler background, two groups of pellets in contrasting colour clays which appear brown and light orangey-brown under a clear glaze. 170N layer 61. | 689 | Mug. Light orange fabric, occasional red inclusions; band of dark brown (black on drawing) slip vertically gouged to form panels on which body-coloured pellets have been applied; glazed except for base which has heavy stacking scars. 153N layer 103. |
| 686 | Mug. Pale orange fabric but handle a dull red fabric; dark brown (black on drawing) slipped bands with gouged decoration, appears dark brown over brownish-orange background under a clear glaze. 156N layer 4. | 690 | Mug. Hard-fired dull red fabric, occasional minute white inclusions; band of white (white on drawing) slip appearing dirty yellow under glaze, gouged decoration through to background (black on drawing), slipped pellets, dark brown glaze except on base and base edge. 215N layer 32. |
| 687 | Sherd. Brownish-red fabric; slipped bands appearing light brown (light stipple on drawing) gouged through to dark brown background, applied pellets, opaque very dark brown glaze on interior. 215N layer 35. | 691 | Base. Light orange fabric, patchy grey core, some tiny black inclusions; band of dark brown (black on drawing) slip with gouged decoration, appearing dark brown under reduced pale green glaze. 153N layer 19. |
| 688 | Rim. Light orange fabric, minute red inclusions; band of dark brown (black on drawing) slip with gouged decoration appears dark brown over light brown under clear brownish-orange glaze. 153N layer 19. | 692 | Sherd. Pale orange fabric, some large red inclusions; decoration applied in darker orange clay (stippled on drawing), appearing brown against orange background under clear glaze on exterior and interior. 37N. |

STAFFORDSHIRE-TYPE SLIPWARES

Large quantities of light creamy buff-bodied slip-decorated wares have been found in Norwich and are common in 18th-century deposits. Although hollow-wares were made in both Staffordshire and Bristol (Barton 1964, 194), there is, as yet, no evidence that the press-moulded flatwares were made in Bristol. It is thought that most, if not all, the Norwich examples originated in Staffordshire, where production began in the late 17th century and continued throughout the 18th century; some Norwich vessels can be directly paralleled with those found at Hanley, Stoke-on-Trent (Celoria and Kelly 1973). Of the several kinds of Staffordshire-type slipwares found in Norwich, the buff-bodied flat and hollow-wares are the most common with only small numbers of agate, mottled and brown slipwares.

FLATWARES. These generally are shallow vessels, made by rolling out thin slabs of a light creamy-buff clay. The slabs were then pressed onto a domed mould, the edge trimmed and then pinched and pressed to give a pie-crust effect, occasionally this was also done with the back of a shell (Fig.44, No.704). The moulds were often made with embossed rings, usually near the rim edge, and inner rings and letters, probably initials (Fig.43, Nos.697-8); a few examples of more elaborately embossed vessels have also been found (Fig.44, Nos.701-2). Most of the Norwich press-moulded dishes are circular; although fragments of rectangular vessels do exist, these unfortunately are usually difficult to size and no examples have been illustrated. The decoration is usually achieved by trailing a white slip over a dark brown slip background. This trail can either be left plain, or marbled, or combed and feathered to form an intricate pattern. Trailing brown slip over white and the addition of tan slip is far less common. Some of the combed designs are elaborate and involve the use of more than one comb and varying numbers of teeth (Fig.43, No.693). Only the inside of these flatwares are slipped and glazed, and although the slip continues onto the pie-crust edge the glaze stops short of the rim lessening the risk of sticking during firing. To avoid confusion, brown slip is shown on these drawings as black, while tan slip is shown as cross-hatched.

FIG. 43 STAFFORDSHIRE-TYPE PRESS-MOULDED FLATWARES

- | | | | |
|-----|--|-----|---|
| 693 | Dish. White over dark brown slip. 12N. | 697 | Dish, initials possibly T G or T D raised in centre medallion. 31N. |
| 694 | Dish. Trailed dark brown and tan over white slip. 149N layer 1011. | 698 | Dish, initials T S raised in centre medallion. 31N. |
| 695 | Dish. Marbled decoration. 282N layer 160. | 699 | Dish. 101N. |
| 696 | Dish. White slip trailed on dark brown slip. 149N layer 1011. | 700 | Dish. Light brown and white slip over dark brown background slip. 101N. |

FIG. 44 STAFFORDSHIRE-TYPE PRESS-MOULDED FLATWARES

- | | | | |
|-----|---|-----|---|
| 701 | Dish. Layered cream and brown fabric; dark brown slip applied on embossed area. 19N layer J 65.4. | 703 | Base of large dish. Very heavy sooting on base. 12N. |
| 702 | Dish base. Brown slip applied on embossed areas. 178N. | 704 | Small dish. Raised circles, shell impressions in scallops. 150N layer 35. |

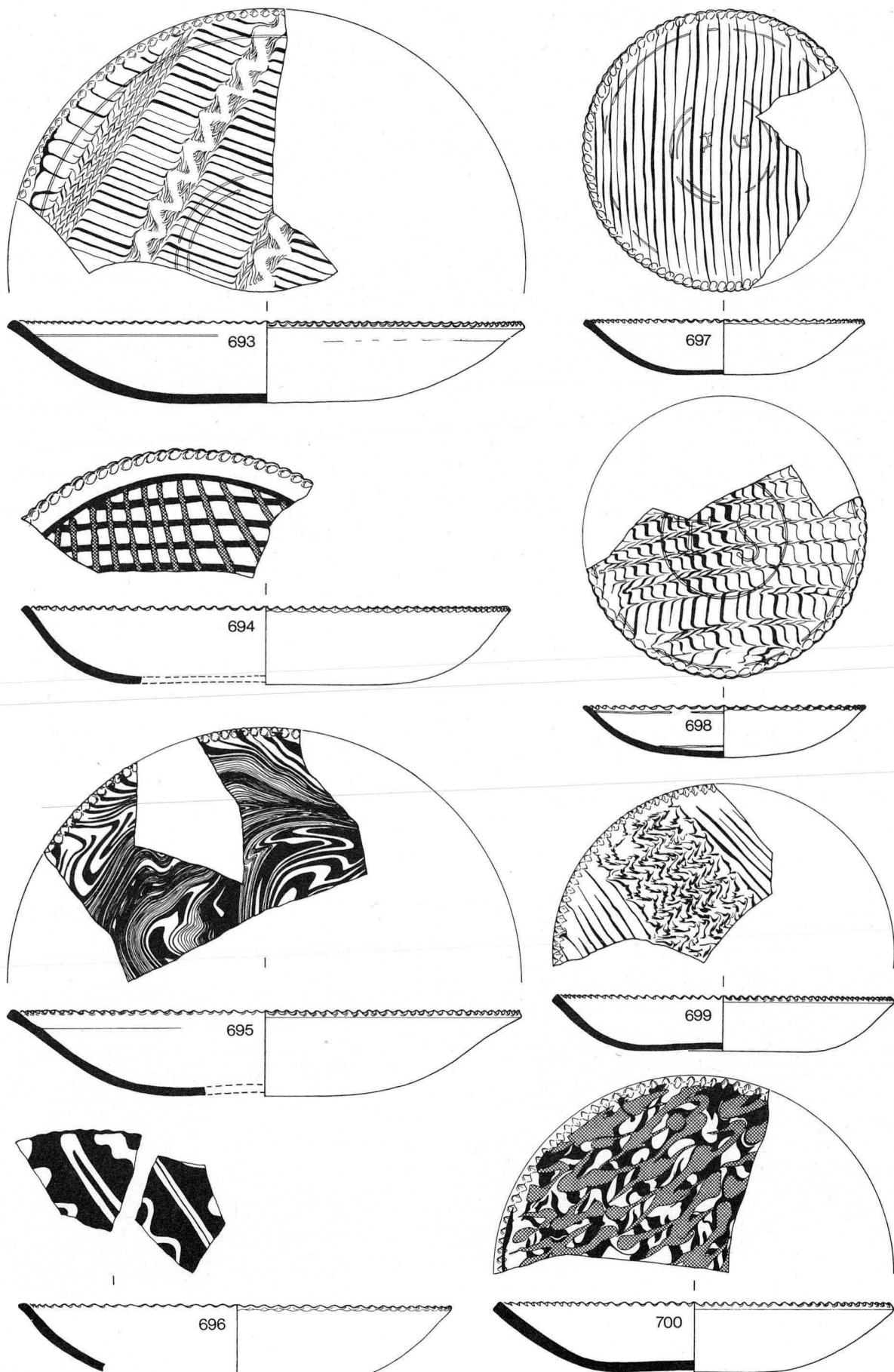


Fig.43 18th-century Staffordshire-type flatwares. Scale 1:4

HOLLOW, MOTTLED AND AGATE WARES. Buff bodied hollow-wares are wheel-thrown in a variety of shapes and, unlike the flatwares, they are glazed inside and out. Most vessels are decorated on the outside with trailed or combed slip, usually dark brown over white. Some of the more open-mouthed hollow-wares are decorated on the inside only (Fig.44, Nos.713-14). The multi-handled pot (Fig.44, No.709) is decorated in contrasting slips with small white dots added to the dark brown letters.

MOTTLED WARES are relatively rare in Norwich and Fig.44, No.724 is the only reconstructible example. These are later in the sequence than the slipped wares, and probably date to the second half of the 18th century. The clear lead glaze is flecked with dark brown or black spots and splashes resulting in a distinctive mottled effect. Although this example is similar to the Staffordshire tradition of these wares, it cannot be said to come from there with any certainty.

HOLLOW-WARES with brown slip are a small group, which may possibly be from more than one source and have a much wider range of fabric and decoration than the predominantly white slipped buff-bodied wares. The fabric varies from a fine buff to an orangey-red, but in all cases the whole vessel is covered with a rich, dark brown slip. The decoration in white slip is trailed on and not combed; Fig.44, Nos. 719 and 721 have a much thicker 'pipe-clay' decoration, which appears to be moulded and stands proud on the surface. Fig.44, No.722 also has a gritty white quartz sprinkled in patches on the surface as part of the design.

AGATE WARES with mixed clay of contrasting colours (Fig.44, No.706) are rare in Norwich, and only three small fragments have so far been found. All three are from extremely thin-walled bowls which have been lathe-turned.

FIG. 44 STAFFORDSHIRE-TYPE HOLLOW, MOTTLED AND AGATE WARES

- | | | | |
|-----|--|-----|---|
| 705 | Possibly a 'salt' or 'mustard'. Fine cream fabric, slip and glaze on exterior only. 15N. | 713 | Shallow cup. Cream fabric, occasional red inclusions; brown slip dots only on inside. 178N. |
| 706 | Bowl rim. Layered pale cream and dark brown marbled fabric; clear glaze. 288N. | 714 | Shallow cup. Brown and white slip on inside only, heavily sooted on base. 114N. |
| 707 | Lid. Brown dots on white slip background, unglazed interior. 15N. | 715 | Shallow cup. Black glassy substance in small patches on rim and base. 215N layer 3. |
| 708 | Lid. Very hard cream fabric. 178N. | 716 | Cup. Brown slip straight on to body. 101N. |
| 709 | Posset, inscription S[IM]PSON around rim. Two strap and two treble loop handles, white slip on combed area only. 215N layer 3. | 717 | Cup. Brown and white slip on exterior only. 68N. |
| 710 | Chamber-pot. Sandy cream fabric; white and brown slip on exterior only, brown slip only on rim flange. 149N layer 241. | 718 | Cup. Brown and white slip on combed area only, brown dots on rim. 149N layer 1011. |
| 711 | Mug base. 178N. | 719 | Two-handled cup. Orange fabric; brown-glazed both sides, thick pipe-clay slip raised circle decoration. 262N. Similar vessels have been found at Silcoates, near Wakefield. (Brears 1967, 20, fig.6). |
| 712 | Mug. 215N layer 33. | | |



Fig.44 18th-century Staffordshire-type wares. Scale 1:4

Fig.44 CONT.

- 720 Jug. Fine pale cream fabric; dark brown slip under clear glaze covering all the vessel, white slip decoration. 184N layer 1.
- 721 Lid. Grey to brownish-grey fabric; thick raised pipe-clay slip decoration and dark brown glaze on exterior, dull dark brown unglazed interior. 149N layer 1058.
- 722 Sherd. Orange fabric, occasional white inclusions; brown slip both sides, dots of sandy grits over white slip decoration. 170N layers 447 and 451.
- 723 Base. Pale cream fabric, occasional black inclusions; dark brown slip on exterior only, clear glaze over all vessel to just above exterior base. 156N layer 8.
- 724 Pipkin, mottled ware. Heavily sanded off-white fabric; iron speckled lead glaze on inside only, exterior surface very rough. 54N.

GERMAN AND ENGLISH STONEWARES

GERMAN STONEWARES

Vast amounts of near-stonewares and stonewares were imported into Norwich from the Rhineland, in a trade which began in a small way during the early 14th century and expanded rapidly during the 16th and 17th centuries. Wares from all the major production centres have been found and these must at times have provided a noticeable proportion of the jugs and mugs in use in the city. Although there are several distinct production centres it can be difficult to attribute a specific vessel to a centre with any certainty. The Norwich pots have, therefore, been attributed to the most likely source on the basis of form as well as glaze and fabric, but it should be remembered that there is room for doubt.

SIEGBURG STONEWARES

Siegburg was the first of the large stoneware manufacturing centres in the Rhineland. Production is thought to have begun there in the mid 12th century, but true stonewares were not produced until the early 14th century. Imports to this country date from the late 13th century (Boston, Lincolnshire, Moorhouse 1972,33) but the earliest Norwich vessels would seem to date from the early 14th century. The range of forms found in Norwich of this type of stoneware, the smallest of all the groups from the Rhineland, is limited, comprising mainly long-necked jugs, small jugs and loop-handled cups. The fabric is fine and compact, off-white to light grey in colour. Occasional vessels have patches of a thin, light brown glaze; all have frilled bases until the production of the highly decorated wares of the 16th century. Only small fragments of the latter have been found in Norwich, none are illustrated.

FIG. 45—SIEGBURG STONEWARES

- | | |
|--|--|
| 725 Jug. Off-white buff fabric; grey surfaces with sparse glaze patches on neck and base, rim sherd from vessel stacked beneath attached to base. 171N layer 10. | 727 Jug top. Off-white fabric; pale grey surfaces, sparse orangey glaze on underneath of handle. 113N. |
| 726 Rim. Pale buff fabric; grey interior, grey exterior with sparse orange patchy glaze. 67N. | 728 Small jug, rim evenly chipped for reuse after breakage. Off-white fabric; orange tinges on shoulder. 159N layer 210. |

LANGERWEHE PROTO-STONEWARES AND STONEWARES

Langerwehe is situated between Aachen and Cologne on the north border of the River Eifel and began producing true stonewares from c.1324 (Hurst 1977c, 219-20), although there is evidence for pottery production from the end of the 12th century. In Norwich, Langerwehe wares far out number those from Siegburg and are quite common in the later 14th and 15th centuries. The later 15th-century Langerwehe wares are difficult to distinguish from those made in Raeren, and ambiguous examples have therefore been called Langerwehe/Raeren. The fabric is usually a dark grey, though this can vary: one of the under-fired Norwich examples is creamy-buff in colour, while others have a lighter buffish-grey core. The use of an iron wash, which turns matt purple when unglazed, and bands of rectangular rouletting are typical features of Langerwehe stonewares. The Norwich forms

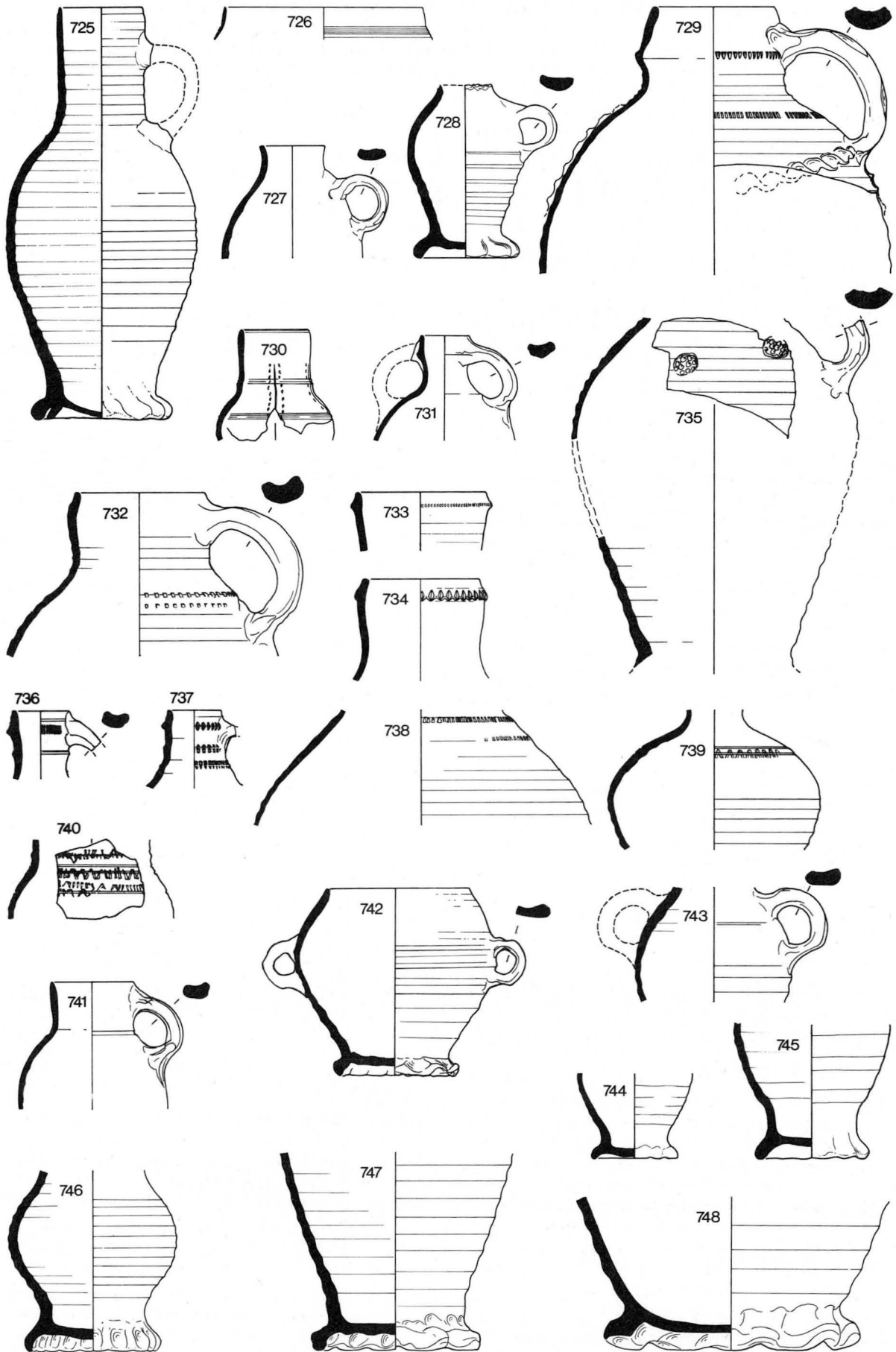


Fig.45 Medieval Siegburg and Langerwehe stonewares. Scale 1:4

are those most commonly exported, jugs and two-handled cups; examples of other, rarer, products (cooking-pots, horns and costrels) have not so far been found. The jugs have been divided into four main types by Hurst (1977c, 225-33) and this classification has been used for the Norwich vessels. Many of the Norwich examples have the typical rows of rouletting (Fig.45, Nos.732 and 738), but the applied thumbed strip on Fig.45, No.729 and the applied prunts on Fig.45, No.735 are unusual. Fig.45, No.742 is a typical example of a two-handled mug, which, although found in Great Yarmouth, is identical to many fragmentary examples from Norwich.

FIG. 45 LANGERWEHE PROTO-STONEWARES AND STONEWARES

- | | |
|--|---|
| 729 Jug, type II. Grey fabric; iron wash on top of interior neck and exterior except around handle, exterior glazed except for occasional areas, triangular rouletting on neck, rectangular on shoulder above applied thumbed strips. 14th century. 351N layers 173,302 and 310. | 736 Jug neck. Grey fabric; even iron wash covered with shiny glaze over exterior and top of interior, line of rectangular rouletting on ridge below rim. 139N. |
| 730 Jug or drinking mug, Langerwehe/Raeren. Grey fabric; even light brown iron wash and thin glaze on all surfaces, slashed and stabbed decoration. 149N layer 1. | 737 Jug neck. Grey fabric, occasional small white stone inclusions; iron wash and patchy thin glaze, three bands of rouletting around neck. 84N layer 2. |
| 731 Standing costrel. Creamy-buff fabric; patchy iron wash on exterior and interior of neck, greyish-buff glaze. 149N layer 1. | 738 Sherd, distorted. Grey fabric; grey-buff interior surface, iron wash over exterior and dribbles on interior, even shiny exterior glaze, two bands of triangular rouletting on shoulder. 84N layer 22. |
| 732 Jug, type III. Buff fabric; iron wash over exterior and parts of interior, small sparse-glazed patches on exterior, two bands square or rectangular rouletting. 215N layer 5. | 739 Sherd. Grey fabric, buff inner margin; thick iron wash on exterior, glaze on interior and exterior, one partial line of V-shaped rouletting on shoulder. 117N. |
| 733 Jug, type III. Dark grey fabric; grey-buff interior surface, iron wash and thin glaze on exterior, small rouletting nicks on ridge below rim. 54N. | 740 Sherd. Grey fabric; light brown thin glaze on interior, iron wash on glazed exterior, four bands of rouletting. 241N. |
| 734 Jug, type III. Grey fabric, buff core; thick dark iron wash on interior surface, grey-glazed exterior surface with small brown specks, vertical nicks on ridge below rim. 235N. | 741 Jug, type IV. Grey fabric, buff core; iron wash over exterior and most of interior, thin glaze over exterior and top of inner rim. 186N. |
| 735 Jug. Proto-stoneware. Pinkish-buff fabric; dull brownish-orange interior surface, iron wash over upper part of exterior, dribbles on interior, thinnish even glaze on exterior, two applied stamped raspberry prunts. 36N layer 15. | 742 Two-handled mug. Grey fabric; patchy iron wash on interior and exterior, glaze over all surfaces. Great Yarmouth. |
| | 743 Sherd with loop handle. Grey fabric; highly glazed mottled buff and grey interior, dark iron wash and sparse glaze on exterior except for glazed grey patch. 36N. |

- 744 Base, probably Langerwehe. Grey fabric; iron wash on exterior surface, buff interior, thin glaze except near base and on bottom. 262N.
- 745 Base. Proto-stoneware. Buff fabric; unglazed buff interior, even iron wash covered with glaze over all exterior. 215N layer 2.
- 746 Base, Langerwehe/Raeren. Dark grey fabric; dark brown iron wash on interior, patches on upper part of exterior, thin glaze over all surfaces. 61N.
- 747 Base, body distorted. Dark grey fabric, buff inner margins; iron wash on all surfaces, thin glaze over all exterior. 115N.
- 748 Base. Compact grey fabric; brownish-buff glaze, interior stained with iron, thin patchy iron wash on exterior, heavier on base, clear glaze giving a grey surface on rest of exterior. 197N.

RAEREN AND AACHEN STONEWARES

The Raeren stoneware industry, based just south of Aachen, originated in the 15th century, and its products were exported in vast quantities to England during the late 15th and 16th centuries. The fabric is a uniform, reduced, dark grey stoneware covered with a grey salt glaze, sometimes over a light, iron wash. In Norwich the form found in all late 15th and early 16th-century deposits is a small globular vessel with a wide neck, strap handle and frilled base. These were used frequently as mugs, to the exclusion of nearly all other wares during this period, and are found even on small rural sites, indicating the enormous numbers which must have been imported. As some of the Norwich examples show, many are little more than wasters, distorted during firing (Fig.46, No.760) and sometimes with distinct scars from having stuck to other vessels. These mugs change little, any differences probably being attributable to manufacture rather than date. Raeren also manufactured forerunners of the Cologne and Frechen Bellarmine; large mugs or jugs which have applied facial features and arms decorated with impressed motifs (Fig.46, Nos.767 and 770) (Reineking-von Bock 1971, nos.338-47). Less common are the decorated panel jugs made in the last quarter of the 16th century, manufactured with far more care to a higher standard and glazed a lustrous even brown colour. The decorated Raeren jugs are divided into zones: moulded decorative bands around the neck and centre of the jug are separated by carved and faceted panels which sometimes have delicate stamped motifs in addition (Fig.47, No.780). Compared to the vast amounts of the earlier plain Raeren wares few of these vessels have been found in Norwich; this also applies to those with cobalt blue which was added to the decoration in the 1580s.

Stonewares virtually indistinguishable from those made at Raeren were being made at Aachen at the same time. The main difference is primarily one of shape, the Aachen mugs and jugs having narrower necks, but wasters of similar types have been found at Raeren. Two vessels from Norwich have the distinctive narrow necks (Fig.46, No.749 and Fig.47, No.774) that justify calling them Aachen (Hurst 1972) but they could have been made at either place.

During the late 15th century, many of the Raeren vessels are extremely similar to those produced at Langerwehe; where definite identification is difficult these are called Langerwehe/Raeren.

FIG. 46 RAEREN AND AACHEN MUGS AND JUGS

- 749 Mug, Aachen. Light grey fabric; light brown and grey thin glaze on exterior, light brown sparse glazed interior. 234N.
- 750 Mug. Grey fabric, occasional dark grey inclusions; sparse light brown glaze, thicker and speckled on one side. 1N.
- 751 Mug. Light buffish-grey fabric; thin light brown glaze on exterior with unglazed patch, matt buff interior. 53N.
- 752 Mug. Grey fabric; thin light brown glaze on exterior, matt yellowish-grey interior. 153N layer 188.
- 753 Mug. Grey fabric; brown glaze on exterior, matt yellowish interior. 1N.
- 754 Mug. Light grey fabric, slightly darker grey margins; speckled light brown to fawn glaze on exterior, grey glaze on interior. 53N.
- 755 Mug with plain base. Dark grey fabric; grey glaze on exterior with light brown patches, light brown sparse glaze on interior. 54N.
- 756 Mug. Light grey fabric, darker grey margins; grey glaze, sooted patch on exterior. 76N hole 10.
- 757 Mug. Pale grey fabric, grey outer margin; grey glaze on interior and exterior. 301N layer 11.
- 758 Mug. Grey fabric, light brown margins; light brown speckled and dirty cream glaze on exterior, very light brown glaze on interior. 12N.
- 759 Jug, with pulled lip. Grey fabric, occasional dark grey inclusions; patchy brown and grey glaze on exterior, matt yellowish-grey interior. 54N.
- 760 Mug, distorted. Dark grey fabric; shiny brown glaze on all surfaces. 245N.
- 761 Mug. Grey fabric, occasional dark grey inclusions; thin light brown glaze on exterior, matt brownish-yellow interior. 117N.
- 762 Mug. Dark grey fabric; grey and speckled brown glaze. 84N layer 5.
- 763 Mug, folded over rim. Grey fabric; slightly light brown speckled grey glaze on exterior, light brown glaze on interior. 53N.
- 764 Wide-mouthed jug. Grey fabric, occasional dark grey inclusions; brown glaze on exterior, grey glaze on interior. 215N layer 3.
- 765 Rilled jug top. Grey fabric; iron wash under glaze on exterior, grey glaze on interior, pierced hole at top of handle. 142N.
- 766 Base. Light grey fabric; cream to light grey glaze on exterior, brown glaze on interior, applied strip above thumbled base. 266N.
- 767 Large mug or jug. Light grey fabric, darker grey margins, occasional dark grey inclusions; speckled brown glaze on exterior, grey glaze on interior. Face formed from applied pieces, stamps and stabbing. 53N.
- 768 Rilled neck. Dark grey fabric; iron wash over exterior and top of interior, speckled brown glaze on exterior, sparse glaze on interior. 179N.
- 769 Base. Grey fabric, occasional dark grey inclusions; grey glaze on exterior, matt greyish-brown interior, stamped decoration. 54N.
- 770 Large mug or jug, complete. Apparently grey fabric; grey glaze on exterior, brown sparse glaze on interior. Face formed with applied features which have been stabbed. 36N.
- 771 Rim, Langerwehe/Raeren. Grey fabric, occasional dark grey inclusions; grey and speckled light brown glaze on interior and exterior. 283N layer 432.

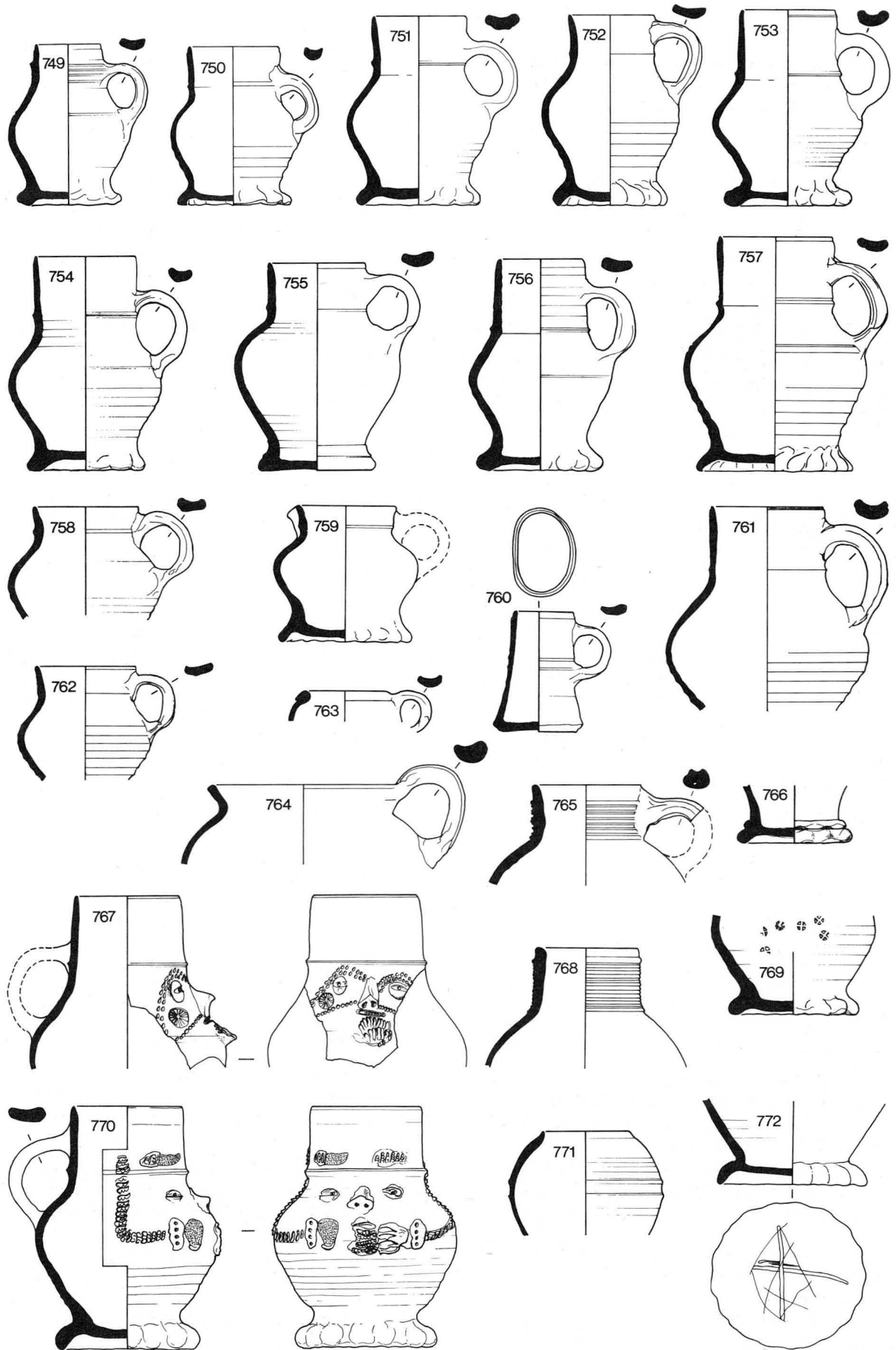


Fig. 46 15th/16th-century Raeren and Aachen stonewares. Scale 1:4

772 Base with graffiti on exterior.
Light grey fabric; iron wash
under speckled glaze on exterior,
grey glaze on interior.
54N.

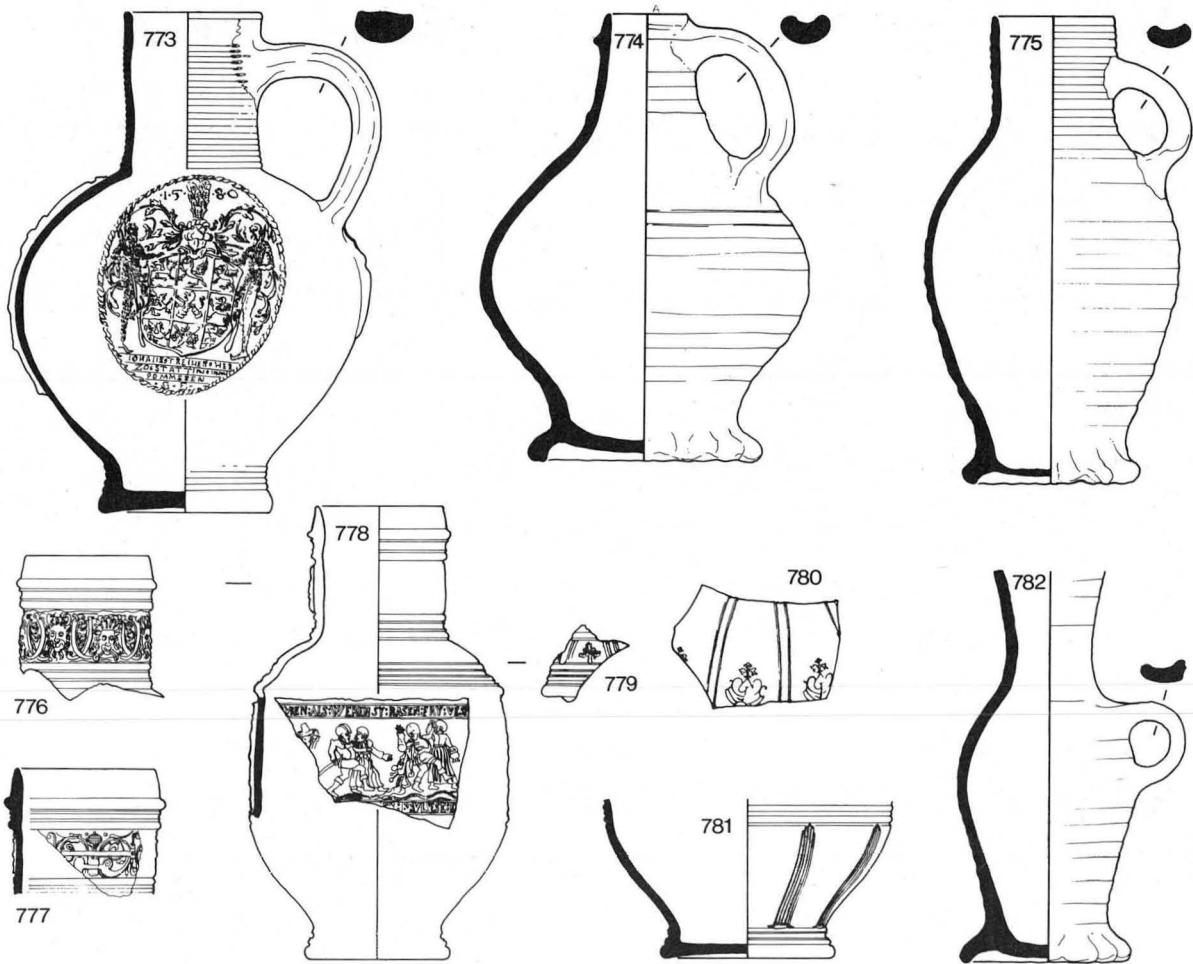


Fig. 47 16th-century Raeren and Aachen stonewares. Scale 1:4

FIG. 47 RAEREN AND AACHEN JUGS

773 Jug, dated 1580. Grey fabric; light brown glaze over exterior and upper part of interior neck, unglazed yellowish-grey interior, three identical applied medallions. See Fig.50, No.819 for detail of medallion (cf. Reineking-von Bock 1971, no.372). 1N.

774 Aachen jug. Grey fabric; brownish-grey glaze on exterior, brown to grey glaze on interior. 149N layer 752.

775 Jug. Light grey fabric; thin pale brown glaze on exterior, sparse grey glaze on interior. 75N.

776 Neck. Dark grey fabric; lustrous brown glaze on exterior, matt brown interior, moulded decoration on applied strip. 292N.

777 Neck. Grey fabric; light brown to grey glaze on exterior, grey glaze on interior, decoration on applied strip. 179N.

- 778 Sherd. Grey fabric, occasional dark grey inclusions; light brown glaze on exterior, grey glaze interior, figures between two lines of legend on applied strip,]VREN: ALS: WERENSY: RASEN:FRY: VESP[. 110N east side.
- 779 Sherd. Grey fabric; brown glaze on exterior, pale brown glaze on interior, concave ribs with stamped motifs. 179N.
- 780 Sherd. Grey fabric, occasional dark grey inclusions; light brown speckled glaze on exterior, grey glaze on interior, vertical concave ribs separated by repeating stamped motifs. 61N well 1.
- 781 Base. Grey fabric, occasional dark grey inclusions; lustrous brown glaze on exterior, matt light brown interior, glaze worn from base. 11N layer 2.
- 782 Jug. Grey fabric; iron wash over upper part of exterior, grey glaze on exterior and interior. 215N.

COLOGNE/FRECHEN STONEWARE

At the beginning of the 16th century the stoneware industry at Cologne expanded and produced a range of vessels with elaborate decoration. As a result of the movement of potters to and from Frechen and Cologne many of the products of these two centres are indistinguishable from each other; to avoid confusion therefore, the decorated vessels have been called Cologne/Frechen stonewares.

Small straight-sided mugs are rare in Norwich, and Fig.48, Nos.783 and 786 are the only two examples which exist in more than a fragmentary form; these were probably made in Cologne and date from the second quarter of the 16th century. Both mugs have three different panels depicting figures; on No.783 the panels are separated by cables. The light grey stoneware fabric has a thin, pale brown salt glaze on the exterior only.

The fabric of the small globular jugs or mugs with scroll leaf decoration varies from pale cream to mid to light grey with a thin even fawn to yellowish-brown to brown salt glaze. These were decorated with scroll stems and either roses and rose leaves, or acorns and oak leaves. Fig.48, No.787 has a bird over a lion mask, where the two halves of the decoration meet opposite the handle; added individual motifs, either flowers or human heads were sometimes placed on the straight neck of the mugs (Fig.48, Nos.784 and 793). Fragments of these mugs have been found in the fire deposits of 1507 on Pottergate (Carter *et al.* 1974, 44-5 and 52) so they were imported into England from the beginning of the 16th century. The larger jugs, with narrow necks and turned bases, had a different type of decoration and date mainly from the second and third quarters of the 16th century. Two zones of motifs are separated by a central band comprising either an inscription or a running scroll, the motifs are either acanthus leaves or medallions containing the profile of a human head. Fig.48, No.797 has a bellarmine face mask on the neck, as well as an inscription around the middle. The salt glaze on these vessels varies from grey, with light brown areas, to a dark brown heavily speckled 'tiger' ware.

FIG. 48 COLOGNE/FRECHEN STONEWARES

- 783 Tankard. Greyish-buff fabric, thin grey margins; unglazed greyish-yellow interior, thin semi-matt light brown glaze on exterior, three individual *appliqué* panels between pairs of cordons, wire and stacking marks on base. 365N.
- 784 Mug. Grey fabric; light brown glaze on interior, grey to light speckled brown glaze on exterior, applied tendrils and stamped pads of oak leaves, acorns and one face above neck cordon. 365N.
- 785 Mug. Grey fabric; grey-buff unglazed interior, thin brown glaze over exterior and base, applied tendrils and stamped pads of oak leaves and acorns. 365N.
- 786 Small tankard. Pale grey fabric; unglazed interior, thin pale honey-brown glaze on exterior, flaked-off in large patches, three individual *appliqué* panels in high relief between cordons, wire marks on unglazed base. 365N.
- 787 Sherd from mug. Buffish-grey fabric with thin grey core; unglazed interior, light brown glaze over applied tendrils and stamped pads. 56N.
- 788 Mug. Dark grey fabric; slightly speckled brown glaze over whole vessel, thin on interior; applied tendrils, stamped pads of leaves and flowers, wire marks on base. 74N.
- 789 Mug. Pale creamy-buff fabric; thin clear glaze, slightly orange on interior and parts of exterior; applied tendrils and stamped pads of leaves and flowers, wire marks on base. 365N.
- 790 Double-handled jug, lopsided. Dark grey fabric; dark brown speckled glaze on exterior, stamped applied pads and repeating legend around centre, :FRISH:FREI:DAS:GOTBEI:VNS:SEI:, wire marks on base. 252N.
- 791 Sherd. Grey fabric, darker grey outer margin; grey glaze on interior, grey and dark brown 'tiger' ware glaze on exterior, legend on stamped central band]GOT.IST.EIN.E[. 278N.
- 792 Base. Grey fabric, occasional small black inclusions; grey glaze on interior, grey and pale speckled brown exterior, leaf scroll stamped on applied strip around centre and individual stamped applied pads, wire marks on base. 292N.
- 793 Sherd from mug. Grey fabric; thin glaze on pinkish interior, speckled light brown glaze on exterior, applied tendrils, stamped pads of leaves and a flower above the neck cordon. 227N.
- 794 Mug. Dark grey fabric; 'orange-peel' grey glaze on interior, grey and speckled brown glaze on exterior, applied tendrils, stamped pads of face mask, oak leaves and acorns. 54N.
- 797 Jug. Grey fabric, light grey inclusions; light pinkish-brown thin glaze on exterior, speckled brown glaze on exterior, stamped applied pads and mask, legend around centre, ...GODES:NIT:VE ...VND:ES... 118N.

FRECHEN STONEWARES

Pottery was made in Frechen, west of Cologne, from the beginning or middle of the 15th century, but it was not until the return of the potters from Cologne in the second half of the 16th century that the Frechen coarsewares began to dominate the English market, replacing those previously imported from Raeren. The fabric is a reduced grey stoneware and the exterior is covered with a salt glaze, usually brown, but sometimes with grey areas. This becomes more speckled during the later 16th century, resulting in the distinctive 'tiger'

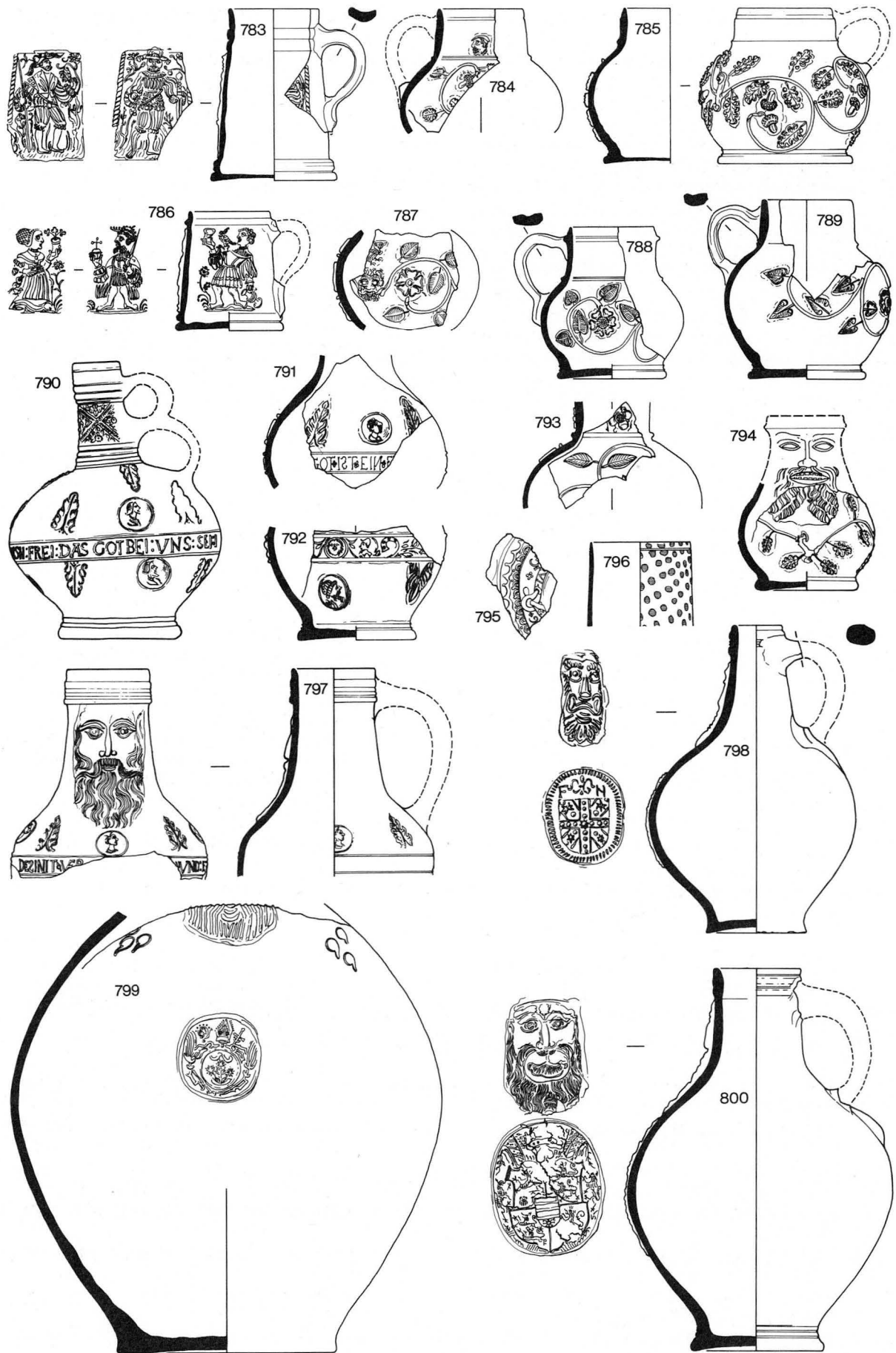


Fig.48 16th/17th-century Cologne/Frechen stonewares. Scale 1:4

ware typical of many of the later bellarmines. The Frechen vessels most commonly found in Norwich are globular jugs (Fig.49, Nos.801-8) with straight necks, a cordon at the top of the shoulder and flat bases with a turned edge. Most fall within one of the three size categories, 12 to 14cm, 16 to 18cm, and 22 to 24cm tall; the smallest size were probably used as drinking mugs. These vessels, along with the bellarmines, became more ovoid during the 17th century. Another more globular and squatter form of jug was also common: many of these have medallions of the type found below face masks on bellarmines, together with stamped motifs on their straight necks (Fig.49, Nos.809 and 813). The addition of a thin silver mount to repair a chipped rim edge is a rare excavation find (Fig.49, No.811) though many examples exist in museums; unfortunately this mount has no marks but the jug was presumably repaired locally. Bellarmines with the typical face mask and medallion were also common in Norwich; several have been found hidden in houses suggesting that they were used as witch bottles (Merrifield 1954). These were produced well into the late 17th century. The later vessels became more ovoid and the necks were thinner, as a result the face mask became narrower and more stylised.

FIG.48 FRECHEN STONEWARE

- | | | | |
|-----|---|-----|--|
| 795 | Sherd. Dark grey fabric; pinkish-grey unglazed interior, mottled brown glaze with cobalt blue patches over <i>appliqué</i> design on exterior. 95N. | 799 | Body of large bellarmine. Grey fabric, light orange inner margin; greyish buff unglazed interior, dark brown streaky speckled glaze on exterior, applied stamped masks and medallion, two sets of three stamped commas. 149N layer 1011. |
| 796 | Mug, probably Frechen. Grey fabric, occasional grey inclusions; pinkish-brown interior, glazed only near rim, speckled brown glaze on exterior with regular, slightly raised, applied blue spots. 72N. | 800 | Bellarmine. Grey fabric; grey glaze on interior, speckled brown glaze on exterior turning grey towards base, type mask and heraldic medallion, which cracked when stamped pad was attached to body, wire marks on base. 36N layer 12. See Fig.50, No.818 for detail of mask. |
| 798 | Bellarmine. Grey fabric; light brown thin glaze on interior of neck, 'orange-peel' grey glaze with mottled brown patch, mask and heraldic medallion, wire marks on base. 212N. See Fig.50, No.824 for detail of mask. | | |

FIG.49 FRECHEN STONEWARE MUGS AND JUGS

- | | | | |
|-----|---|-----|---|
| 801 | Mug. Grey fabric; dark brown speckled 'orange-peel' glaze on exterior, light brown sparse glaze to matt grey on interior, scar on side of body, wire marks on base. 137N. | 803 | Mug. Grey fabric; glassy brown even glaze on exterior, matt yellowish-grey interior, wire marks on base. 153N layer 188. |
| 802 | Mug, complete. Apparently grey fabric; light brown iron wash over upper half of exterior, speckled glaze, matt light brown interior, stacking and wire marks on base. 253N. | 804 | Mug, complete. Apparently grey fabric, very thick-walled body; speckled dark brown glaze on exterior, matt brown to yellowish-buff unglazed interior, wire marks on base. 211N. |

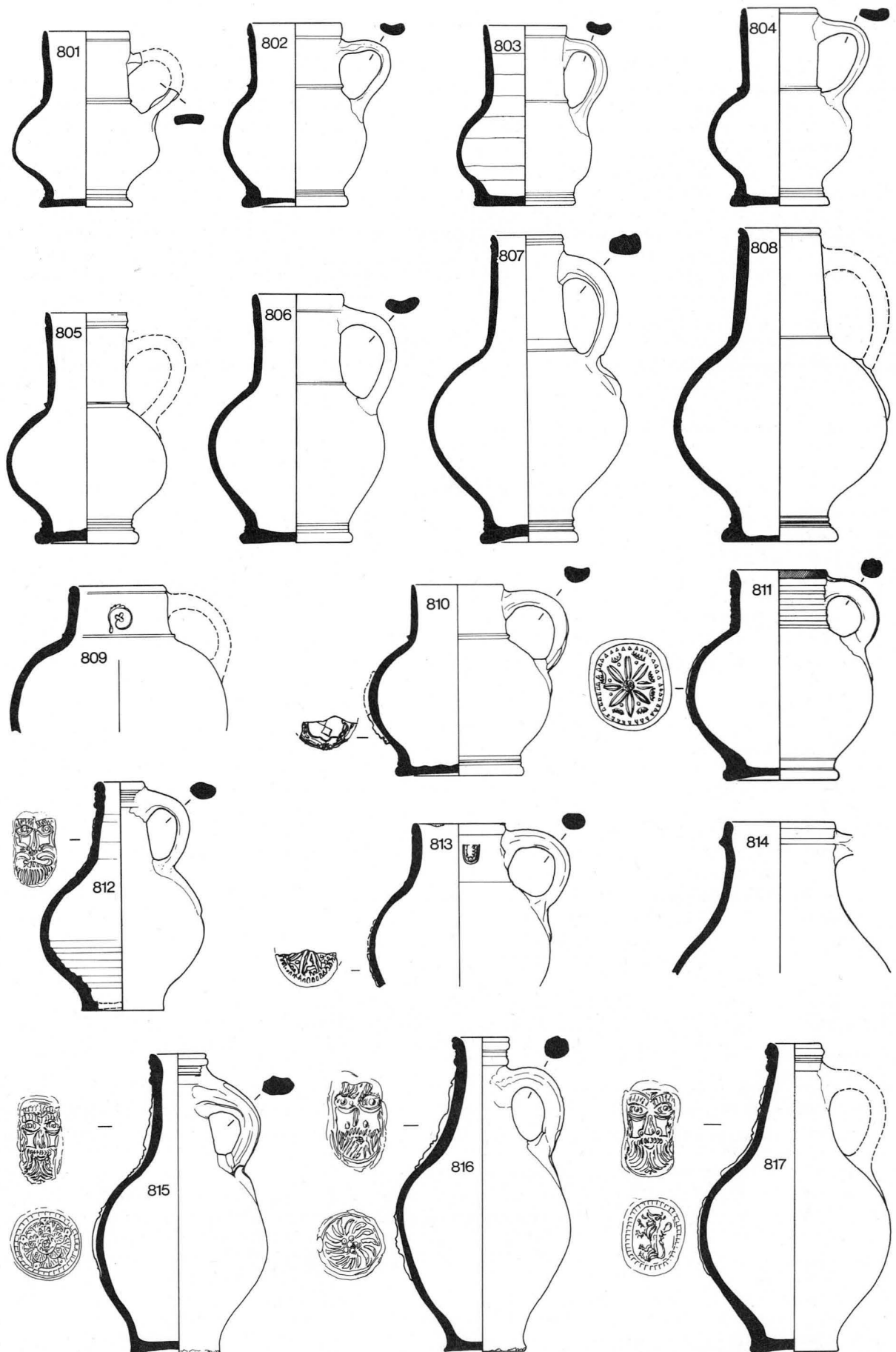


Fig.49 17th-century Frechen stonewares. Scale 1:4

- 805 Jug. Light buffish-grey fabric; speckled brown glaze on exterior, sparse buff glaze on interior, stacking and wire marks on base. 215N layer 32.
- 806 Jug. Light grey fabric; speckled brown glaze on exterior, matt grey interior, stacking and wire marks on base. 94N.
- 807 Jug. Grey fabric; dark brown speckled 'orange-peel' glaze on exterior, brown glaze on interior, stacking scars on side and on base. 63N.
- 808 Jug. Dark grey fabric; dark brown speckled glaze on exterior, grey glaze on interior, stacking and wire marks on base. 153N layer 107.
- 809 Jug. Grey fabric; iron wash under slightly speckled glaze on exterior and top of inner neck, yellowish-grey matt interior, three motifs stamped on neck. 204N layer 14.
- 810 Mug or jug. Pale grey fabric; light brown speckled 'orange-peel' glaze on exterior, grey glaze on interior, stacking and wire marks on base. 215N layer 3.
- 811 Mug or jug with silver mount on rim edge, complete. Grey glaze on exterior of neck and interior, light brown glaze on exterior of body, wire marks on base. 210N.
- 812 Small bellarmine. Grey fabric; pale grey glaze on exterior with pale brown areas, yellowish-brown matt interior. 194N.
- 813 Jug. Pale grey fabric, grey outer margin; speckled patches of dark brown and greenish-yellow glaze on exterior, very pale grey interior, pronounced stacking scar on rim edge. 302N layer 113.
- 814 Jug. Dark grey fabric, occasional dark grey inclusions; speckled black and olive green glaze on exterior, matt brown interior. 227N.
- 815 Bellarmine, complete. Apparently grey fabric; brown slightly speckled glaze on exterior, matt light brown interior, wire marks on base. Used as a witch bottle, it was found inverted with iron pins and cloth fragments inside. 71N. See Fig.50, No.828 for detail of mask.
- 816 Bellarmine, complete. Dark brown iron wash under glaze to near base on exterior, unglazed interior, wire marks on base. 1N. See Fig.50, No.829 for detail of mask.
- 817 Bellarmine. Grey fabric; brown speckled 'orange-peel' glaze on exterior, iron wash on inner neck, matt greyish-yellow interior, wire marks on base. 94N. See Fig.50, No.825 for detail of mask.

FIG.50 STONEWARE MEDALLIONS AND FACE MASKS

- 818 See Fig.48, No.800 for drawing of pot. 36N layer 12.
- 819 Raeren. See Fig.47, No.773 for drawing of pot. 1N.
- 820 Bellarmine. Grey fabric; grey 'orange-peel' glaze on exterior, pale brown matt interior, wire marks on base. Shape similar to Fig.49, No.815. 94N.
- 821 Bellarmine. Grey fabric; dark brown speckled 'orange-peel' glaze on exterior, matt grey interior, wire marks on base. Shape similar to Fig.49, No.815. 94N.
- 822 Probably Frechen. See Fig.52, No.872 for drawing of pot. 215N layer 3.



Fig. 50 16th/17th-century stoneware masks and medallions.
Scale 1:2

Fig.50 CONT.

- | | |
|--|--|
| <p>823 Bellarmine. Off-white fabric, sand inclusions; semi-matt pale brown glaze with patchy iron wash on exterior, unglazed interior. Shape similar to Fig.49, No.815. 134N.</p> <p>824 See Fig.48, No.798 for drawing of pot. 212N.</p> <p>825 See Fig.49, No.817 for drawing of pot. 94N.</p> <p>826 Bellarmine, complete. Apparently grey fabric; pale brown slightly speckled glaze on exterior, grey glaze on interior. Shape similar to Fig.49, No.815. 1N.</p> | <p>827 Bellarmine. Grey fabric; speckled 'orange-peel' glaze over patchy iron wash on exterior, matt grey interior. Shape similar to Fig.49, No.815. 52N.</p> <p>828 See Fig.49, No.815 for drawing of pot. 71N.</p> <p>829 See Fig.49, No.816 for drawing of pot. 1N.</p> |
|--|--|

WESTERWALD STONEWARE

Westerwald is an area east of the Rhine between the River Sieg and the River Lahn; its name has been given to a very distinctive group of stoneware, light grey in colour, decorated with cobalt blue and later with manganese purple. Imported into England in large quantities from the early 17th century onwards, this pottery is still in production today (Reineking-von Bock 1971). The pale grey to cream fabric has a light grey salt glaze normally covering the entire vessel, except the base (which commonly is wire-marked); decoration is usual, the few undecorated examples being either chamber-pots or, more rarely, jugs. A rather limited range of forms has been found in Norwich, these are mainly jugs, tankards and chamber-pots; the more elaborate forms of panelled jugs or ring-vases are rare or non-existent. Cobalt blue was used by Raeren potters in the 1580s but manganese purple was not introduced until the third quarter of the 17th century. There are three main types of decoration: applied stamped pads are probably the earliest; combed stems with leaves and flower are common with the GR medallions which start in the late 1680s and continue well into the 18th century; while incised lines as borders to coloured motifs are used on many of the straight-sided tankards which date from the early 18th century. One jug with a WR medallion (Fig.52, No.853) and several tankards are among the few decorated vessels which do not have added colour.

FIG.51 WESTERWALD STONEWARE

- | | |
|--|--|
| <p>830 Mug. Lozenge design formed by incised lines, blue decoration, single pierced hole in handle. 19N.</p> <p>831 Mug. Chequer design, squares formed by incised lines, blue decoration, single pierced hole in handle. 184N layer M.</p> <p>832 Mug. Two lines of scroll decoration stamped on applied pads, blue decoration. 301N layer 1.</p> | <p>833 Mug base. Small repeating motif stamped on applied pads surrounded with blue. 301N layer 1.</p> <p>834 Mug. Decoration stamped on applied pads in panels, details in blue and manganese purple, knife-trimmed base. 134N.</p> <p>835 Mug. Stamped applied pads with manganese purple details, blue decoration, pierced hole at top of handle. 301N layer 1.</p> |
|--|--|

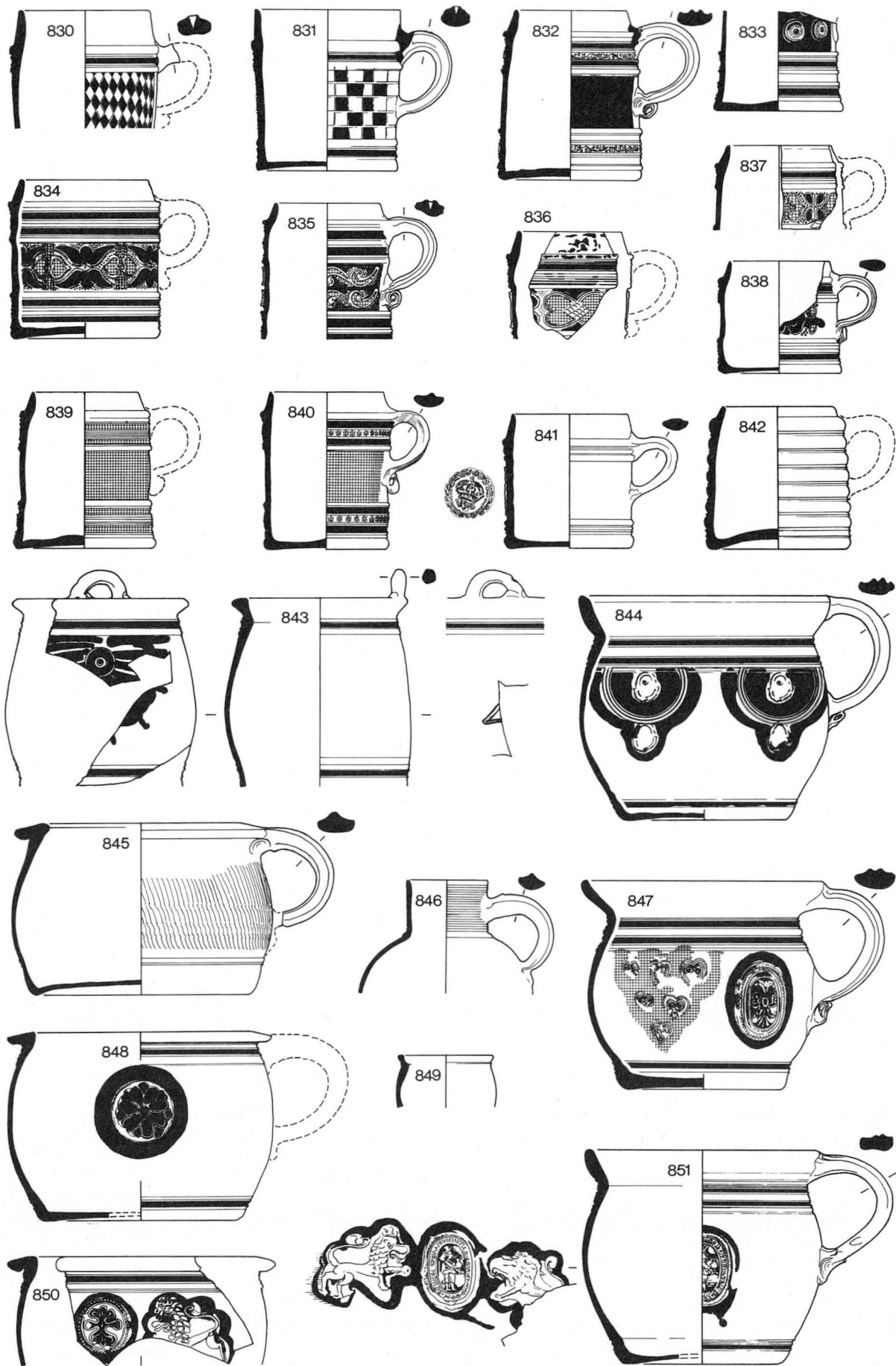


Fig.51 17th/18th-century Westerwald stoneware. Scale 1:4

Fig.51 CONT.

- | | | | |
|-----|---|-----|---|
| 836 | Mug. Stamped applied pads with blue and purple decoration, patchy blue over areas of rim. 151N. | 844 | Chamber-pot. Three-line compass-incised arcs with stamped motifs surrounded by blue, knife-trimmed base. 281N layer 185. |
| 837 | Mug. Decoration stamped on applied pads in panels, details in blue and manganese purple. 281N layer 216. | 845 | Chamber-pot. Pale grey fabric, buff core in thicker areas; no colour decoration, band of faint sloping ridges around middle. 184N layer M. |
| 838 | Small mug. Decoration stamped on applied strip, details in dark blue and manganese purple, small pierced hole in handle. 134N. | 846 | Small jug. Rilled neck, no colour decoration. 25N. |
| 839 | Mug. Manganese purple decoration only between ridges. 301N layer 1. | 847 | Chamber-pot. Medallions surrounded by blue stamped on applied pads, repeating stamps on pot wall surrounded by dark manganese purple, knife-trimmed base. 12N. |
| 840 | Mug. Stamped rosettes on applied strips between bands of blue, wide central band of purple, single small hole in handle top, knife-trimmed base. 281N layers 185 and 745. | 848 | Chamber-pot. Stamped motifs detailed and surrounded with blue, knife-trimmed base with stacking mark. 12N. |
| 841 | Mug. Medallion of crown above WR surrounded by garland stamped onto applied pad, no colour decoration, knife-trimmed base. 249N. | 849 | Small jar. No colour decoration. 38N. |
| 842 | Mug. No colour decoration. 134N. | 850 | Chamber-pot. Lion and medallion stamped on applied pads surrounded by blue. 114N. |
| 843 | Hanging flower-pot? Incised rings surrounded by blue lines, back flattened with part of a possible figure 4 incised beneath the vertical loop handle. 149N layer 1. | 851 | Chamber-pot. Decoration stamped on pads which are outlined in blue, three identical medallions with legend around edge, two lions flanking central medallion. The legend IWICADNER . DRINKT . VND . DOCH . KEINEN . WEIN . is illegible and obscure in sections and can only be partly translated to 'drinks and yet no(t) wine'. Wire marks on base. 281N layer 185. |

FIG.52 WESTERWALD STONEWARE JUGS AND JARS

- | | | | |
|-----|---|-----|--|
| 852 | Jug. Rilled neck, no colour decoration, knife-trimmed base. 281N layer 185. | 854 | Sherd from a jug. Stamped applied pads form flower heads and leaves, stems are groups of four incised lines, blue background, purple on flowers and leaves. Late 17th century. 237N. |
| 853 | Jug. Rilled neck, medallion stamped on applied pad opposite handle, WR beneath crown surrounded by garland. 215N layer 3. | 855 | Sherd from a jug. AR medallion and flower stamped on applied pads, foliage defined by incised lines. 101N. |

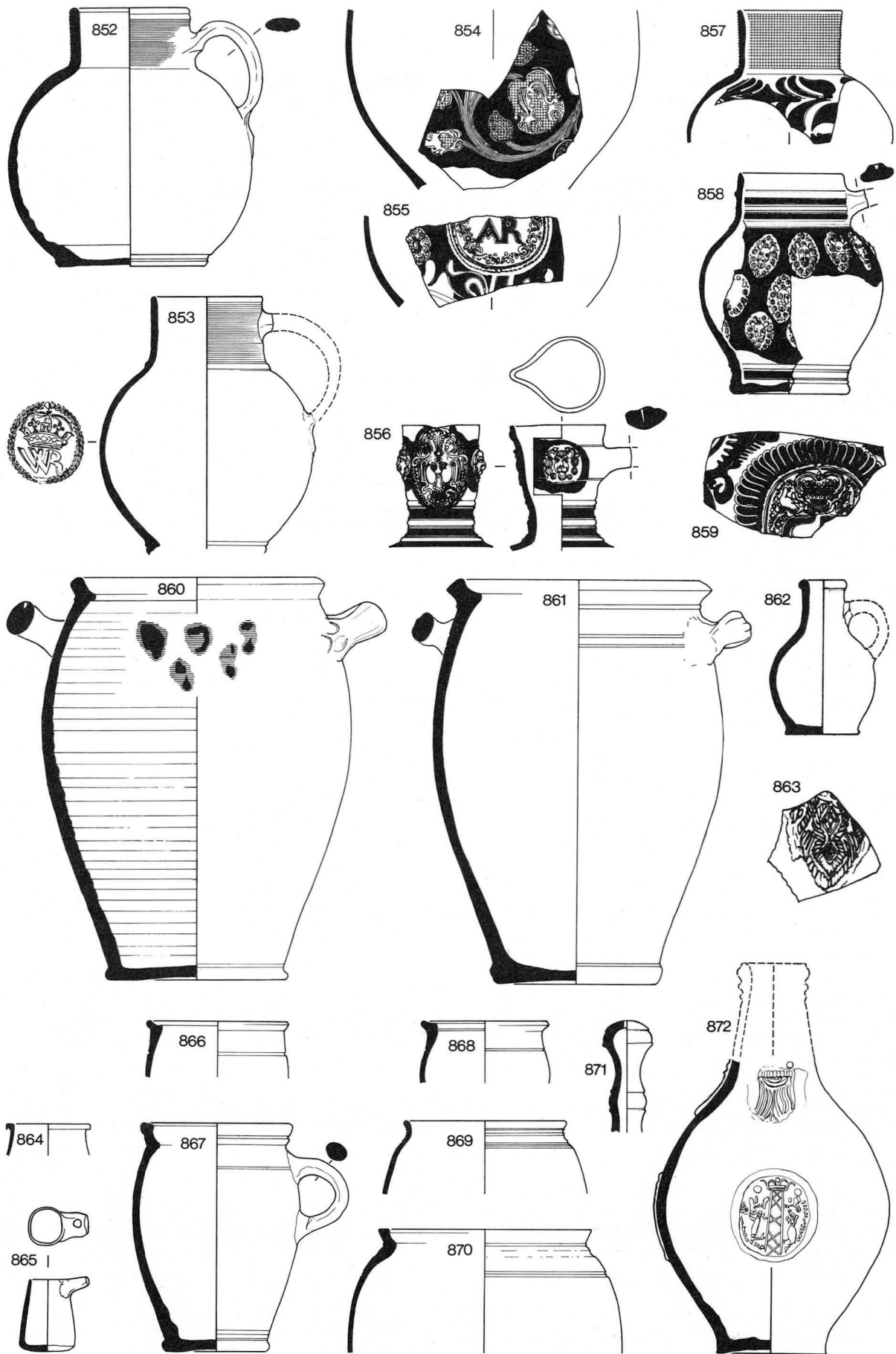


Fig.52 17th/18th-century Westerwald and English stonewares. Scale 1:4

Fig.52 CONT.

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|---|---|
| 856 Jug neck. Two applied face masks, one either side of the main motif, all surrounded by blue. c.1700. 215N layer 33. | 858 Jug. Repeating mask stamped on applied pads, blue ground, pierced hole at top of handle, wire marks on base. c.1700. 68N. |
| 857 Jug. Manganese purple on rilled neck, incised lines surround blue decoration. 184N layer 11. | 859 Sherd from a GR jug. Applied moulded medallion surrounded by incised line decoration with blue additions. 184N layer 11. |
| | 860 Storage jar. Group of blue blobs on either side, wire marks on base. 169N layer 242. |

ENGLISH STONEWARE

A limited amount of stoneware was made in England, mainly in London, during the late 17th century, and at least two centres tried to imitate German stonewares, particularly bellarmine; among these were Fulham and Woolwich. The Fulham pottery was started by John Dwight in 1672 or 1673 and direct copies of both Frechen and Westerwald stonewares have been found on the site (Bimson 1961, 95-109; Christophers *et al.* 1977). It is probable that some of these stonewares reached Norwich in the late 17th and early 18th century but it is not always easy to identify Fulham examples or separate them from the poorer quality Frechen material. Fig.52, No.861 seems to be a direct copy of No.860, which is thought to have been made in Westerwald. Our tentative suggestion is that Nos.861 to 871 were made in this country, possibly at Fulham.

FIG.52 ENGLISH STONEWARE

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|--|--|
| 861 Storage jar. Pale cream fabric, small quartz inclusions; exterior only glazed pale fawn, wire marks on base. 193N. | 866 Jar rim. Grey fabric; light brown speckled glaze on exterior, buff on interior. 184N layer 7. |
| 862 Small jug, crudely made. Brownish-buff fabric, small black inclusions; lightly speckled brown glaze over exterior and inside of neck, wire-marked base. 12N. | 867 Jar with handle. Grey fabric; grey and patchy brown speckled glaze. 101N. |
| 863 Sherd with applied moulded motif. Grey fabric, small black inclusions; pale reddish-brown inner margin and surface, even speckled brown glaze on exterior. 134N. | 868 Jar. Grey fabric, occasional tiny air holes; unevenly speckled brown glaze on exterior, matt light brown on interior. 184N layer 7. |
| 864 Small jar. Compact dark grey fabric; even brown glaze on exterior, matt brown interior. 266N. | 869 Jar. Grey fabric, small black inclusions; iron wash on top of interior and exterior, speckled brown glaze on exterior. 215N layer 3. |
| 865 Small vessel, ?measure, complete. Apparently grey fabric; unglazed brownish-buff exterior, brown glaze on interior extends to top of handle. 279N. | 870 Jar. Grey fabric, occasional miscellaneous inclusions; speckled brown salt glaze on exterior, unglazed interior. 151N layer M28.11.30. |
| | 871 Terminal. Grey granular fabric; grey glaze with speckled brown areas. 215N layer 3. |

872 Bellarmine. Pale creamy-buff fabric, quartz inclusions; irregular speckled light brown glaze on exterior, inaccurate copy of the Arms of Amsterdam below mask. Probably Frechen. 215N layer 3. See Fig.50, No.822 for detail of mask.

POST-MEDIEVAL ENGLISH WHITE WARES

SURREY WHITE WARES

These white wares were produced at a number of sites in Surrey and Hampshire in the area of the Blackwater River between Camberley and Aldershot during the 16th and 17th centuries (Holling 1969, 18-21; 1971, 58; Haslam 1975, 164-5). Most of the large number of vessels found in Norwich can be dated to the first half of the 17th century, predominantly to c.1625-1650 (Jeremy Haslam kindly looked at this material for us). Although a great deal of work has been done on this type of pottery it is difficult to attribute vessels to precise kiln sites with any reliability. We have, therefore, not attempted to do this with the Norwich material.

The fabric is fairly consistent: a fine off-white to pale creamy-pink, slightly sandy fabric with small orangey-red inclusions which vary in frequency. Most vessels, except colanders and candlesticks, are glazed on the inside only in a semi-transparent lead glaze which is either yellow, green (from copper additions) or brown (from manganese or iron additions); both the brown and green glazes can be blotchy and rather uneven. Several vessels have small, apparently accidental, patches of another colour glaze usually on the exterior, indicating that more than one colour of glaze was in use at one time or in one place (Fig.53, No.877). The most common forms found in Norwich are plates, bowls, cups and tripod pipkins. The plates or shallow dishes (Fig.54, Nos.904-910) are found in a range of sizes varying from 14 to 38cm in diameter, several have distinctive rolled over rims (Fig.54, No.910). Pipkins also vary in size and several small shallow pipkins or ladles with outward sloping sides (Fig.53, Nos.884-5) have been found in Norwich; the examples with an external lid seating and hollow tubular handles (Fig.53, Nos.880-1 and 883) are of a 17th-century shape (Moorhouse 1970, 45). Bowls or porringers with horizontal handles are common in Norwich, though only one example with two definite handles (Fig.53, No.878) has been found. While decoration is unusual, occasional vessels have notching on the rim edge (Fig.53, No.896 and Fig.54, No.911) or on the side (Fig.54, No.912); only one small piece with a stamped rosette has so far been found (not illustrated). Fig.53, No.873 is one of the few examples of the earlier, mid 16th-century, production, only the upper part of this vessel is glazed and it is the only example of a jug in the whole assemblage.

FIG.53 SURREY WHITE WARES

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| 873 Jug. Fine off-white fabric, few inclusions; light copper-green glaze on upper half of exterior and interior neck, pale cream unglazed surfaces. Mid 16th century. 54N hearth III. | 877 Bowl. Yellow glaze on interior, very thin glaze on exterior, copper-green on exterior base. 215N layer 33. |
| 874 Bowl. Yellow glaze on interior, heavily sooted on exterior. 134N cesspit II. | 878 Bowl, with two horizontal handles. Speckled copper-green glaze on interior, streak of yellow on exterior, stacking scar on base. 215N layer 32. |
| 875 Bowl. Uneven apple green glaze on interior, patches on exterior sides and base. 117N. | 879 Bowl. Yellow glaze on interior, sooted exterior. 54N layer 1. |
| 876 Bowl. Crazed yellow glaze on interior, occasional small patches on exterior. 134N cesspit II. | 880 Pipkin. Yellow glaze on interior, splashes on exterior, mottled greyish-buff unglazed exterior. 225N. |

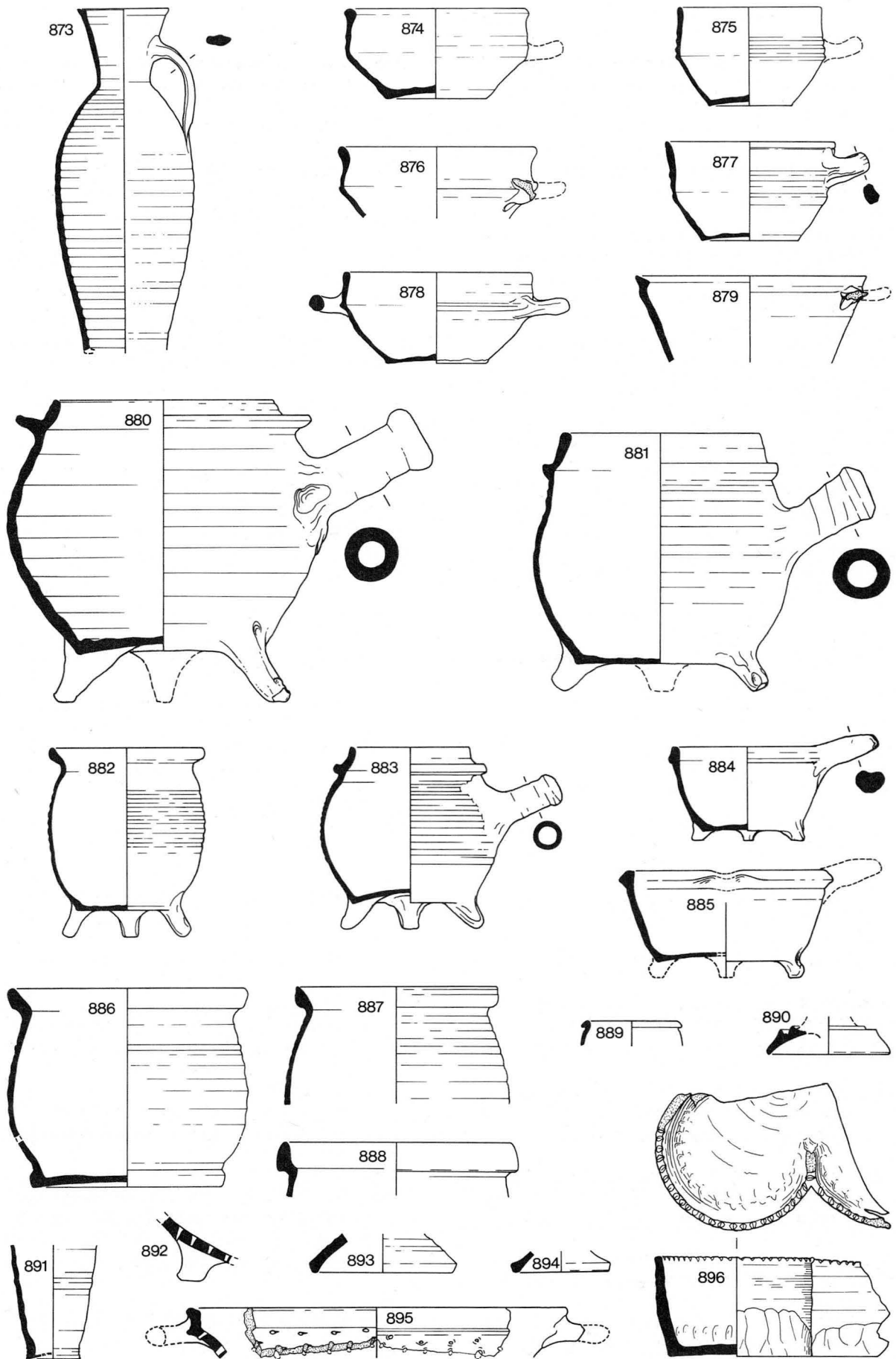


Fig.53 16th/17th-century Surrey White wares. Scale 1:4

Fig.53 CONT.

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| <p>881 Pipkin. Thin pale yellow glaze on interior, heavily sooted exterior. 134N cesspit II.</p> <p>882 Pipkin. Greenish-yellow glaze on interior, grey sooted exterior. 215N layer 32.</p> <p>883 Pipkin. Yellow glaze on interior and top of exterior rim, copper-green glaze on exterior base, slightly sooted. 170N layer 12.</p> <p>884 Skillet. Copper-green glaze on interior and top of handle, slightly sooted base. 170N layer 110.</p> <p>885 Skillet. Apple-green glaze, patchy near rim on interior, heavily sooted exterior. 302N layer 147.</p> <p>886 Jar. Thin yellow glaze on interior, cream to fawn unglazed exterior. 262N layer 5.</p> <p>887 Jar. Thin light yellow glaze on interior, sooted exterior. 302N layer 1204.</p> | <p>888 Jar. Apple-green glaze with brown specks on interior, sooted exterior. 115N 27:11:41. Hurst 1955, fig.18, no.6.</p> <p>889 Small jar. Yellow glaze on exterior and top of interior. 169N layer 172.</p> <p>890 Candlestick base. Yellow glazed surfaces. 179N.</p> <p>891 Base. Small patch yellow glaze on interior base, greyish-cream unglazed surfaces. 102N.</p> <p>892 Colander. Yellow glazed surfaces. 178N.</p> <p>893 Lid. Copper-green speckled glaze on interior. 163N.</p> <p>894 Lid. Thick yellow glaze exterior, heavily knife-trimmed interior. 151N layer 19.</p> <p>895 Colander, horizontal handles. Yellow glaze on interior and exterior. 179N.</p> <p>896 Lobed, ?sweetmeat, dish. Yellow glazed surfaces, thin on exterior base, heavily knife-trimmed bottom half of sides. 215N layer 1.</p> |
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FIG.54 SURREY WHITE WARES, BOWLS AND PLATES

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| <p>897 Bowl. Yellow glaze on interior, copper-green specks on greyish-cream exterior. 215N layers 33 and 36.</p> <p>898 Bowl. Yellow glaze on interior, creamy-buff unglazed exterior. 191N.</p> <p>899 Bowl. Patchy yellow glaze on interior, yellow-buff unglazed exterior. 215N layer 33.</p> <p>900 Bowl. Speckled copper-green glaze on interior, patches on exterior. 118N.</p> <p>901 Bowl. Leaf-green glaze on interior, small patches on off-white unglazed exterior. 115N.</p> | <p>902 Bowl. Thin streaky leaf-green glaze on interior, patchy on rim edge, heavy stacking scars below interior rim edge. 184N layer 11.</p> <p>903 Bowl. Apple-green glaze on interior, large patches on exterior. 215N layer 33.</p> <p>904 Small dish. Yellow glaze on interior, knife-trimmed exterior base edge. 12N.</p> <p>905 Small dish with rolled-over rim. Yellow glaze on interior, cream unglazed exterior, knife-trimmed base edge. 215N layer 33.</p> <p>906 Dish. Light yellow glaze on interior, buff unglazed exterior. 215N layer 33.</p> |
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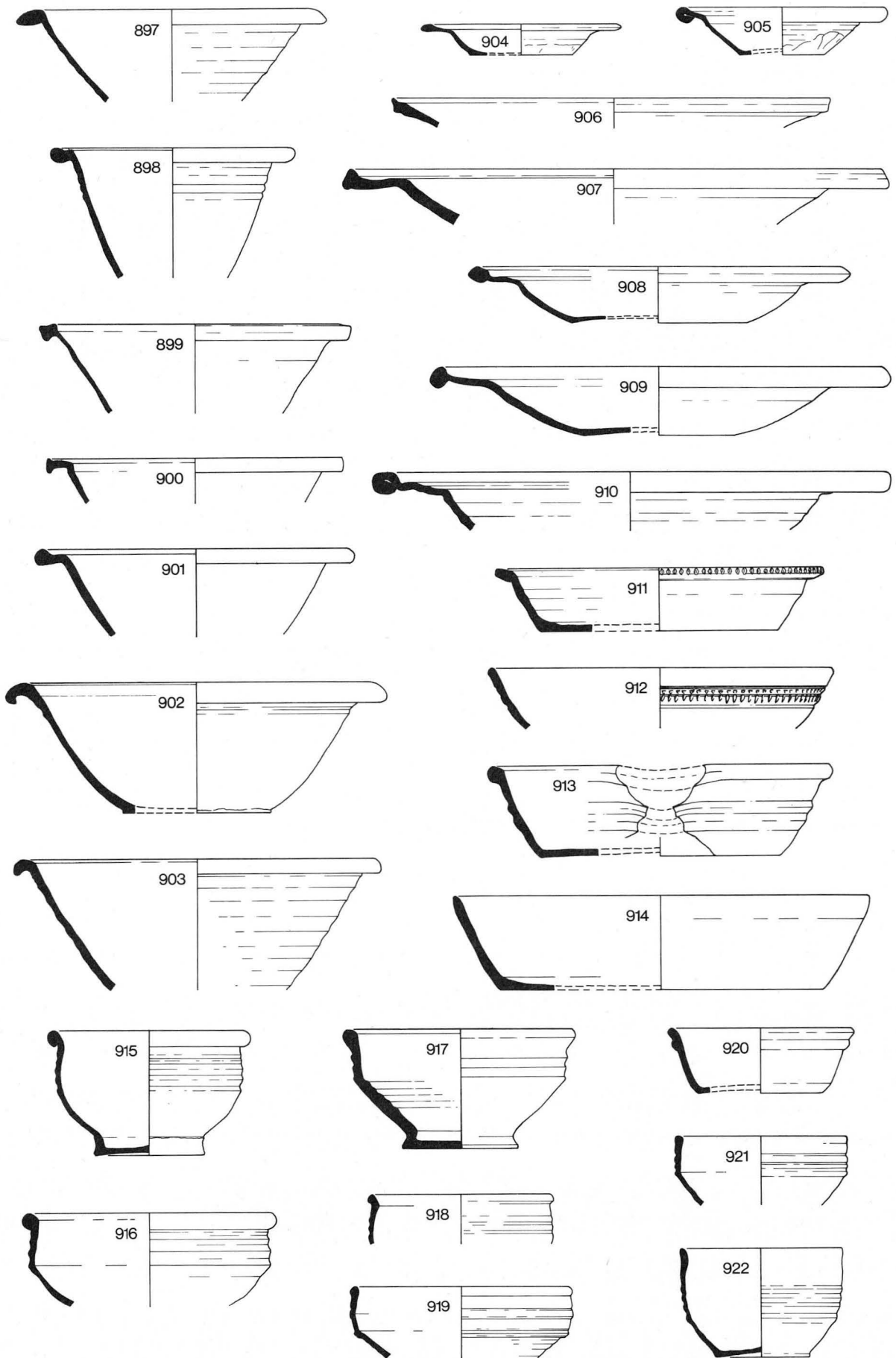


Fig.54 17th-century Surrey White wares. Scale 1:4

Fig.54 CONT.

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|-----|--|-----|---|
| 907 | Dish. Yellow glaze on interior, patch with stacking scar on exterior. 215N layer 33. | 915 | Bowl. Mottled brown glaze interior, buff unglazed exterior. 215N layer 32. |
| 908 | Dish with rolled-over rim. Light yellow glaze on interior, buff unglazed exterior, knife-trimmed base edge. 110N. | 916 | Carinated bowl. Bright yellow glaze on interior, cream unglazed exterior. 114N. |
| 909 | Dish with rolled-over rim. Leaf-green glaze on interior, knife-trimmed exterior base and base edge. 184N layer 11. | 917 | Carinated bowl. Leaf-green glaze on interior, many small spots on exterior, sooted base. 215N layer 15. |
| 910 | Dish with rolled-over rim. Streaky brown glaze on interior, patches yellowish-green glaze on exterior. 115N. | 918 | Bowl. Light yellow glaze on interior, pale brown glaze streak on exterior. 281N layer 748. |
| 911 | Dish. Yellow glaze on interior, spots on exterior. 191N. | 919 | Carinated bowl. Speckled copper-green glaze on interior, spots on exterior. 76N hole 30. |
| 912 | Bowl. Yellow glaze on interior, abraded exterior. 150N layer 19. | 920 | Bowl. Thin crazed yellow glaze on interior, spots on exterior. 56N. |
| 913 | Bowl with spout. Crazed yellow glaze on interior, patch of mottled brown glaze on exterior, sooted base. 115N. | 921 | Carinated bowl. Light speckled-brown glaze on interior, patch of copper-green glaze on heavily sooted exterior. 224N. |
| 914 | Bowl. Yellow glaze on interior, very thinly glazed exterior. 269N. | 922 | Bowl. Dark speckled brown glaze on interior, mottled greyish-buff unglazed exterior. 61N. |

CONTINENTAL POST-MEDIEVAL WARES

DUTCH LEAD-GLAZED WHITE EARTHENWARES

This is a relatively small group of post-medieval imports from the Low Countries; dates range from the 16th to the early 17th centuries. The fabric of the Norwich examples is oxidized, hard-fired and slightly sandy with opaque white quartz inclusions, varying in colour from white to a very pale pinkish-buff. The two glazes used are rich and evenly applied, either a translucent copper-green or a clear yellow, which varies in tone on the different colours of the fabric from pale to mid yellow. Vessels are either monochrome glazed (all yellow or all green) or bichrome glazed (green on the exterior with a yellow glaze on the interior). In Norwich the most common form is a cauldron, apparently with a single handle: these all have well-developed concave rims, pinched handles, ridged shoulders, distinct carinations and either ring or tripod bases. Jars and collar-rimmed bowls, of the same shape as 'cockerel' bowls, have also been found, but in smaller numbers. The collar-rimmed bowls (Fig.55, No.924) are thin-walled and, with one exception (not illustrated), are glazed in green only.

FIG.55 DUTCH LEAD-GLAZED WHITE EARTHENWARES

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| <p>923 Cauldron. White fabric; clear pale yellow glaze on interior, leaf-green glaze on exterior. 215N layer 33.</p> | <p>929 Jar. White fabric; clear light yellow glaze on interior, copper-green glaze on exterior. 173N.</p> |
| <p>924 Collar-rimmed bowl. Off-white fabric; copper-green glaze on all surfaces except under base. 170N layer 401.</p> | <p>930 Cup or handled bowl. White fabric; clear pale yellow glaze on exterior and interior. 351N layer 29.</p> |
| <p>925 Cauldron. White fabric; clear yellow glaze on interior and exterior. 115N.</p> | <p>932 Pipkin. White fabric; copper-green glaze on all surfaces. 118N.</p> |
| <p>926 Pipkin. White fabric; clear yellow glaze on interior, copper-green glaze on exterior, stacking scar on side. 184N.</p> | <p>938 Base. White fabric; clear yellow glaze on all surfaces. 178N.</p> |
| <p>927 Cauldron. Pale cream fabric; clear yellow glaze on interior copper-green glaze on exterior. 351N layer 167.</p> | <p>941 Base. Pale grey to off-white fabric; reduced clear light green glaze with patches of copper-green to foot-ring on exterior, yellowish-green glaze on interior. 36N.</p> |
| <p>928 Handled bowl. Off-white fabric; thin mid copper-green glaze on all surfaces, stacking scars on handle and exterior carination. 170N layer 1251.</p> | |

DUTCH AND DUTCH-TYPE LEAD-GLAZED RED EARTHENWARES

This is a large group of undecorated, glazed red earthenwares with a wide date range (Baart 1977), made in many centres in the Low Countries and exported to Norwich during the late medieval and early post-medieval periods. Some time after 1507 (Carter *et al.* 1974, 44-5 and 52) local production of red earthenwares began, at so-far-unidentified sources, in a visually extremely similar fabric. Local potters copied extensively the limited range of forms imported

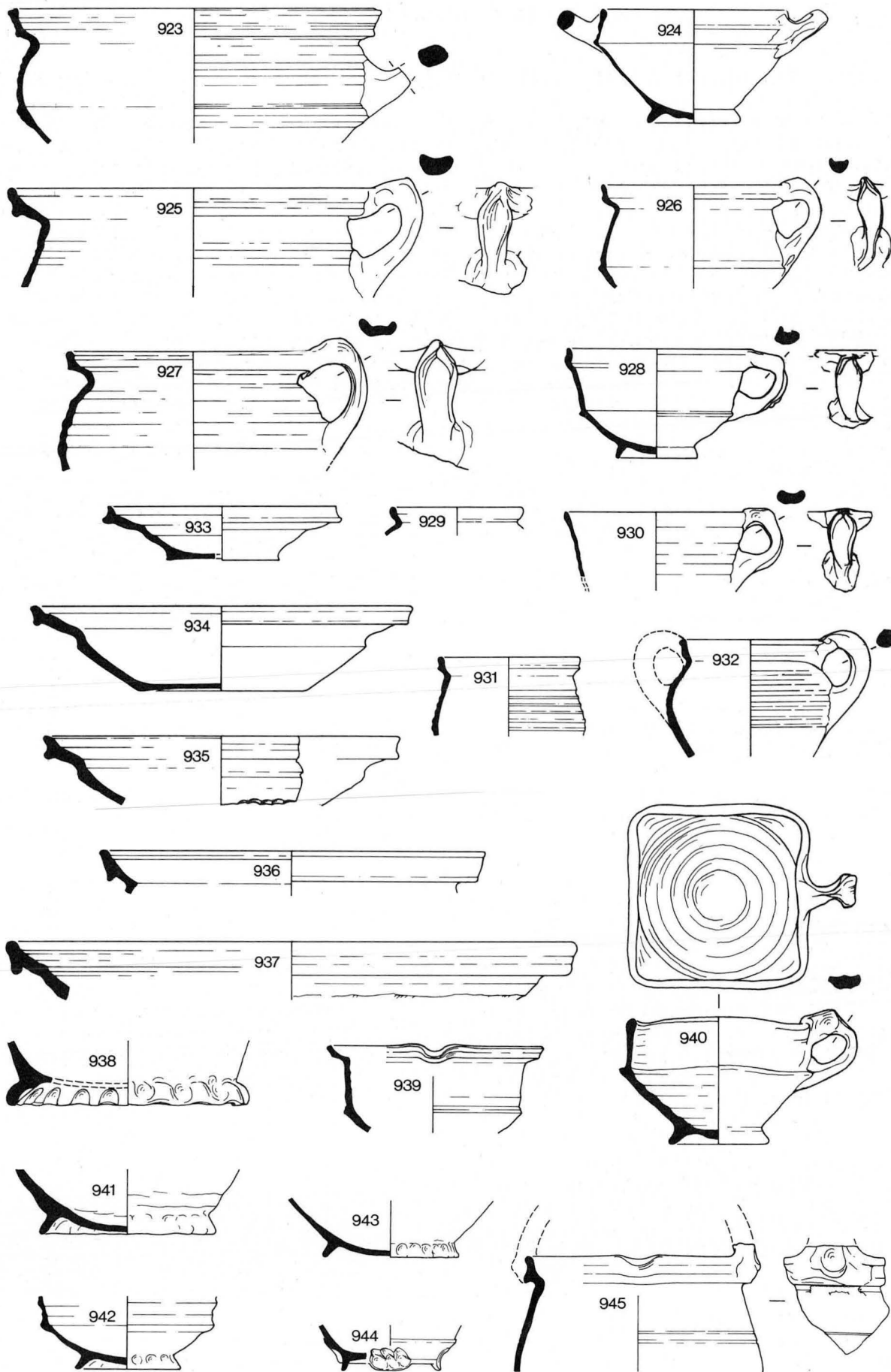


Fig.55 Post-medieval Dutch white and red earthenwares. Scale 1:4

into Norwich, and produced vessels which can be indistinguishable from their Dutch counterparts. They all have some of the distinctive characteristics of the Low Countries products, such as pinched handles, a tripod base, pinched feet, a ring-base or a collar-rim. Vessels that could be from either source have, therefore, been called Dutch-type.

The fabric is slightly sandy and varies in colour from light brownish-orange, through orange, to a reddish-brown. Vessels are usually well-fired and oxidized; examples with a partially grey core are rare. The fabric of the possibly Utrecht vessels, particularly Fig.56, Nos.946-7, is softer and lighter in colour. The clear lead glaze on all vessels derives most of its colour from the body; occasionally the glaze is partly reduced and this is mainly inside Dutch-type hollow-wares. The forms most frequently found in Norwich are one or two-handled cauldrons, carinated bowls, bowls and shallow dishes, frying-pans and skillets. Sooting suggests that many of the cauldrons, and some of the flatwares, have been used for cooking.

Many of the earlier cauldrons have pronounced carinations (Fig.56, Nos.949 and 952) and tend to be darker in colour than usual, with a richer, thicker glaze. The cauldrons are glazed on the interior and, usually, the upper half of the exterior. However, the Utrecht-type cauldrons (Fig.56, Nos.946-8), with a more rounded form and proportionately narrower necks, are noticeably different. The glaze, which fits less well to the body, is normally applied only to small and specific areas of the vessel. Other forms, also glazed internally, have only the exterior of the rim glazed with some accidental splashing on the body. Fig.55, No.940 is a complete example of a form known only from small fragments in Norwich. A similar vessel in a painting of c.1630 by Jan Molenaer, 'A Young Man and Woman Making Music' (National Gallery Collection), is shown filled with charcoal and used as a warmer.

FIG.55 DUTCH RED EARTHENWARES

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| 931 Jar. Orange fabric; clear yellowish-orange glaze on interior and exterior. 129N. | 939 Bowl or ladle. Light orange fabric; clear brownish-orange glaze on interior and over rim edge of exterior which is heavily sooted. 150N layer 39. |
| 933 Dish. Brownish-orange fabric; clear brown glaze on interior, heavily sooted exterior, wear marks on interior. 184N layers 10 and 11. | 940 Warmer, complete. Apparently orange fabric; clear brownish-orange glaze with small iron oxide flecks except on exterior base and foot-ring. Trawled up from North Sea, fragments of similar, less complete, vessels have been found in Norwich. |
| 934 Dish. Brownish-orange fabric; clear brownish-orange glaze on interior, knife-trimmed exterior. 110N hole 9. | |
| 935 Dish. Orange fabric; clear brownish-orange glaze on interior and exterior rim edge. 72N. | 942 Base. Light brownish-orange fabric; clear orange glaze on interior and exterior except on sooted base. 170N layer 166. |
| 936 Rim. Orange fabric; clear orange glaze on interior and exterior. 64N. | 943 Base. Brownish-orange fabric; clear yellowish-brown glaze on interior, patches on heavily sooted exterior. 163N. |
| 937 Bowl. Orange fabric; clear chestnut-brown glaze on interior and exterior rim edge. 184N. | 944 Base. Orange fabric; clear brown glaze on interior, patches on exterior. 44N. |

- 945 Basket-handled vessel. Brownish-orange fabric; clear thin orange-glazed surfaces. 132N.

FIG.56 DUTCH CAULDRONS

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| <p>946 Light fawn fabric; patch of clear orange glaze on interior base and a bib of glaze between each handle. Probably Utrecht. 262N layer 2.</p> <p>947 Light brownish-orange fabric; patch of speckled clear reddish-orange glaze on interior base, dull reddish-orange unglazed surfaces. Probably Utrecht. 262N layer 2.</p> <p>948 Orange fabric; clear orange glaze on interior and exterior. Possibly Utrecht. 129N.</p> <p>949 Orange fabric; clear brownish-orange glaze on interior and exterior. 5N.</p> <p>950 Orange fabric; clear brownish-orange glaze on interior and exterior. 184N layer 5.</p> <p>951 Dull orange fabric; clear brownish-orange glaze on interior and top half of exterior, heavily sooted base. 153N layer 104.</p> <p>952 Orange fabric; thick clear brownish-orange glaze on interior and upper half of exterior, heavily sooted lower part of exterior. 154N layer 72.</p> <p>953 Orange fabric; thick clear orange glaze on interior and upper half of exterior, heavily sooted lower part of exterior. 170N layers 61 and 69.</p> | <p>954 One handle only. Dull orange fabric; clear yellowish-orange to orange glaze on interior and exterior. 154N layer 99.</p> <p>955 Dull orange fabric, patchy grey core; clear brownish-orange glaze on interior and exterior. 12N.</p> <p>956 Brown fabric; clear light brown glaze on interior, dull light brown unglazed exterior. 201N.</p> <p>957 Orange fabric, occasional small stone inclusions; clear bright orange glaze on interior and exterior except around feet, slightly sooted base. 191N.</p> <p>958 Rim diameter 23cm. Light brown fabric; clear yellowish-orange glaze on interior, clear light brown glaze on upper half of exterior, sooting on base. 153N layer 131.</p> <p>959 Rim diameter 20cm. Bright orange fabric; thick clear orange glaze on interior, sooted exterior. 153N layer 152.</p> <p>960 Rim diameter 21cm. Brownish-orange fabric; clear orange glaze on interior, dull brown unglazed sooted exterior. 110N.</p> |
|---|---|

FIG.57 DUTCH-TYPE RED EARTHENWARES

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| <p>961 Collar-rimmed bowl. Orange fabric; clear yellowish-orange glaze on interior, dull light brown unglazed exterior, slightly sooted. 76N.</p> <p>962 Collar-rimmed bowl. Dull orange fabric; clear brown glaze on interior, patchy round rim, dull dark grey unglazed exterior. 153N layer 101.</p> | <p>963 Large collar-rimmed bowl. Orange fabric; clear yellowish-orange glaze on interior, spots on exterior. 118N.</p> <p>964 Large collar-rimmed bowl. Dark brown fabric; clear brownish-orange glaze on interior and just over rim edge, sooted exterior. 118N.</p> |
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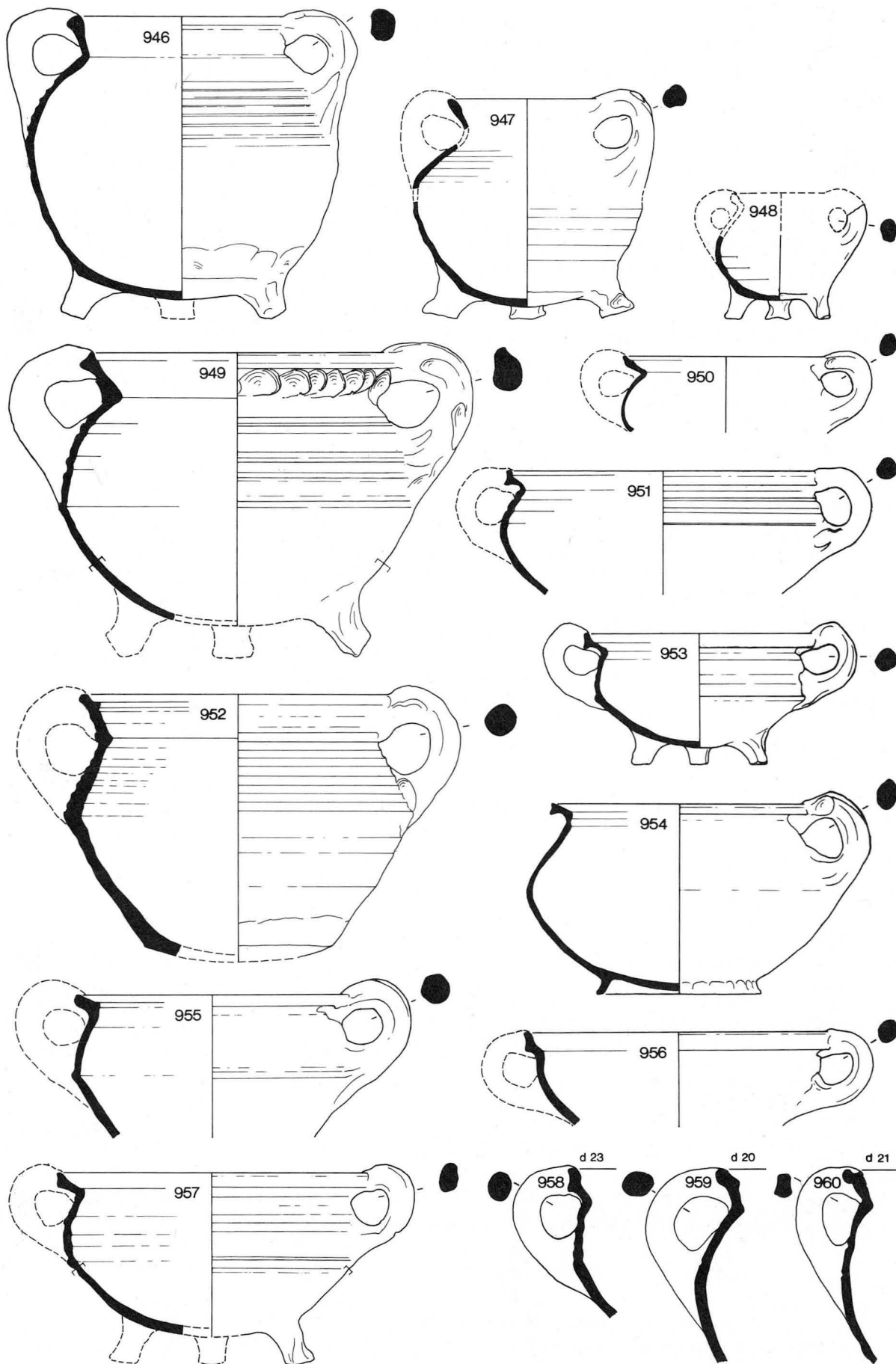


Fig.56 Post-medieval Dutch red earthenware cauldrons. Scale 1:4

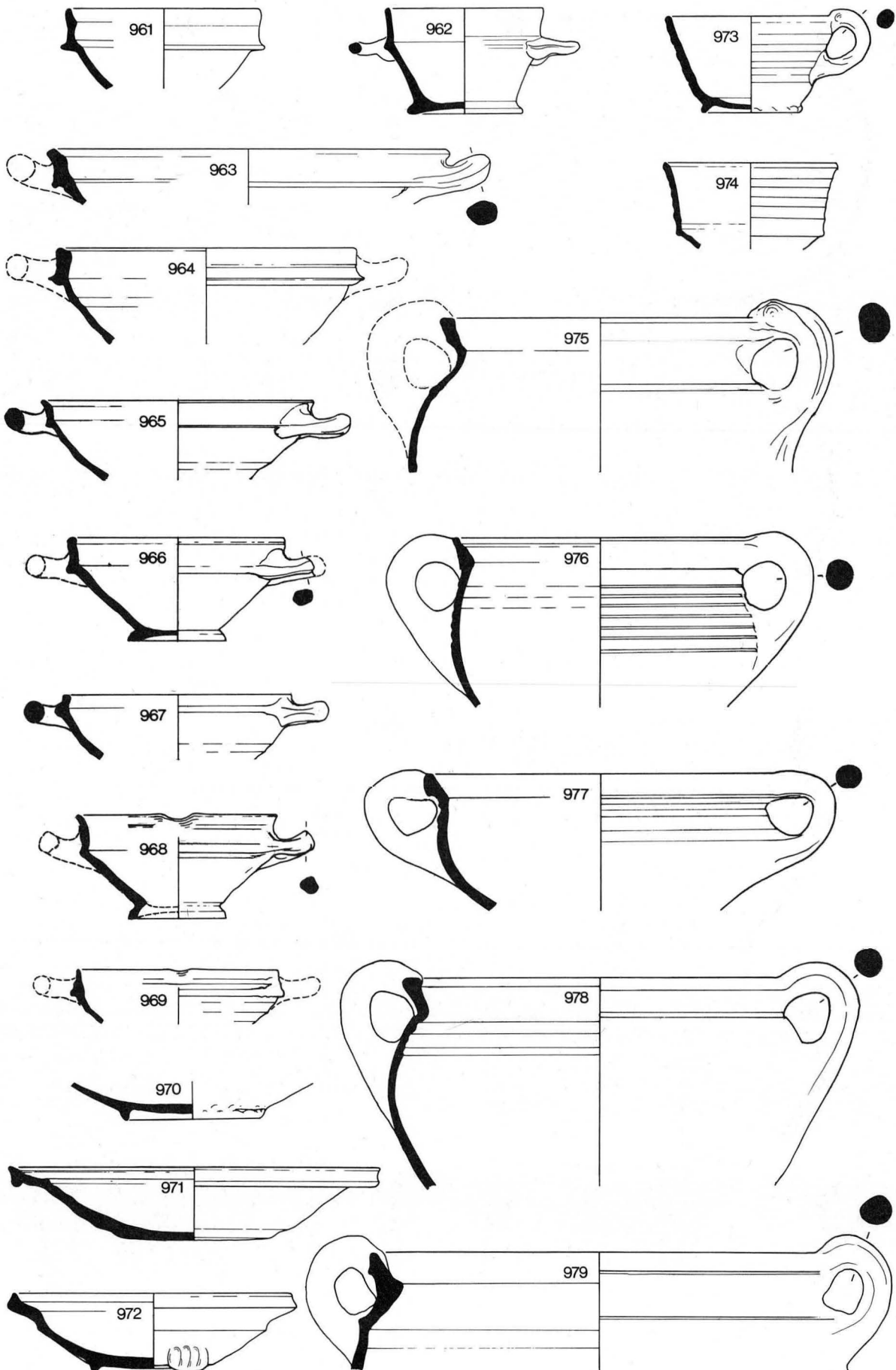


Fig.57 Post-medieval Dutch-type red earthenwares. Scale 1:4

Fig.57 CONT.

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| 965 Collar-rimmed bowl. Orange fabric; clear dark greenish-brown glaze on interior, dull dark grey unglazed exterior. 76N hole 32. | 972 Dish. Orange fabric; clear orange glaze on interior, streak on exterior, dull reddish-orange unglazed exterior. 76N hole 32. |
| 966 Collar-rimmed bowl. Light brown fabric; clear reduced green glaze on interior, patches on exterior, brownish-grey unglazed exterior. 215N layer 32. | 973 Bowl with handle. Light fawn fabric; clear pale orange glaze on interior and exterior except around sooted base. 76N. |
| 967 Collar-rimmed bowl. Brownish-orange fabric; clear patchy yellowish-orange glaze on interior. 41N. | 974 Bowl. Light brownish-orange fabric, partial grey core; clear yellow glaze with reduced green patches interior and exterior. 215N layer 39. |
| 968 Collar-rimmed bowl. Dull orange fabric; clear brown glaze on interior, heavily sooted exterior. 215N layer 32. | 975 Pipkin. Orange fabric; clear brown glaze on interior and exterior, traces of heavy sooting on exterior. 110N. |
| 969 Collar-rimmed bowl. Orange fabric; slightly greenish-orange glaze on interior, greyish-brown unglazed exterior. 118N. | 976 Cauldron. Orange fabric; clear greenish-yellow glaze on interior and upper half of heavily sooted exterior. 153N layer 104. |
| 970 Base. Brownish-orange fabric; underfired yellowish-orange glaze on interior, dull brownish-orange unglazed exterior. 110N hole 9. | 977 Cauldron. Orange fabric; clear orange glaze on interior, patchy on heavily sooted exterior. 153N layer 104. |
| 971 Dish. Orange fabric, grey core; clear reduced green glaze on interior with extensive knife marks, dull brown unglazed exterior, slightly sooted. 76N hole 25. | 978 Cauldron. Light brown fabric; clear orange glaze on interior and top half of exterior except around handle, slightly sooted. 153N layer 159. |
| | 979 Cauldron. Orange fabric; clear glaze on interior and exterior. 41N. |

FIG.58 DUTCH AND DUTCH-TYPE SKILLETS

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| 980 Skillet. Dull orange fabric, several small stone inclusions; copper-green glaze on interior, clear glazed spots on a dull brown exterior, slightly sooted. 150N layer 73. | 983 Skillet. Dull orange fabric; thick clear brownish glaze on all surfaces. Dutch. 19N layer D62.2. |
| 981 Skillet. Dull orange fabric; clear yellowish-orange glaze on interior, dull purplish-red exterior, slightly sooted. 215N layer 33. | 984 Skillet. Light orange fabric; clear orange glaze on interior, heavily sooted exterior. Dutch. 235N. |
| 982 Skillet. Orange fabric; clear orange glaze on interior, dull red unglazed handle and exterior. Probably Dutch. 118N. | 985 Skillet. Light orange fabric; clear orange glaze on interior, dull orange unglazed surfaces. 151N layer K4. |
| | 986 Skillet. Orange fabric; thick clear orange glaze on interior, dull red unglazed exterior, sooted exterior. Dutch. 41N. |

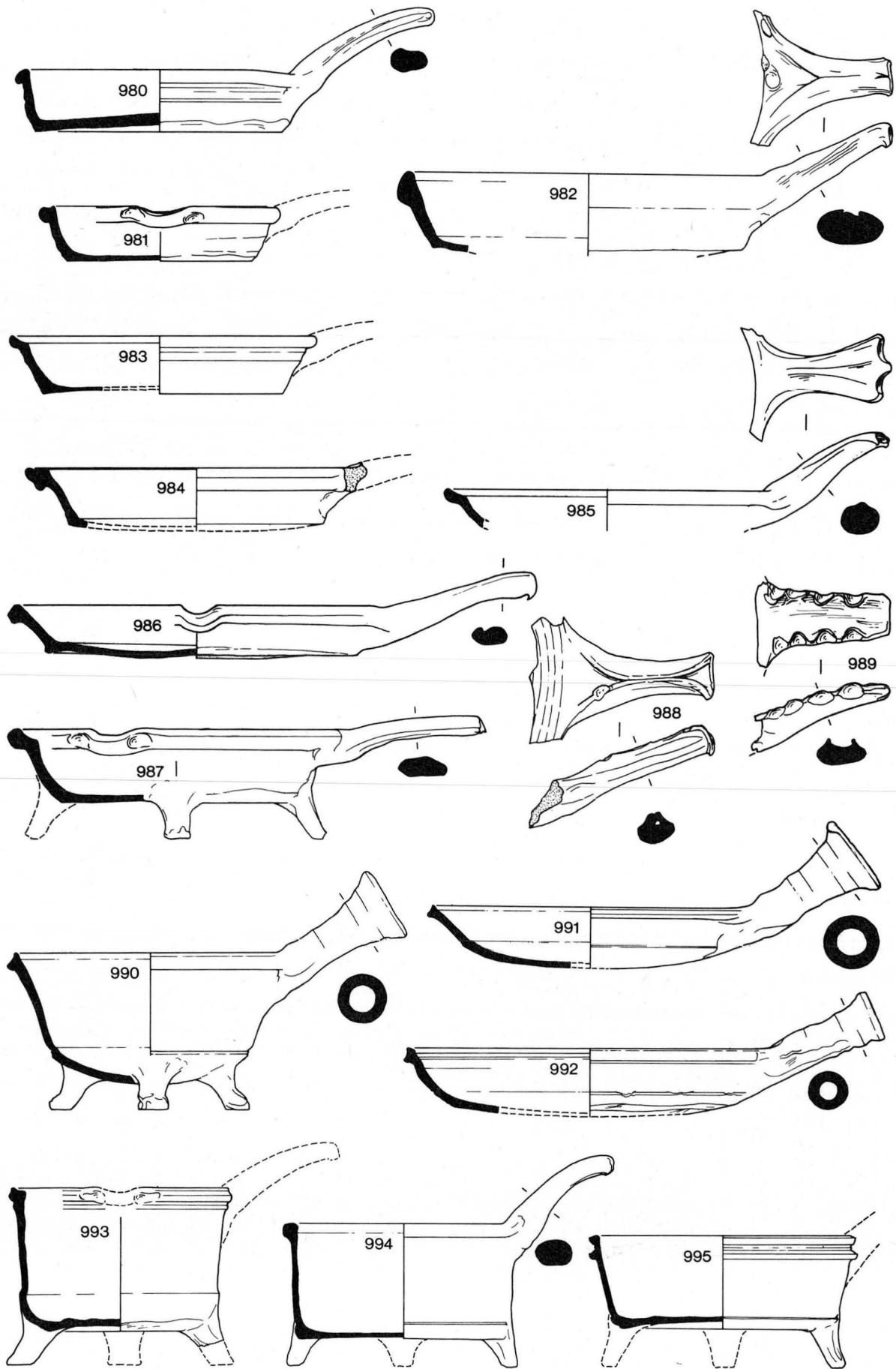


Fig.58 Post-medieval Dutch and Dutch-type skillets. Scale 1:4

Fig.58 CONT.

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| <p>987 Tripod skillet. Light brown fabric, several small stone inclusions; thick clear orange glaze on interior, very heavily sooted exterior. Dutch. 301N layer 1.</p> <p>988 Handle. Orange fabric; clear orange glaze on interior, dull red unglazed handle and exterior. Dutch. 76N hole 29.</p> <p>989 Handle. Orange fabric; patchy reduced green glaze near base of handle, dull orange unglazed surfaces. 119N.</p> <p>990 Tripod skillet. Orange fabric; clear orange glaze on interior, dull red exterior, slightly sooted exterior. Probably Dutch. 201N.</p> <p>991 Skillet. Light orange fabric; clear orange glaze on interior, dull brown unglazed surfaces, heavily sooted exterior. 269N.</p> | <p>992 Skillet. Dull brown fabric; clear orange glaze on interior, knife-trimmed handle, very heavily sooted exterior. Dutch. 110N hole 9.</p> <p>993 Tripod skillet. Orange fabric; clear brownish glaze on interior, dull red heavily sooted exterior. 262N.</p> <p>994 Tripod skillet. Orange fabric; clear orange glaze on interior, reduced patches on base, dull orange exterior, slightly sooted. 170N layer 61.</p> <p>995 Tripod skillet. Orange fabric; reduced green glaze on interior, purplish heavily sooted exterior. 153N layer 101.</p> |
|--|--|

LOW COUNTRIES UNGLAZED WARES

This group is similar to, though much smaller than, that of the glazed red earthenwares from the Low Countries. Imports into Norwich date from the late 14th or early 15th century onwards (pers. comm. Frans Verhaeghe). The unglazed products are made from different clays, but maintain some of the traditional Low Countries shapes found in the glazed wares (Fig.59, Nos.997 and 999). The fabrics of the Norwich examples vary from pale orange, through orange, to brownish-orange with quartz and tiny white mineral inclusions and are frequently micaceous. Tiny spots of glaze found on most of the enclosed vessels indicate that they were probably fired in kilns with glazed vessels, and Fig.59, No.998 has on one side stacking marks from a rich, dark copper-green-glazed pot. Some of the bowls with horizontal handles have heavily burnt interiors and it is possible that these were inverted for use as firecovers, though perhaps not specifically made for this purpose (Fig.59, No.1002). Individual examples can be difficult to date and this group also has the same problems as the glazed wares, in that it is possible that some of the later vessels may be of local manufacture. Although they have all been grouped together, doubtful Netherlands products are indicated as such in the catalogue entries.

FIG.59 LOW COUNTRIES UNGLAZED WARES

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| <p>996 Oval two-handled bowl. Light brown fabric, some small white inclusions; orange brown surfaces with thin glazed patches on rim edge, heavily knife-trimmed base and lower sides. 153N layer 124.</p> | <p>997 Cauldron. Brownish-orange fabric, occasional small white inclusions, sparse mica; light brownish surfaces, sooted base. Late 14th-15th century. 170N layer 77.</p> |
|--|---|

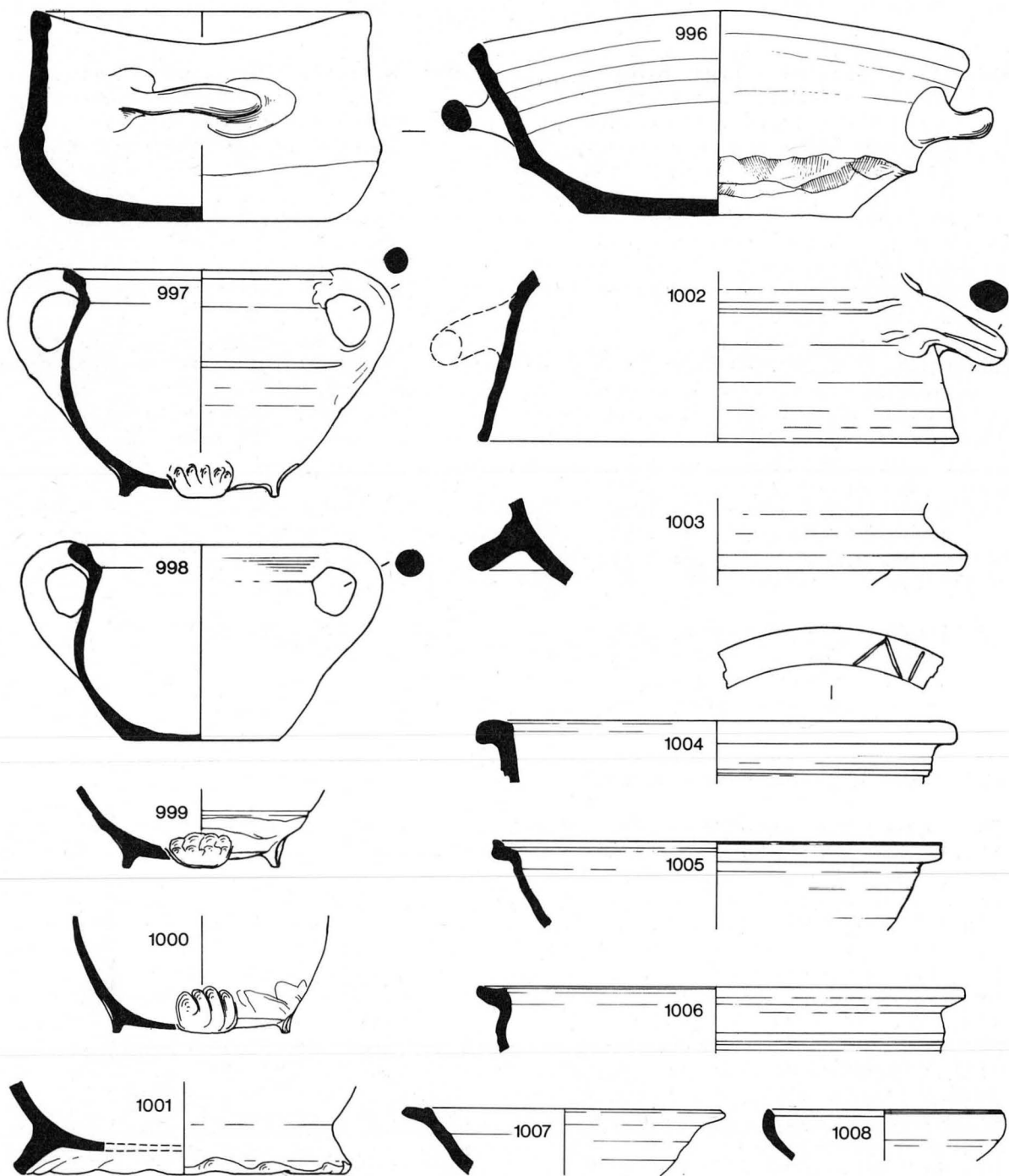


Fig.59 Medieval and post-medieval Low Countries unglazed wares. Scale 1:4

Fig.59 CONT.

- 998 Cauldron. Orange fabric, sparse mica; reddish-brown surfaces, copper-green glaze stacking scar on side, spots of orange glaze on base. 15th-16th century. 153N layers 69 and 104.
- 999 Base. Dull orange fabric, occasional quartz inclusions, sparse mica; interior surface rough, brownish-orange in colour. 41N.

- 1000 Base. Brownish-orange fabric, small white and occasional large dark red inclusions, sparse mica; light brown surfaces. 153N layer 104.
- 1001 Base. Light brown fabric, occasional small white inclusions, sparse mica; brownish-orange surfaces. 36N.

- | | | | |
|------|---|------|--|
| 1002 | Curfew. Brownish-orange fabric, quartz inclusions, sparse mica; heavily burnt interior. 110N. | 1006 | Bowl. Brownish-orange fabric, small white inclusions, sparse mica; orange surfaces. Possibly English. 178N layer 3. |
| 1003 | Flange sherd. Orange fabric, sparse mica; dull orange surfaces. 151N L5. | 1007 | Bowl. Orange fabric, sparse mica; reddish-orange exterior surface, sooted rim edge. 110N hole 5. |
| 1004 | Bowl. Graffiti deeply incised in rim edge after firing. Dull orange fabric, occasional large dark red inclusions, sparse mica; reddish-orange surfaces. 178N. | 1008 | Bowl. Brown fabric, quartz and small white inclusions, sparse mica; brown surfaces. Possibly English. 176N layer 39. |
| 1005 | Bowl. Dull orange fabric, occasional quartz inclusions, sparse mica; reddish-orange surfaces. 302N layer 24. | | |

MISCELLANEOUS CONTINENTAL POST-MEDIEVAL IMPORTS

Small numbers of post-medieval imports other than slipwares are found in Norwich. Frequently only one example of each type has been found making identification difficult, but possible sources and dates have been suggested.

FIG.60 MISCELLANEOUS CONTINENTAL IMPORTS

- | | | | |
|-------|---|------|--|
| 1009 | Jar or jug. Hard-fired brownish-dark red fabric, occasional small quartz inclusions; surfaces badly flaked, exterior dull red, except for small spot of clear brown glaze. Northern French, 1700-45. 215N layer 33. | 1012 | Frying-pan. Grey but very burnt fabric; white slip under glaze which appears pale lime green, yellowish glaze on underneath of handle, heavily sooted exterior. Low Countries, late 16th to 17th century. 56N. |
| 1010 | Jug. Light brown fabric, occasional small flattish white inclusions; bib of clear brownish-orange lead glaze opposite handle, exterior unglazed surface mottled orange to red, interior pale orange. Northern French or Belgian, 15th or 16th century. 54N. | 1013 | Flanged bowl. Fine pale fawn fabric; even copper-green glazed surfaces. Possibly French, 16th to 17th century. 68N. |
| 1011a | Head from money-box. Off-white fabric forming body; eyes, comb and wattles bright orange fabric; clear lead glaze appearing pale yellow and brownish-orange on different fabrics. Dutch, 17th century. 153N layer 64. Scale 1:2. | 1014 | Lid. Pinkish-buff fabric; pale yellowish unglazed surfaces. Possibly French, 17th century. 19N layer F61.C. |
| 1011b | Reconstruction of 1011a. Scale 1:4. | 1015 | Lid. Off-white fabric, slightly pinkish core; clear yellow-glazed exterior, largely missing from interior; upper surfaces and knob heavily knife-trimmed. Northern French, 11th/12th century. 280N layer 97. |
| | | 1016 | Bowl. Pale cream fabric, minute inclusions; crazed clear yellow-glazed surfaces. Probably French, 17th century. 302N layer 93. |

Fig.60 CONT.

- | | |
|--|---|
| <p>1017 Bowl with one handle. Off-white fabric, minute quartz inclusions; crazed clear yellow glaze overall, except for patches on base. Probably French, 17th century. 21N well 1. Hurst 1963, fig.12, no.32.</p> <p>1018 Bowl. Fine pale cream fabric, occasional large dark red inclusions; uneven streaks of clear yellowish-brown glaze on exterior, mottled pinkish-yellow unglazed interior. French or Italian, 16th to 17th century. 118N layer T8.</p> <p>1019 Base. Fine off-white fabric; clear copper-green glaze on interior, speckled brown glaze on exterior. French, 17th to 18th century. 170N layer 2.</p> | <p>1020 Lid. Near-stoneware, dark grey fabric; unglazed dark grey-maroon surfaces. French, ?Martincamp, 16th to 18th century. 150N layer 126.</p> <p>1021 Chafing-dish. Very pale grey fabric; dark mottled copper-green-glazed surfaces. French, 16th to 17th century. 54N.</p> <p>1022 Terminal, probably a money-box top. Pale cream fabric; light copper-green glaze on exterior. Beauvais, 16th century. 30N.</p> <p>1023 Terminal, probably a money-box top. Identical to No.1022. 30N.</p> |
|--|---|

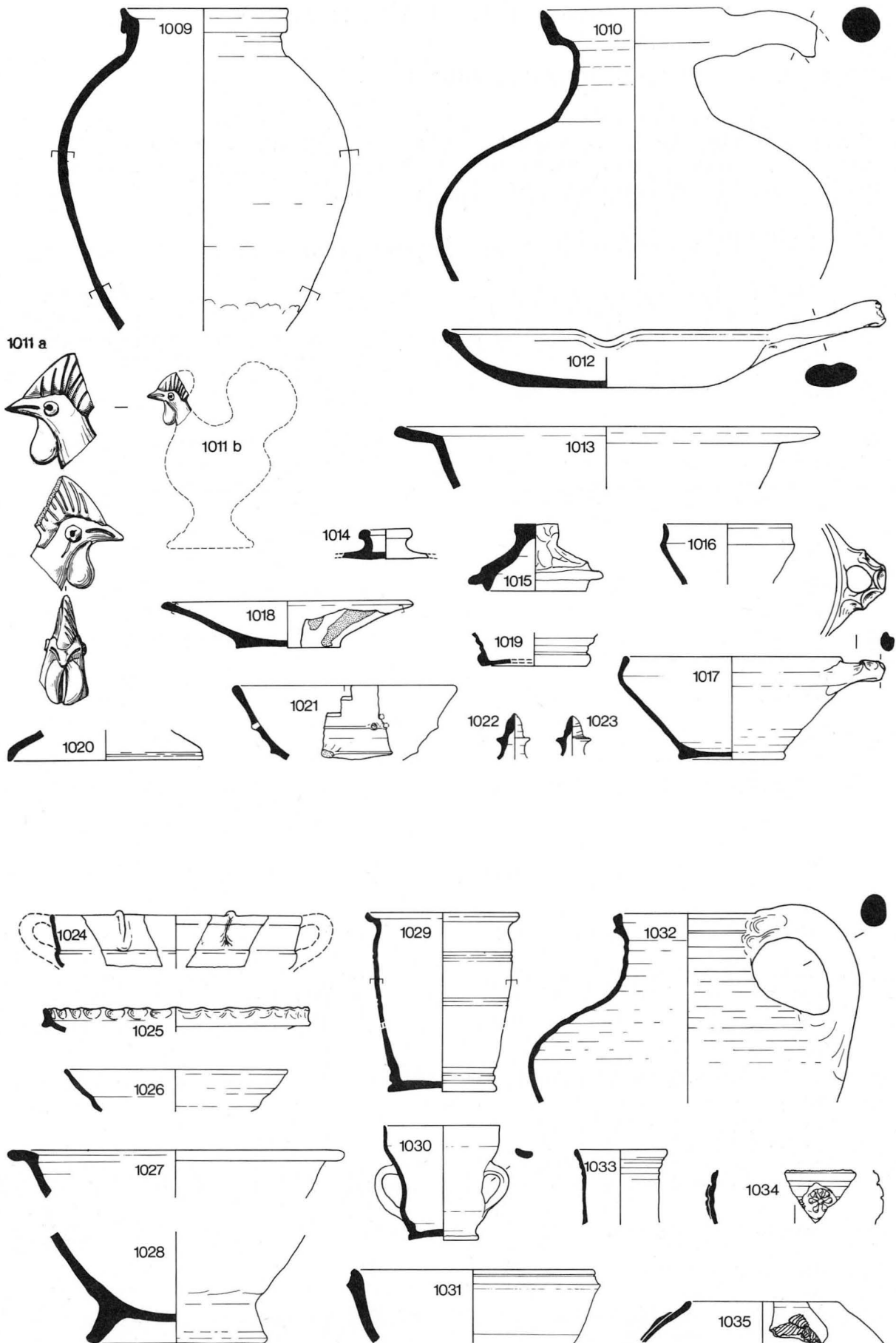


Fig.60 Post-medieval miscellaneous Continental and English wares.
Scale 1:4, except 1011a = 1:2

POST-MEDIEVAL ENGLISH COARSEWARES

MISCELLANEOUS ENGLISH POST-MEDIEVAL WARES

A limited number of distinctively non-local post-medieval wares, often from the Midlands and the south of England, are found in Norwich. These are only present in very small numbers and where possible, sources or types have been suggested.

FIG.60 ENGLISH POST-MEDIEVAL WARES

- | | | | |
|------|---|------|---|
| 1024 | Lobed bowl. Fine white fabric; dark copper-green glaze on interior, speckled down to carination on exterior. Tudor Green type, 15th-16th century. 351N layer 167. | 1031 | Bowl. Pale greyish-fawn fabric; some large sand-grains; clear yellow glaze on interior, partly misfired, pale yellowish-orange unglazed exterior. 17th century. 281N layer 185. |
| 1025 | Bowl. Fine off-white fabric; even copper-green glaze on interior and top of rim on exterior. Tudor Green or early Surrey White Ware, 16th century. 151N layers M4 and 04. | 1032 | Jug. Orange fabric, light orange margins; small patch reduced green glaze on top of handle and rim edge, dark reddish-grey unglazed surfaces. 16th century. 110N. |
| 1026 | Bowl. Fine slightly pinkish fabric; copper green-glazed surfaces, patchy below carination on exterior. Tudor Green type, 15th/16th century. 23N hole 6. | 1033 | Jar. Hard-fired dark grey fabric; brownish-green-glazed surfaces, brown streaks on exterior. 17th century. 68N layer 2. |
| 1027 | Bowl. Granular pale buffish-grey fabric, occasional minute black inclusions; orangey-yellow glaze on interior and exterior rim edge, vessel fired rim downwards. 17th century. 283N layer 148. | 1034 | Sherd. Pale brownish-orange fabric; clear light orange-glazed surfaces, stamped applied pad in dark orange clay, covered with brown iron oxide. 16th century. 170N layer 166. |
| 1028 | Base. Orange fabric, some large red inclusions; white slip under clear yellow glaze on interior, whitish-yellow glaze with brown specks on exterior. Cambridgeshire slipware, 17th century. 235N. | 1035 | Jar. Fine orange fabric; clear brownish-orange-glazed surfaces; decoration, applied blob dark orange fabric covered with iron oxide over white clay band appearing pale yellow under glaze. 16th century. 159N layer 217. |
| 1029 | Jar. Very hard-fired dark purplish-grey fabric, tiny dark grey inclusions; purplish-green glaze on exterior and top half of interior. 16th-17th century. 118N pit C. | | |
| 1030 | Two-handled cup. Very hard-fired dark fabric; black speckled, dark brown over-fired overall glaze except near exterior base, stacking scar on base. 17th century. 21N. Hurst 1963, fig.13, no.8. | | |

NON-LOCAL POST-MEDIEVAL WARES

Within the groups of 16th and 17th-century coarsewares are small numbers of vessels which, although in the same tradition as the wares presumed to be locally produced, are sufficiently different to suggest other kiln sources. The latter may well have been principally serving other areas of East Anglia with Norwich on the periphery of their distribution zones; this might account for the small amounts of these wares found in Norwich. While the fabrics are very similar to the local wares, the glazes and the rims are slightly different; Fig.61, Nos.1036-7 are part of a distinctive sub-group which has an even, reduced light green glaze, while Fig.61, No.1036 is a shape not found in the normal Norwich assemblage.

FIG.61 NON-LOCAL POST-MEDIEVAL EARTHENWARES

- | | | | |
|------|--|------|---|
| 1036 | Storage jar. Dark grey fabric, light grey margins, minute white inclusions; even, reduced green glaze on interior and exterior, sooted unglazed handle, fired inverted. 57N. | 1039 | Bowl or jar. Dull orange fabric, some white inclusions; thick brownish-green glaze on exterior and rim of interior, sooted unglazed interior surface, stacking scar on rim edge. 76N hole 11. |
| 1037 | Jar. Compact grey fabric, occasional small stone inclusions; thick, even, reduced light green-glazed surfaces. 163N layer M. | 1040 | Jar. Orange fabric, occasional dark red inclusions; pimply, reduced green glaze on interior, patchy on sooted exterior. 61N layer 1. |
| 1038 | Pipkin. Light grey fabric, pale orange outer margin; thin, reduced, light green glaze on interior, orangey-grey unglazed exterior. 76N hole 34. | 1041 | Bowl. Light brownish-orange fabric, small quartz inclusions; clear orange glaze on interior, dull orange unglazed exterior, heavily burnt near base. 76N hole 15. |

WEST NORFOLK BICHROME

A limited amount of this ware was identified at King's Lynn (Clarke and Carter 1977, 238-57); fairly small amounts have also been found in Norwich and probably date from the 17th century. Using the same type of clay as the Glazed Red Earthenwares (a slightly sandy fabric, usually oxidized orange through to brownish-orange) the distinctive feature of this ware is the use of copper-green on the exterior of the vessel. The copper in the glaze can vary from a light speckling to an even, rich dark green which contrasts with the orange-glazed interior. In Norwich the range of forms appears to be fairly limited; most are hollow-wares, either pipkins or jars, although a few bowls have been found. Fig.61, No.1049 is a direct copy of a Frechen mug or small jug while Fig.61, No.1048 is a mug form more commonly found in Cologne/Frechen stoneware than in English coarsewares. As with the local Glazed Red Earthenwares, many of the flatwares are sooted on the base and were probably used for cooking.

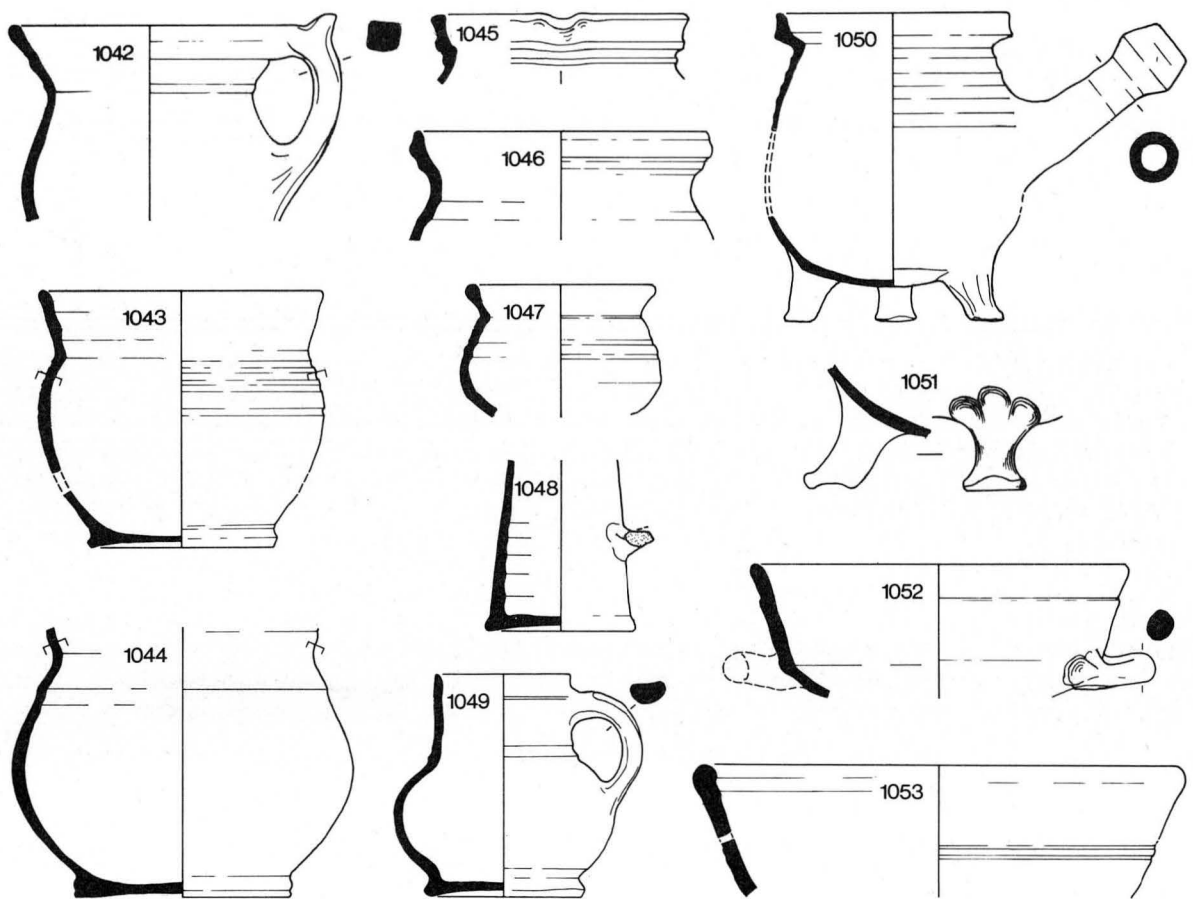
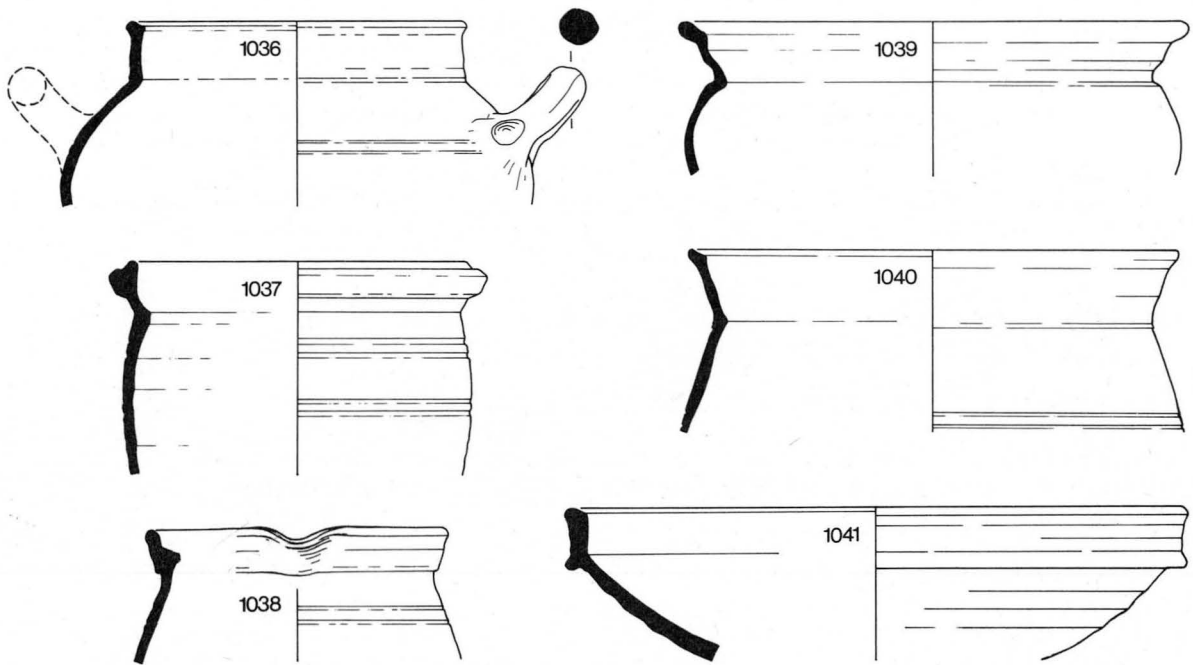


Fig.61 17th-century Non-local wares and West Norfolk Bichrome wares. Scale 1:4

FIG.61 WEST NORFOLK BICHROME

- | | |
|--|---|
| 1042 Chamber-pot? Bright orange fabric; clear orange glaze on interior, even dark copper-green glaze on exterior. 76N hole 28. | 1048 Mug. Bright orange fabric; clear orange glaze on interior, even copper-green glaze on exterior. 132N. |
| 1043 Jar. Orange fabric, occasional quartz inclusions; clear brownish-orange glaze on interior with some copper spots, speckled dark copper-green glaze on exterior. 201N layer A. | 1049 Mug. Copy of a Frechen mug/jug. Orange fabric; clear orange glaze on interior, copper-green speckled glaze on exterior except around base edge, hole pierced in top of handle. 132N. |
| 1044 Jar. Orange fabric; clear orange glaze on interior, speckled dark copper-green glaze on exterior, pronounced stacking scar across base. 132N. | 1050 Pipkin. Orange fabric, some small white inclusions; clear yellowish-orange glaze on interior, speckled copper-green glaze on exterior, sooted around base. 262N. |
| 1045 Pipkin. Orange fabric, small white inclusions; clear brownish-orange glaze on interior, speckled copper-green glaze on exterior. 151N layer G.16. | 1051 Tripod foot. Orange fabric, some minute white inclusions; clear brownish-orange glaze on interior, speckled copper-green glaze on patch on heavily sooted exterior. 153N layer 186. |
| 1046 Jar. Bright orange fabric, occasional small white inclusions; clear orange glaze on interior, mottled copper-green glaze on exterior. 76N hole 30. | 1052 Horizontal-handled bowl. Dull orange fabric, occasional small white inclusions; clear orange glaze on interior, dark copper-green mottled glaze above carination on exterior. 76N hole 32. |
| 1047 Small jar. Orange fabric; clear brownish-orange glaze on interior, copper-green glaze on exterior, blotchy on lower half. 41N. | 1053 Bowl. Orange fabric, occasional small white inclusions; clear orange glaze on interior, even smooth copper-green glaze on exterior. 110N. |

IRON-GLAZED WARES

There are several types of iron or black-glazed wares found in Norwich, probably representing more than one centre of production. The most likely source for some of this is the recently discovered kiln site at Wroxham, 11 kilometres north-east of Norwich (pers. comm. Andrew Lawson and Andrew Rogerson): Fig.63, Nos.1061-4 can all be directly paralleled by wasters found in the surface scatter. Wasters imitating black-glazed wares, with a rather poor, greeny-black iron glaze have also been found at Fulmodeston, 29 kilometres north-west of Norwich (Wade-Martins, forthcoming) and it is probable that some of the single-handled tankards (e.g. Fig.63, No.1070) were made there. In addition, black-glazed wares were manufactured at Harlow, Essex (Newton 1960, 366-9), and it is quite likely that some of these were being imported into Norwich, along with the Metropolitan slipwares (p. 97). Apart from those that can be directly paralleled at the two Norfolk kiln sites, no attempt has been made to attribute these vessels to a definite source.

These iron-glazed wares are found in Norwich from the early 16th century and continue in use through the 17th century. They vary considerably both in fabric (from bright orange through brownish-

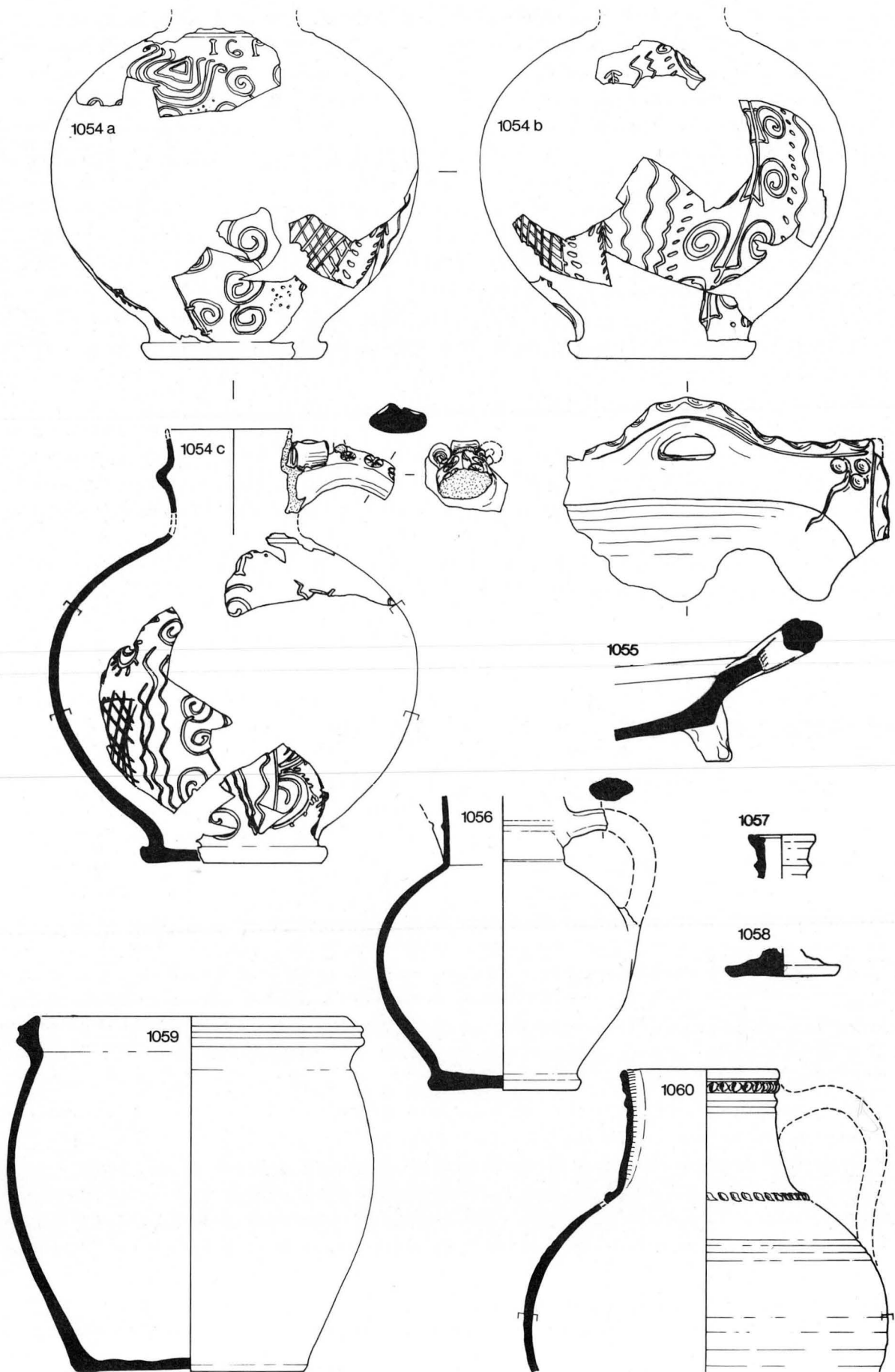


Fig.62 Post-medieval iron-glazed wares. Scale 1:4

grey to dark grey) and in glaze (a thick dense opaque black to a streaky, thin brown or greenish-black). The dense opaque black, which usually covers a bright orange fabric, is achieved by adding manganese as well as iron to the lead glaze. The greeny-black is usually semi-transparent with traces of the fabric colour showing through the glaze; some of these vessels were heavily reduced which added to the overall dark appearance. A high percentage of the iron-glazed wares found in Norwich are drinking vessels, either two-handled tygs, tankards or mugs. The large, apparently dated, jug (Fig.62, No.1054) is the only example of its type so far known in Norwich; the design has been incised in the surface of the vessel and the application of the thick black glaze over it produces an indistinct result. Fig.62, No.1055 is identical in shape and decorative design to a Glazed Red Earthenware example (Fig.76, No.1290), both these vessels must have been produced locally and by the same pottery; as there is little similar material the use of iron in the glaze cannot have been a regular feature of local manufacture. A storage jar (Fig.62, No.1059) with an even brownish-black glaze over a pale orange fabric is similar to several other large vessels, all probably dating from the late 17th or 18th century; these may well have been produced locally, though in limited numbers.

FIG.62 IRON-GLAZED WARES

- | | |
|--|---|
| <p>1054 Jug, dated 169[]. Bright a,b, orange fabric, small black c inclusions; thick opaque black glaze on exterior, and interior shoulder and base. 19N.</p> | <p>1058 Base. Bright orange fabric; thick nearly opaque black glaze on upper surface, patchy on base. 281N layer 745.</p> |
| <p>1055 Dripping-pan, identical in shape to Fig.76, No.1290. Orange fabric; thick brownish-black glaze on upper surface, light brown unglazed exterior with occasional patches of clear orange glaze. 54N.</p> | <p>1059 Storage jar. Pale orange fabric, occasional small pebble inclusions; brownish-black glaze on interior, irregular on exterior. Late 17th-18th century. 193N.</p> |
| <p>1056 Jug. Bright orange fabric; thick opaque black glaze except on exterior base. 281N layers 176, 185 and 186.</p> | <p>1060 Jug. Orange fabric, but grey when glazed both sides; thick opaque black glaze on exterior and interior neck. 173N layer M.</p> |
| <p>1057 Bottle neck. Orange fabric; brownish-black glaze, patchy around rim. 139N.</p> | |

FIG.63 IRON-GLAZED TYGS AND MUGS

- | | |
|--|--|
| <p>1061 Tyg. Bright orange fabric; thick opaque black glaze. Wroxham. 434N.</p> | <p>1064 Tyg. Orange fabric; thick opaque black glaze. Wroxham. 56N well 3.</p> |
| <p>1062 Tyg. Bright orange fabric; thick opaque black glaze, stacking marks on base. Wroxham. 55N.</p> | <p>1065 Tyg. Light brown fabric; thick opaque black glaze. 215N layer 32.</p> |
| <p>1063 Tyg. Orange fabric; brownish-black glaze, patchy on interior. Wroxham. 281N layer 745.</p> | <p>1066 Tyg. Orange fabric; thick opaque black glaze. 215N layer 4.</p> |

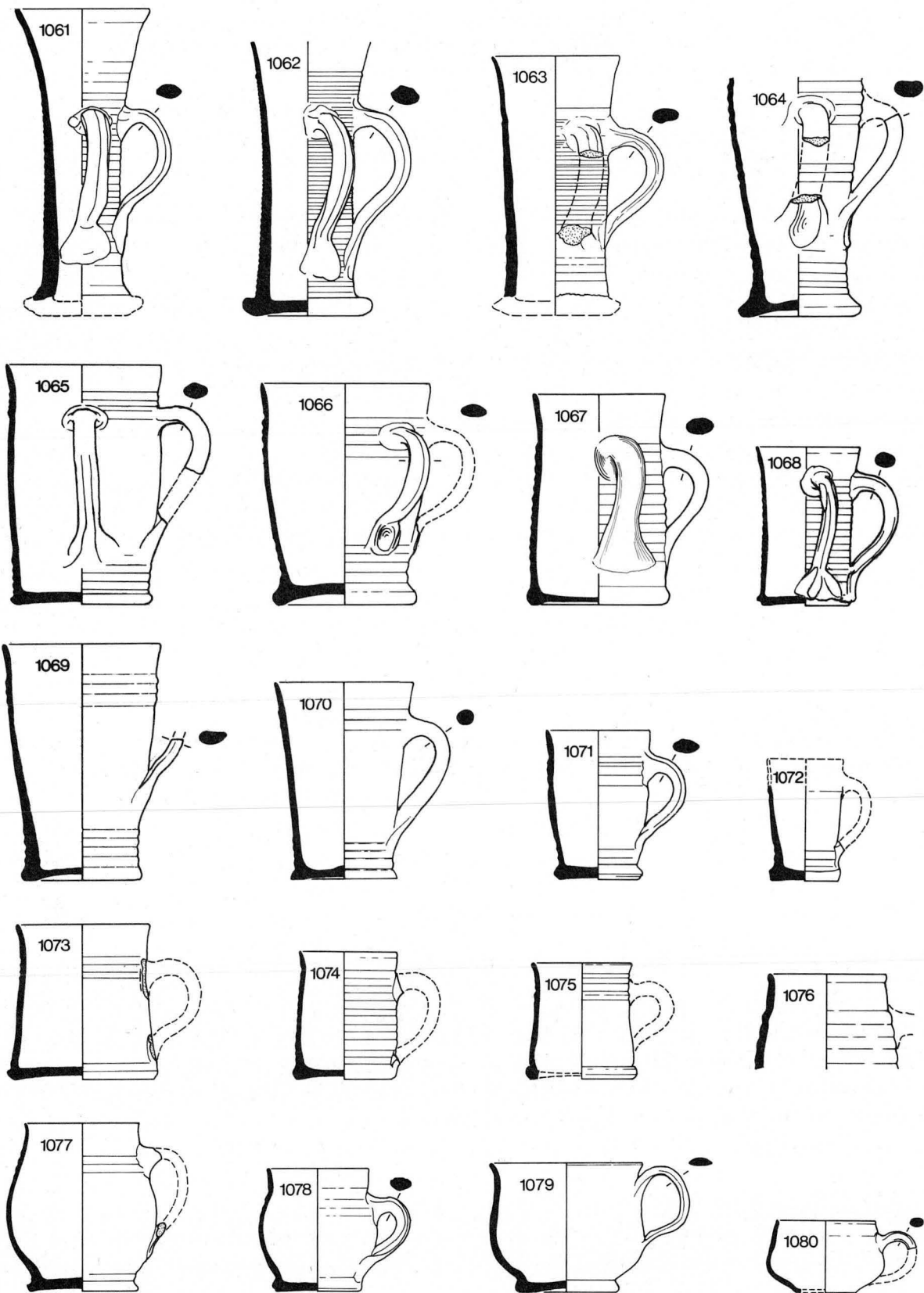


Fig.63 Post-medieval iron-glazed tygs and mugs. Scale 1:4

Fig.63 CONT.

- | | | | |
|------|--|------|--|
| 1067 | Tyg. Brownish-orange fabric; opaque black glaze, thin on the ridges. 215N layer 15. | 1074 | Mug. Bright orange fabric, some grog inclusions; brownish-black glaze, saggar marks on base. 173N. |
| 1068 | Tyg. Orange fabric; brownish-black glaze. 55N. | 1075 | Mug. Brown fabric, occasional small inclusions; dark brown-speckled black glaze. 118N layer 6. |
| 1069 | Tyg or mug. Reddish-orange fabric; opaque black glaze, patchy on interior. 170N layer 61. | 1076 | Mug. Grey fabric; thick opaque black glaze. 151N K4 layer 6. |
| 1070 | Mug. Brownish-grey fabric; greenish-black glaze. Fulmodeston. 215N layer 32. | 1077 | Mug. Greyish-brown over-fired fabric; brownish-black glaze, stacking marks on base. 63N. |
| 1071 | Mug. Brownish-orange fabric; thick opaque black glaze, unglazed base edge. 215N layer 32. | 1078 | Mug. Dark grey fabric; uneven dark brownish glaze. Possibly Fulmodeston. 248N. |
| 1072 | Small mug. Brown fabric, grey outer margins; thick opaque black glaze, saggar grit on base. 113N. | 1079 | Cup. Hard compact brownish-red fabric; thick black glaze. Late 17th/18th century. 139N. |
| 1073 | Mug. Orange fabric, patchy grey core; thick opaque black glaze, stacking marks on base. 184N layer 12. | 1080 | Cup. Bright orange fabric; brownish-black glaze. 215N layer 33. |

POST-MEDIEVAL LOCAL WARES

SPECKLE-GLAZED WARES

A limited number of earthenware vessels with a lead glaze deliberately flecked or speckled with an oxide, probably iron, are found in mainly late 17th and 18th-century Norwich contexts. These are fairly crudely made and appear to have a limited distribution, so a source near Norwich is quite likely. The most common fabric is slightly sandy, orange to brownish-orange in colour, which is occasionally reduced to a mid to darkish-grey; a few vessels exist with a lighter orange or light fawn fabric, these are probably 18th-century in date. The glaze is a semi-transparent, rich mid-brown and is thin enough to take some of its colour from the fabric; when vessels have been wholly or partly reduced the glaze takes on a greenish tinge, making the streaking more prominent. The speckling is achieved by adding small particles of iron to the glaze which fire darker than the background; the extent to which the glaze runs during firing determines the length and clarity of these darker elements. These can vary from small irregular spots about the size of a pin head to an overall mottled effect, the most usual being small thin streaks up to 15mm in length. All the vessels found so far have been hollow-wares, with jugs and mugs or cups dominating the assemblage. This is in direct contrast to the local Glazed Red Earthenwares (Figs.65-80), where both these forms are rare. Small shallow cups (Fig.64, Nos.1082-7) seem to be mainly 18th-century in date; these are often glazed on the base and, being scarred with the spurs of a stilt or tripod, were probably fired in saggars.

FIG.64 SPECKLE-GLAZED WARES

- | | |
|---|---|
| 1081 Tankard. Grey fabric, orange on outer base; glazed interior and exterior, scars on base. 113N. | 1088 Large mug. Brown fabric, occasional small stone inclusions; glazed except for base. 215N layer 15. |
| 1082 Cup. Orange fabric; mid brown-glazed surfaces except for base. 281N layers 125 and 126. | 1089 Jar with horizontal handle. Orange fabric; glazed. 184N misc. |
| 1083 Cup. Light brownish-orange fabric; light greenish-brown glaze on interior and exterior. 204N layer 10. | 1090 Mug. Grey fabric turning orange towards base; mid greenish-brown to light brown glaze except on base. 184N misc. |
| 1084 Cup. Light orange fabric; glazed on all surfaces. 170N layer 69. | 1091 Mug or cup. Fawn fabric; glazed except for base. 215N layer 35. |
| 1085 Cup. Orange fabric; glazed except for base, stacking scar on handle. 215N layer 4. | 1092 Jug rim. Orange fabric; glazed. 151N P4 and O5. |
| 1086 Cup. Light orange fabric; glazed on all surfaces. 170N layer 2. | 1093 Chamber-pot. Orange fabric; glazed interior and exterior. 184N misc. |
| 1087 Cup. Orange fabric; glazed except for base and part of one side. 134N cesspit II. | 1094 Jar. Orange fabric; glazed surfaces. 76N hole 10. |
| | 1095 Jug. Orange fabric; glazed exterior and inner neck. 215N layer 33. |

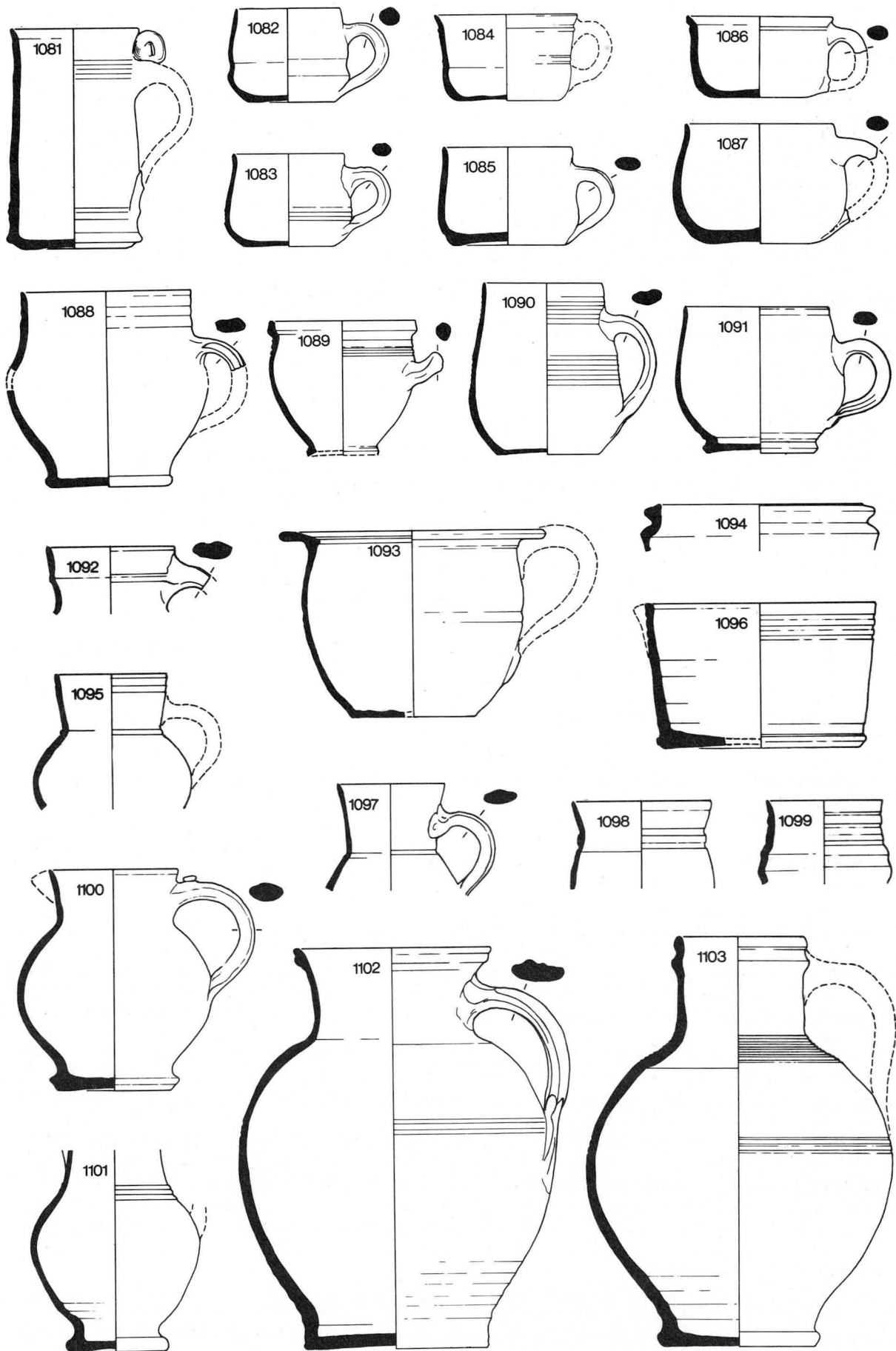


Fig. 64 17th/18th-century speckle-glazed wares. Scale 1:4

Fig.64 CONT.

- | | |
|--|--|
| 1096 Bowl. Orange fabric; glazed except for base and patches on side. 179N. | 1100 Jug. Orange fabric; glazed except for base and inner shoulder. 281N layer 158. |
| 1097 Jug. Light orange fabric; glazed except for inner shoulder. 215N layer 33. | 1101 Jug, nearly complete. Grey fabric, apparently throughout; glazed except for base which has saggar marks. 68N. |
| 1098 Jar. Orange fabric; glazed, becoming patchy below inner neck. 281N layer 181. | 1102 Jug. Orange fabric; glazed except for base and patchy on inner shoulder. 193N. |
| 1099 Jar. Orange fabric; glazed surfaces. 151N R4 layer 19. | 1103 Jug. Orange fabric, added sand; glazed except for inner shoulder. 235N. |

GLAZED RED EARTHENWARES

This is by far the largest group in the whole assemblage and it totally dominates the pottery of the post-medieval period in Norwich. Glazed Red Earthenwares (GRE) are present in such large quantities and with so much variety that, although no kiln sites have been found, it is probable that there was more than one source. It seems that Glazed Red Earthenwares were produced from sometime in the first half of the 16th century, after the fire of 1507 (Carter *et al.* 1974) and continued to be made throughout the 17th and 18th centuries with little evident change in the fabric. The variations in the slightly sandy earthenware are not distinctive enough to provide any chronology or to enable different sources to be identified; small white, red and black inclusions can occur but there does not seem to be any significance in their presence or absence. The fabric is usually oxidized with a colour range of light orange through orange and red, to brown. Reduced examples exist but are far less common, with most of the reduction occurring in the core of thick-walled vessels. The lead glaze is clear, except when under-fired, and takes most of its colour from the fabric, with any variations being due to changes in firing conditions. The addition of copper to the glaze is rare, it occurs sometimes on pipkins and results in an uneven speckled green glaze; most of the green glazing was caused by reduced firing. Flatwares are always glazed on the interior, but the exterior can vary from completely glazed to wholly unglazed and is usually patchy; most of the larger dishes and bowls were glazed stacked on their sides, while small bowls were often glazed on the slant; the amount of glaze used varies considerably. Hollow-wares vary from careful, overall glazing to exterior glazing with random patches on the interior. Many of the forms have a long survival with little or no change and much of this pottery is only dateable in association with other wares and clay-pipes. No attempt has, therefore, been made to distinguish between vessels of possibly different dates, but only to arrange them in their form groups and to show the extent of the variation that exists. A large number of different forms were made in this type of pottery, but although the fragments include several small pieces of unusual unidentifiable vessel shapes, the basic range was very utilitarian. Flatwares are dominant throughout the period: these mainly comprise plates, dishes and bowls in various sizes, both with and without handles, and large pancheons, though these are not common and seem to be confined to the earlier part of the period. Hollow-wares comprise mainly storage jars and pipkins; there are very few jugs considering the enormous amounts of this pottery that have been found. Earthenware lamps, which are completely absent during the medieval period, reappear; these are extremely similar to those made in Holland.

Many of the forms show such a strong Dutch influence that it is not always possible to distinguish locally produced vessels from those imported from the Low Countries. As discussed on p.134 the more likely Dutch examples have been put in the Dutch-type category, but the influence of Dutch vessels can be seen in many of the local forms.

Chafing-dishes, Dutch Ovens and dripping-pans all show signs of burning, as do many of the small bowls and shallow dishes. The burning on Dutch Ovens (Fig.77, Nos.1298-1301) and the dripping-pans (Fig.76) is confined to the edge opposite the handle only, showing that they must have been placed on the edge of the fire rather than directly over the flames; the majority of the pipkins also show signs of burning or sooting on the exterior. Nearly all the lids are small, mostly with a diameter between 10 and 16cm, so any form of covering for the larger storage vessels must have been made in another material, probably wood. Fig.79, No.1327 is the single example of a larger lid, and even this would only fit the smaller size of storage vessel.

With the exception of Fig.79, Nos.1333 and 1335, which may well be from the same source as the local slipware (Fig.42), drinking vessels are absent from the range of forms. Mugs and drinking-cups were imported during this period from a variety of different places, including the Rhineland and Staffordshire, with only small numbers being made locally. Some forms only exist in limited numbers, colanders and standing costrels among them, while fuming-pots (Fig. 80, Nos.1349 and 1350) and cisterns (Fig.80, No.1354) are extremely rare. Decoration on all this group is limited: a few plates have wavy incised lines on the rim flange, but Fig.79, No.1336 with its elaborate stamped motifs is unique in Norwich. Thumbed rims or thumbed applied strips under the rim are mainly confined to dripping-dishes and storage jars, while the Dutch Ovens tend to have thumbed edges, particularly on the straight sides.

FIG.65 GRE PLATES AND DISHES

- | | | | |
|------|--|------|---|
| 1104 | Brownish-orange fabric; clear brown glaze on interior, dull grey unglazed exterior, base knife-trimmed with stacking scar. 153N layer 101. | 1109 | Orange fabric; clear brown glaze on interior, dull red unglazed sooted exterior, knife-trimmed around base edge. 184N. |
| 1105 | Light brownish-red fabric; clear brown glaze on interior, dull red unglazed exterior. 281N layer 287. | 1110 | Orange fabric, grey core near base; clear brownish-orange glaze on interior and exterior rim, dull red unglazed exterior. 170N layer 60. |
| 1106 | Brownish-orange fabric, some grog inclusions; reduced green glaze on interior, sooted exterior. 12N. | 1111 | Reddish-orange fabric; speckled reduced green and brown glaze on interior, sparse-glazed purplish-red exterior, knife-trimmed base and sides. 173N. |
| 1107 | Orange fabric; thick clear orange glaze with iron oxide streaks on all surfaces, stacking scar on back. 281N layer 186. | 1112 | Brownish-orange fabric; clear light brown glaze on interior, knife-trimmed base and lower exterior. 215N layer 33. |
| 1108 | Light brown fabric; reduced green glaze on interior, lightly sooted exterior, knife-trimmed near base. 56N. | 1113 | Orange fabric; clear orange glaze on interior and flange of exterior, sooted and knife-trimmed around base. 191N. |

Fig.65 CONT.

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| 1114 | Brown fabric; yellowish-brown glaze on interior, dull reddish-orange unglazed exterior, knife-trimmed near base. 12N. | 1124 | Pale buff fabric; clear light orange glaze on interior and exterior, knife-trimmed around base edge. 281N layer 160. |
| 1115 | Orange fabric; clear orange glaze on interior, knife-trimmed base and lower exterior. 134N cesspit II. | 1125 | Brownish-orange fabric; clear orange glaze on interior, sooted exterior. 184N misc. |
| 1116 | Brown fabric; brownish-orange glaze on interior, dull red unglazed sooted exterior, knife and wear marks on inner base. 174N. | 1126 | Reddish-brown fabric; clear brown glaze on interior, dull red unglazed exterior, knife-trimmed base and base edge. 170N layer 61. |
| 1117 | Brownish-orange fabric; clear orange glaze on interior, knife-trimmed near base edge. 14N. | 1127 | Orange fabric; under-fired yellowish-orange glaze, heavily sooted exterior, knife-trimmed near base. 184N layer 10. |
| 1118 | Light brown fabric; clear light brown glaze on interior, incised decoration on rim flange. 184N layer 12. | 1128 | Light orange fabric; clear light brown glaze on interior, knife-trimmed near base. 134N. |
| 1119 | Orange fabric; brownish-orange glaze with iron oxide streaks on interior, dull orange unglazed exterior, knife-trimmed base and base edge. 281N layer 745. | 1129 | Orange fabric; bright orange glaze on interior, sooted exterior, knife-trimmed near base. 76N trench 29/9. |
| 1120 | Orange fabric; thin clear orange glaze on interior, dull reddish-orange unglazed exterior, knife-trimmed base and base edge. 281N layer 158. | 1130 | Reddish-orange fabric; thick clear brown glaze on interior, heavily sooted exterior, knife-trimmed near base. 184N misc. |
| 1121 | Light brownish-orange fabric; clear yellowish-orange glaze on interior, faintly sooted on exterior, knife-trimmed near base, knife and wear marks on base and flange edge. 281N layer 176. | 1131 | Orange fabric; pitted yellowish-orange glaze on interior, knife-trimmed near base. 153N layer 41. |
| 1122 | Light brown fabric; clear brownish-orange glaze on interior, dull brown unglazed exterior, slightly sooted. 12N layer 2. | 1132 | Light orange fabric; brownish-orange glaze on interior, dull orange unglazed exterior, knife-trimmed near base, incised decoration. 12N layer 21. |
| 1123 | Light orange fabric; yellowish-brown glaze on interior and exterior, knife-trimmed base edge, knife marks on interior base. 101N. | 1133 | Brownish-orange fabric; clear brown glaze on interior, heavily sooted exterior. 281N layer 186. |
| | | 1134 | Graffiti incised after firing on back. Orange fabric; orange glaze on interior, sooted exterior with lower half knife-trimmed. 30N. |

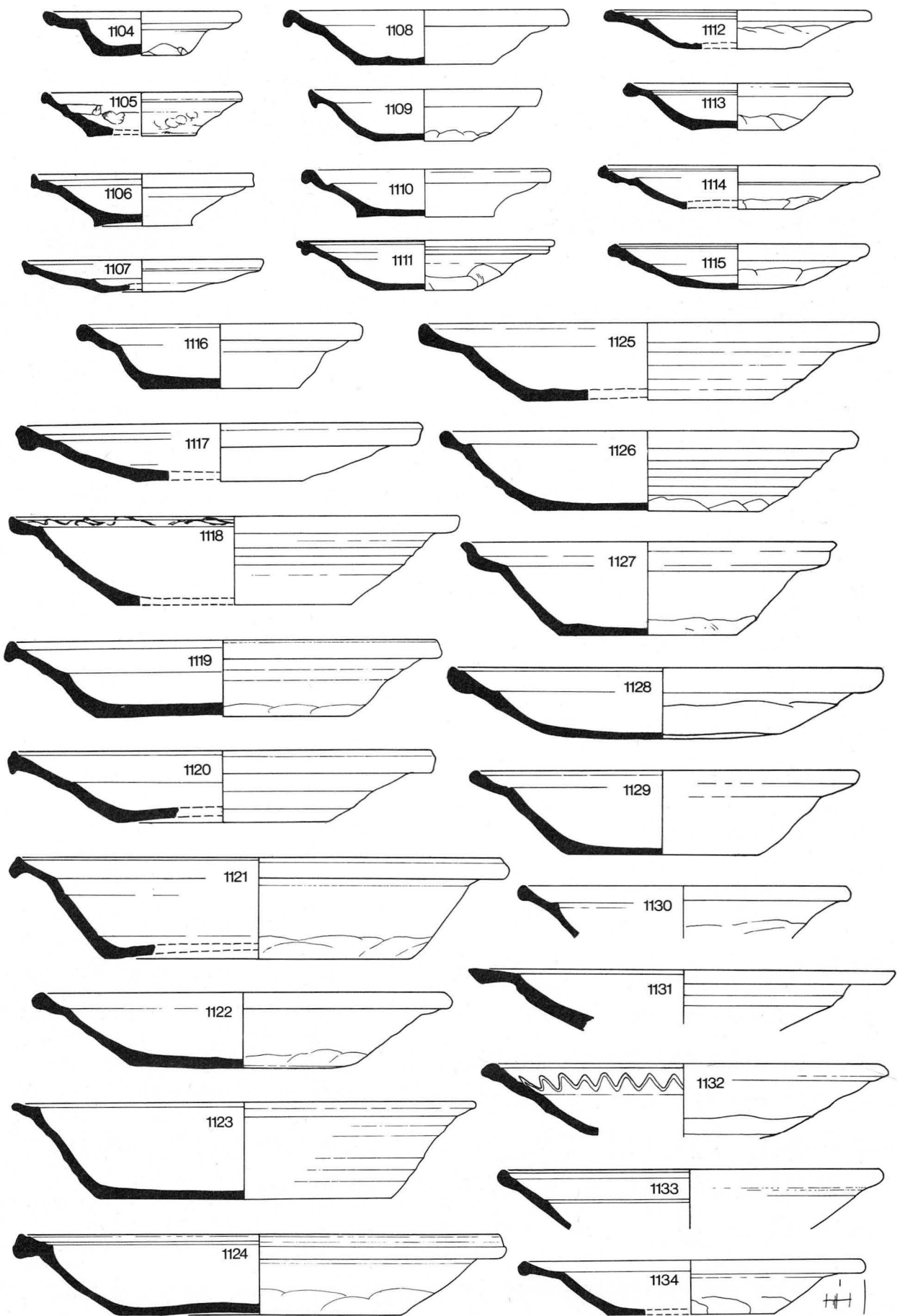


Fig.65 Post-medieval Glazed Red Earthenware (GRE) plates and dishes. Scale 1:4

FIG.66 GRE BOWLS

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|------|--|------|---|
| 1135 | Reddish-orange fabric; clear yellowish-brown glaze on interior, slightly sooted exterior. 153N layer 118. | 1148 | Brown fabric; clear brownish-orange glaze on interior with iron oxide streaks, dull red unglazed exterior. 215N layer 33. |
| 1136 | Orange fabric; clear orange glaze on interior, sooted exterior. 153N layer 103. | 1149 | Orange fabric; clear brown glaze on interior, patches on exterior. 215N layer 33. |
| 1137 | Orange fabric; orange glaze on interior. 153N layer 19. | 1150 | Dull orange fabric; clear yellowish-orange glaze on interior, sooted exterior, knife-trimmed near base. 76N hole 25. |
| 1138 | Orange fabric, patchy grey core; yellowish-brown glaze on interior. 76N hole 9. | 1151 | Orange fabric; orange glaze on interior, patches on heavily sooted exterior. 191N. |
| 1139 | Orange fabric, grey core; reduced green glaze on interior, spots on exterior, knife-trimmed sides and base. 184N layer 1. | 1152 | Orange fabric; clear brown glaze on interior, knife-trimmed exterior base edge. 215N layer 32. |
| 1140 | Orange fabric; clear orange glaze with copper-green flecks on interior. 153N layer 57. | 1153 | Reddish-orange fabric; brown glaze on interior, heavily sooted exterior. 127N. |
| 1141 | Orange fabric; yellowish-brown glaze on interior, very thin glaze on exterior, wear marks on interior walls. 201N. | 1154 | Orange fabric; clear orange glaze on interior, dull reddish-orange unglazed exterior. 281N layer 185. |
| 1142 | Coarse orange fabric, occasional small stones; under-fired slightly opaque orange to yellow glaze on interior, knife-trimmed near base. 94N. | 1155 | Orange fabric; clear orange glaze on interior, sooted exterior. 281N layer 176. |
| 1143 | Light orange fabric; clear yellowish-brown glaze on interior with iron oxide streaks, patches on exterior. 215N layer 33. | 1156 | Orange fabric; clear yellowish-orange glaze on interior, thin patches on exterior. 281N layer 186. |
| 1144 | Brownish-orange fabric, few small pebbles; clear yellowish-orange glaze on interior, patches on exterior. 215N layer 33. | 1157 | Fine orange fabric; clear orange glaze on interior, patch on exterior. 281N layer 186. |
| 1145 | Light brown fabric; clear yellowish-orange glaze on exterior. 179N. | 1158 | Brownish-orange fabric; reduced pale green glaze on interior, dull buff unglazed exterior, slightly sooted. 68N. |
| 1146 | Brown fabric; clear yellowish-orange glaze on interior, dull orange unglazed exterior. 281N layer 185. | 1159 | Orange fabric; clear brown glaze on interior, dull dark red unglazed exterior. 118N. |
| 1147 | Orange fabric; yellowish-brown glaze on interior, orange to grey unglazed exterior. 153N layer 103. | 1160 | Orange fabric; clear orange glaze on interior, heavily sooted exterior, knife-trimmed base. 209N. |
| | | 1161 | Orange fabric; thin clear orange glazed surfaces, heavily burnt exterior, wear marks on interior. 281N layer 185. |

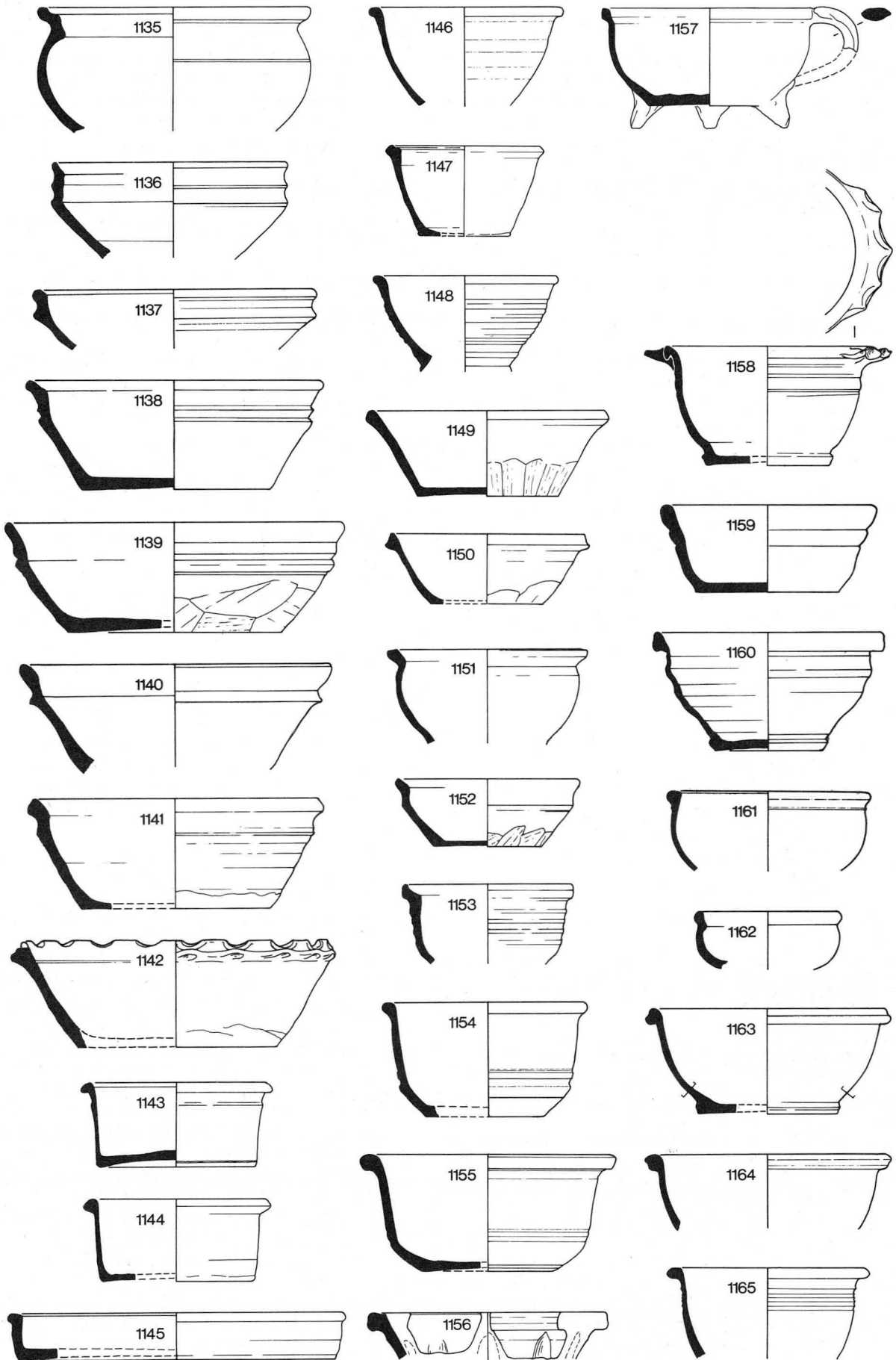


Fig.66 Post-medieval GRE bowls. Scale 1:4

Fig.66 CONT.

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| <p>1162 Brownish-orange fabric; clear brownish-orange glaze on interior. 153N layer 118.</p> <p>1163 Orange fabric; clear yellowish-orange glaze on interior, heavily sooted exterior. 215N layer 2.</p> | <p>1164 Light brown fabric, occasional large red inclusions; clear yellow glaze on interior, heavily sooted exterior. 281N layer 185.</p> <p>1165 Light brown fabric; clear yellowish glaze on interior, heavily sooted exterior. 281N layer 185.</p> |
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FIG.67 GRE LARGE BOWLS

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| <p>1166 Orange fabric; patches of clear brown glaze, dull red unglazed surfaces. 178N.</p> <p>1167 Light brownish-orange fabric; clear orange glaze on interior and exterior, heavy wear and knife marks on interior base, knife-trimmed base and edge. 184N layer 12.</p> <p>1168 Orange fabric; clear brown glaze on interior, dull red unglazed sooted exterior, knife-trimmed base edge, stacking marks on one side. 281N layer 185.</p> <p>1169 Orange fabric; clear brown glaze with iron oxide streaks on interior, dull red unglazed exterior, knife-trimmed base and base edge. 94N.</p> <p>1170 Brownish-orange fabric; clear yellowish-orange glaze on interior and exterior. 184N layer 1.</p> <p>1171 Orange fabric; clear orange glaze on interior. 54N.</p> <p>1172 Two long thumbled handles. Orange fabric; clear orange glaze with iron oxide streaks on interior, slightly sooted exterior. 184N misc.</p> <p>1173 Brown fabric; yellowish-brown glaze on all surfaces, horizontal handle scar. 215N layer 33.</p> <p>1174 Light brown fabric; clear brown glaze with iron oxide streaks on interior, dull red unglazed exterior, stacking scars on base. 134N cesspit II.</p> | <p>1175 Orange fabric; clear orange glaze on interior, thin brown glaze on exterior, knife-trimmed base edge. 204N layer 14.</p> <p>1176 Orange fabric; clear yellowish-orange glaze on interior, dull red unglazed exterior, knife-trimmed base edge. 184N.</p> <p>1177 Brown fabric, slightly orange core; clear yellowish-brown glaze on interior, patchy dull red unglazed exterior, knife-trimmed base and base edge. 215N layer 33.</p> <p>1178 Orange fabric; clear orange glaze on interior, patches on exterior, dull red unglazed exterior, knife-trimmed base and base edge. 215N layer 35.</p> <p>1179 Brownish-orange fabric; clear brown glaze on interior, pale brown unglazed slightly sooted exterior, knife-trimmed base and base edge. 54N.</p> <p>1180 Orange fabric; clear brownish-orange glaze on interior, dull red unglazed exterior, sooted patches. 153N layer 47.</p> <p>1181 Brown fabric; clear mottled greenish-yellow glaze on interior, knife-trimmed base and base edge. 54N.</p> <p>1182 Light brown fabric; clear yellowish-brown glaze on interior, dull orange unglazed exterior, knife-trimmed base edge. 134N.</p> <p>1183 Light brown fabric; clear brown glaze on interior, dull brownish-orange unglazed exterior, knife-trimmed base and lower sides. 94N.</p> |
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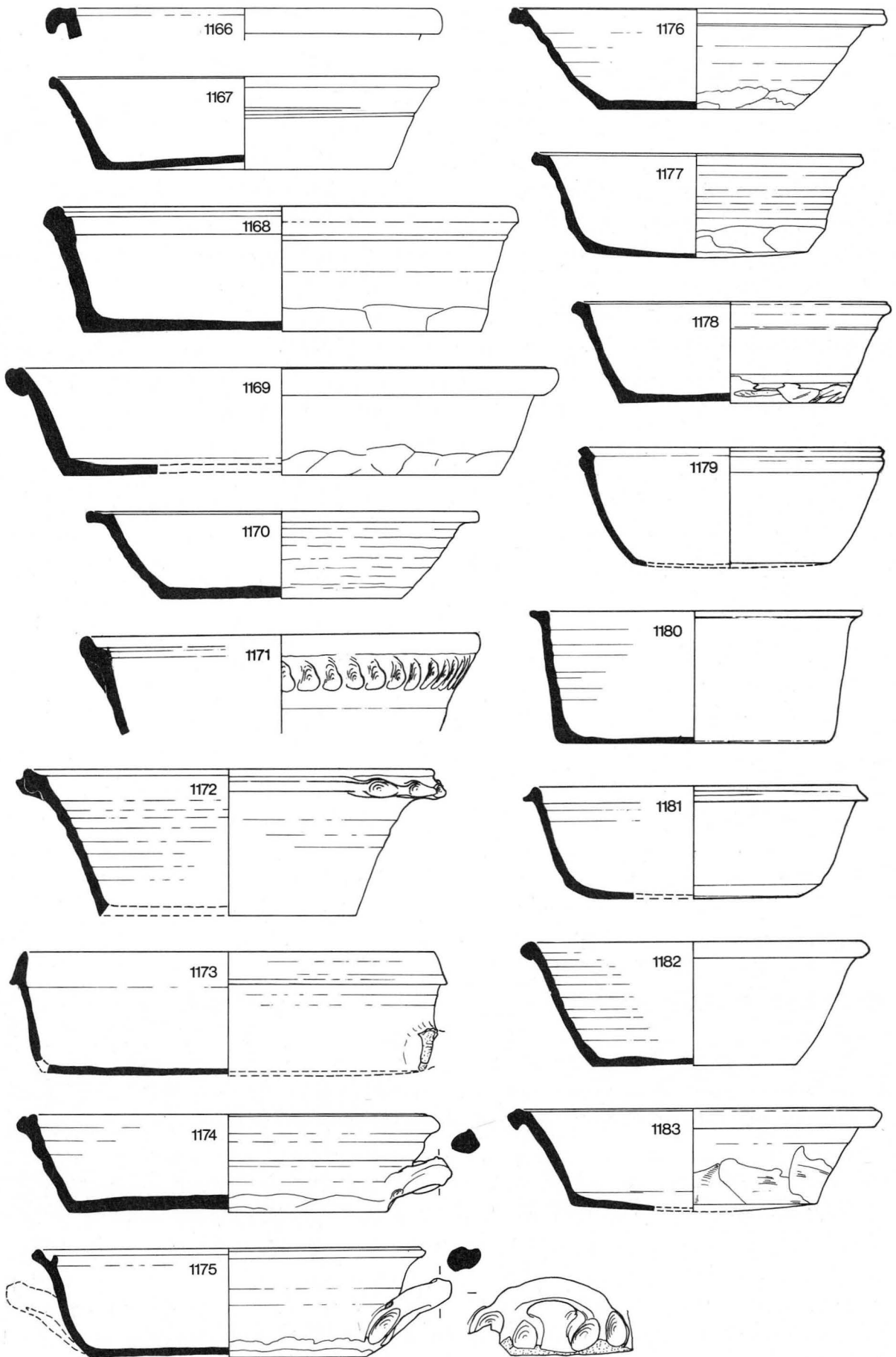


Fig.67 Post-medieval GRE large bowls. Scale 1:4

FIG. 68 GRE SMALL BOWLS AND HANDLES

- 1184 Orange fabric, occasional red inclusions; clear orange glaze on interior, small patches on exterior, dark orange unglazed surfaces. 110N hole 5.
- 1185 Light brownish-orange fabric; clear orange glaze on interior, dull red unglazed exterior. 68N layer 2.
- 1186 Brown fabric; clear orange glaze on interior, heavily sooted exterior. 109N.
- 1187 Brownish-orange fabric; clear yellowish-orange glaze on interior, reddish-orange unglazed exterior. 281N layer 158.
- 1188 Light brown fabric, orange outer margin; clear orange glaze on interior, small patches on exterior. 215N layer 15.
- 1189 Semi-waster, distorted; complete. Hard, over-fired, apparently dull orange fabric; reduced green glaze on interior, dull purplish unglazed exterior. 63N.
- 1190 Light orange fabric; clear yellowish-orange glaze on interior, patch on exterior, reddish-orange unglazed surfaces. 204N layer 2.
- 1191 Orange fabric; clear yellowish-orange glaze on interior, patches on exterior, dull red unglazed exterior, worn ring on outer base edge. 12N.
- 1192 Light brown fabric, occasional small black inclusions; clear yellowish-orange glaze on interior, dull brownish-red unglazed exterior. 12N.
- 1193 Orange fabric; clear orange glaze on interior and upper exterior, handle lightly pinched on top. 127N.
- 1194 Orange fabric, occasional small red inclusions; clear bright orange glaze on exterior and interior, stacking mark on base. 281N layer 185.
- 1195 Rolled-over rim; repaired in antiquity with thin copper wire. Brownish-orange fabric; clear yellowish-orange glaze on interior, sooting on exterior. 204N layer 10.
- 1196 Orange fabric; clear yellowish-orange glaze on interior and top of exterior. 281N layer 173.
- 1197 Light orange fabric, occasional small black inclusions; clear yellow-orange glaze on interior, heavily sooted base. 281N layer 185.
- 1198 Light orange fabric; clear orange glaze on interior and exterior, sooted on exterior. 282N layer 203.
- 1199 Light orange fabric; clear orange glaze on interior, glazed patches on sooted exterior. 204N layer 10.
- 1200 Light orange fabric; clear orange glaze on interior with occasional iron oxide streaks, glaze streaks on heavily sooted exterior. 12N.
- 1201 'E' incised on base after firing. Light brownish-orange fabric; clear orange glaze on interior and exterior. 281N layer 169.
- 1202 Two-handled bowl. Light brown fabric, large quartz grain inclusions; clear yellowish-orange glaze on interior, copper green streak on exterior. 37N layer 1.
- 1203 Orange fabric, occasional red inclusions; clear orange glaze on interior and exterior. 184N layer 1.

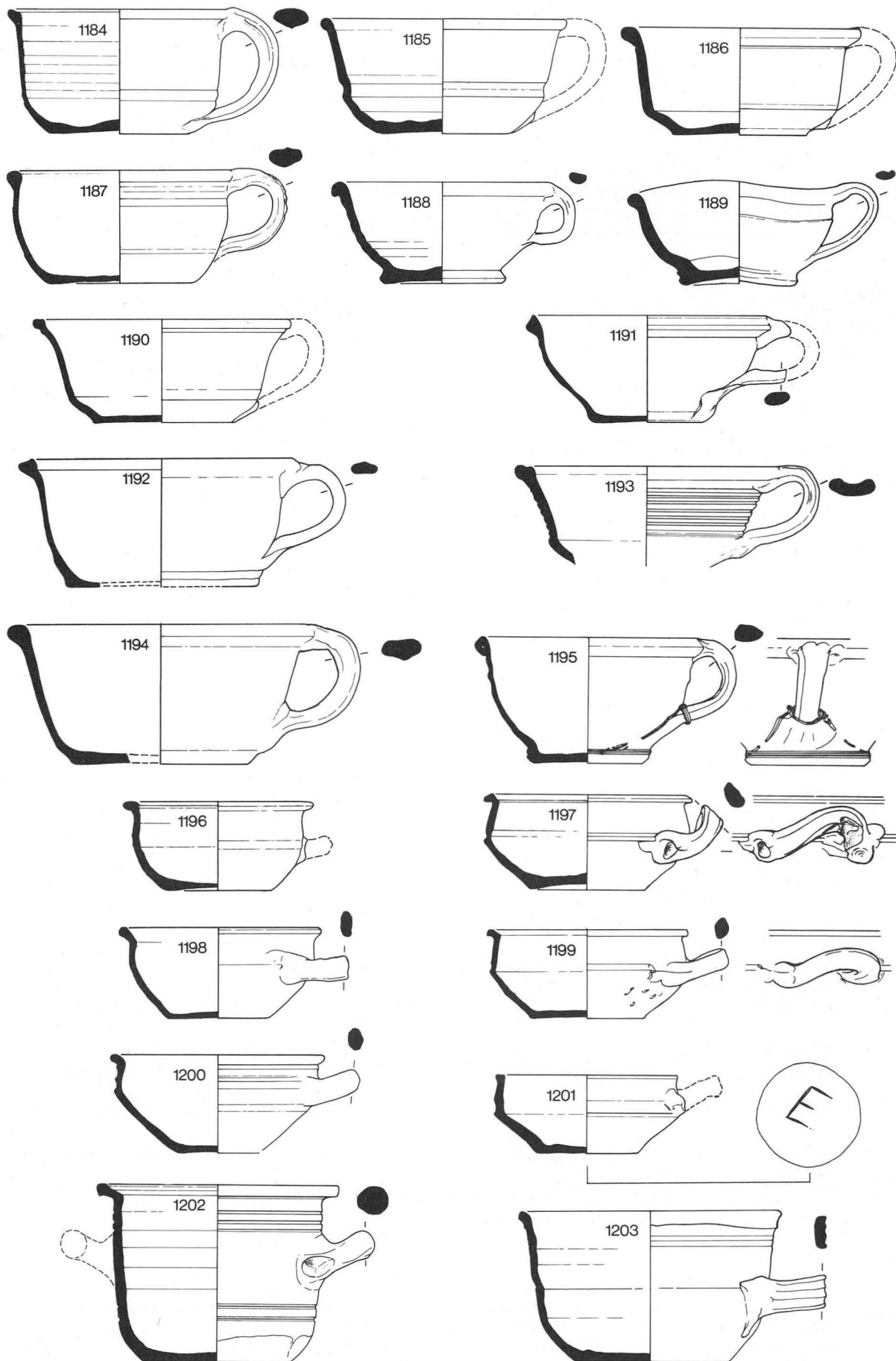


Fig.68 Post-medieval GRE small bowls with handles. Scale 1:4

FIG.69 GRE PANCHEONS AND LARGE BOWLS

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| <p>1204 Pancheon, rim diameter 42cm. Orange fabric; clear orange glaze on interior, dull red unglazed exterior. 184N.</p> <p>1205 Pancheon. Light brown fabric; clear brown glaze on interior with brown iron oxide streaks, dull red unglazed exterior. 215N layer 33.</p> <p>1206 Pancheon, rim diameter 40cm. Dull red fabric, grey core and margins; slightly reduced green glaze except on outer rim edge. 53N well location J.</p> <p>1207 Pancheon. Brownish-orange fabric, clear brownish-orange glaze on interior and exterior, very heavily sooted. 60N 3-4 feet south end.</p> <p>1208 Pancheon, rim diameter 39cm. Orange fabric; reduced yellowish-green glaze on interior, greyish-buff unglazed exterior, diagonal stacking scar on interior. 269N.</p> | <p>1209 Pancheon. Dull orange fabric; yellowish-orange to orange glaze on interior, dull reddish-orange unglazed exterior. 215N layer 38.</p> <p>1210 Bowl. Orange fabric; clear orange glaze on interior, dull orange unglazed exterior. 19N.</p> <p>1211 Bowl with horizontal engaged handles. Light brown fabric; clear brownish-orange glaze on interior, dull brownish-red unglazed exterior. 94N.</p> <p>1212 Bowl. Grey fabric; reduced green glaze on interior, dull red unglazed patches on exterior. 176N layer 2.</p> <p>1213 Bowl. Dull orange fabric; clear brownish-orange glaze except on outer rim edge. 110N east side.</p> <p>1214 Shallow bowl. Brownish-orange fabric; clear brown glaze on interior, dull dark red unglazed exterior, knife-trimmed sides and base. 12N.</p> |
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FIG.70 GRE SKILLETS AND PIPKINS

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| <p>1215 Brownish-orange fabric; clear yellowish-orange glaze on interior, dull brownish-orange unglazed exterior, slightly sooted. 215N layer 33.</p> <p>1216 Complete. Apparently orange fabric; clear orange glaze on interior, heavily sooted exterior. 215N layer 15.</p> <p>1217 Orange fabric; clear orange glaze on interior, dull red unglazed heavily sooted exterior. 281N layer 169.</p> <p>1218 Brownish-orange fabric; clear brownish glaze on interior, brown unglazed exterior, heavily sooted. No evidence for lip. 12N.</p> <p>1219 Light orange fabric; clear bright orange glaze on interior, greyish-brown unglazed exterior, sooted base. No evidence for lip. 215N layer 33.</p> | <p>1220 Dull orange fabric; clear brownish-orange glaze on interior, brown unglazed sooted exterior. No evidence for lip. 262N layer 5.</p> <p>1221 Dull orange fabric; clear orange glaze on lower half of interior, grey unglazed exterior. No evidence for lip. 215N layer 33.</p> <p>1222 Orange fabric; clear brownish-orange glaze on interior with some iron oxide streaks, dull red unglazed heavily sooted exterior. No evidence for lip. 118N.</p> <p>1223 Orange fabric; clear orange glaze on interior, sooted exterior. 134N.</p> <p>1224 Orange fabric; clear brownish-orange glaze on interior, speckled copper-green on upper half of exterior, heavily sooted. 153N layer 118.</p> |
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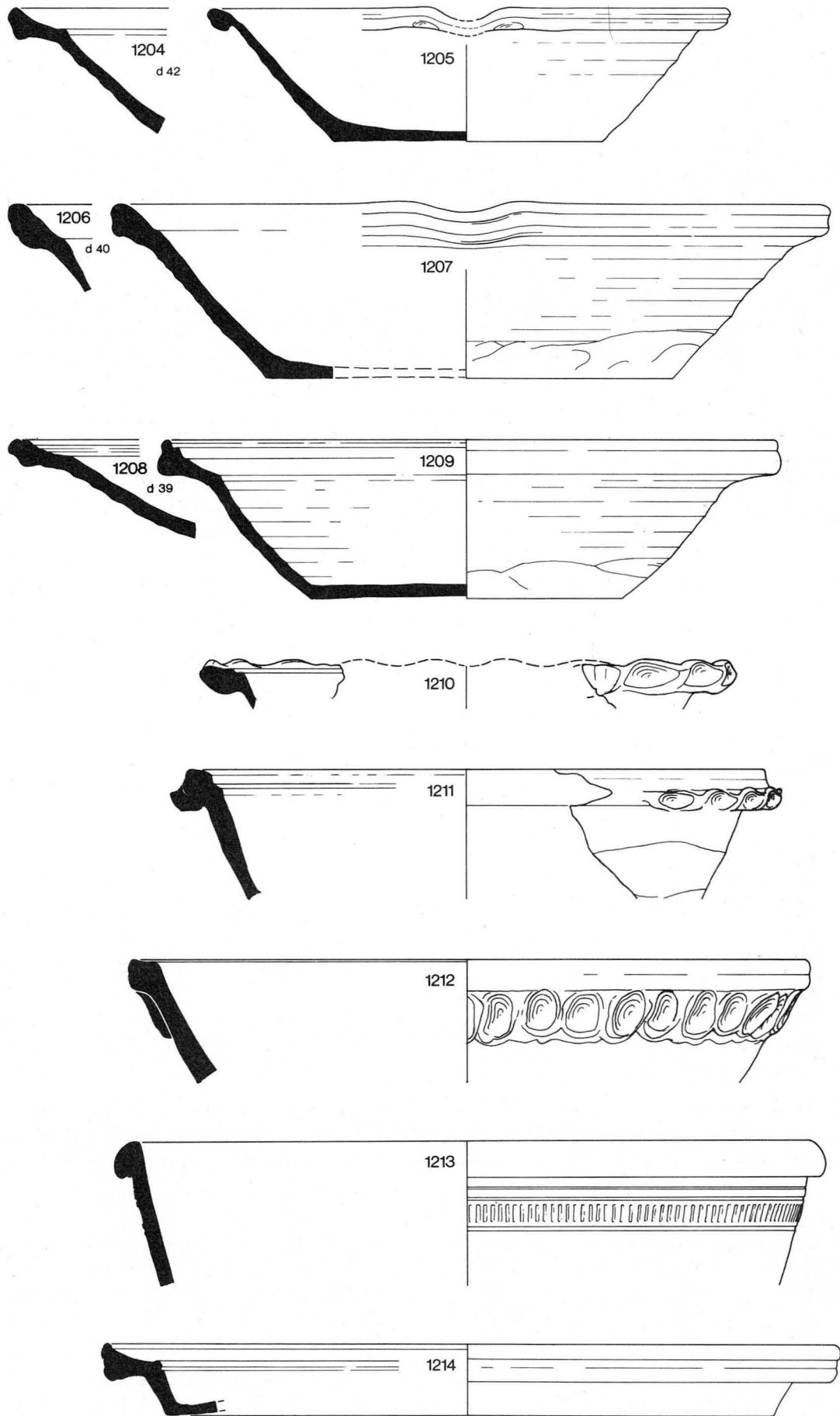


Fig.69 Post-medieval GRE pancheons and large bowls. Scale 1:4

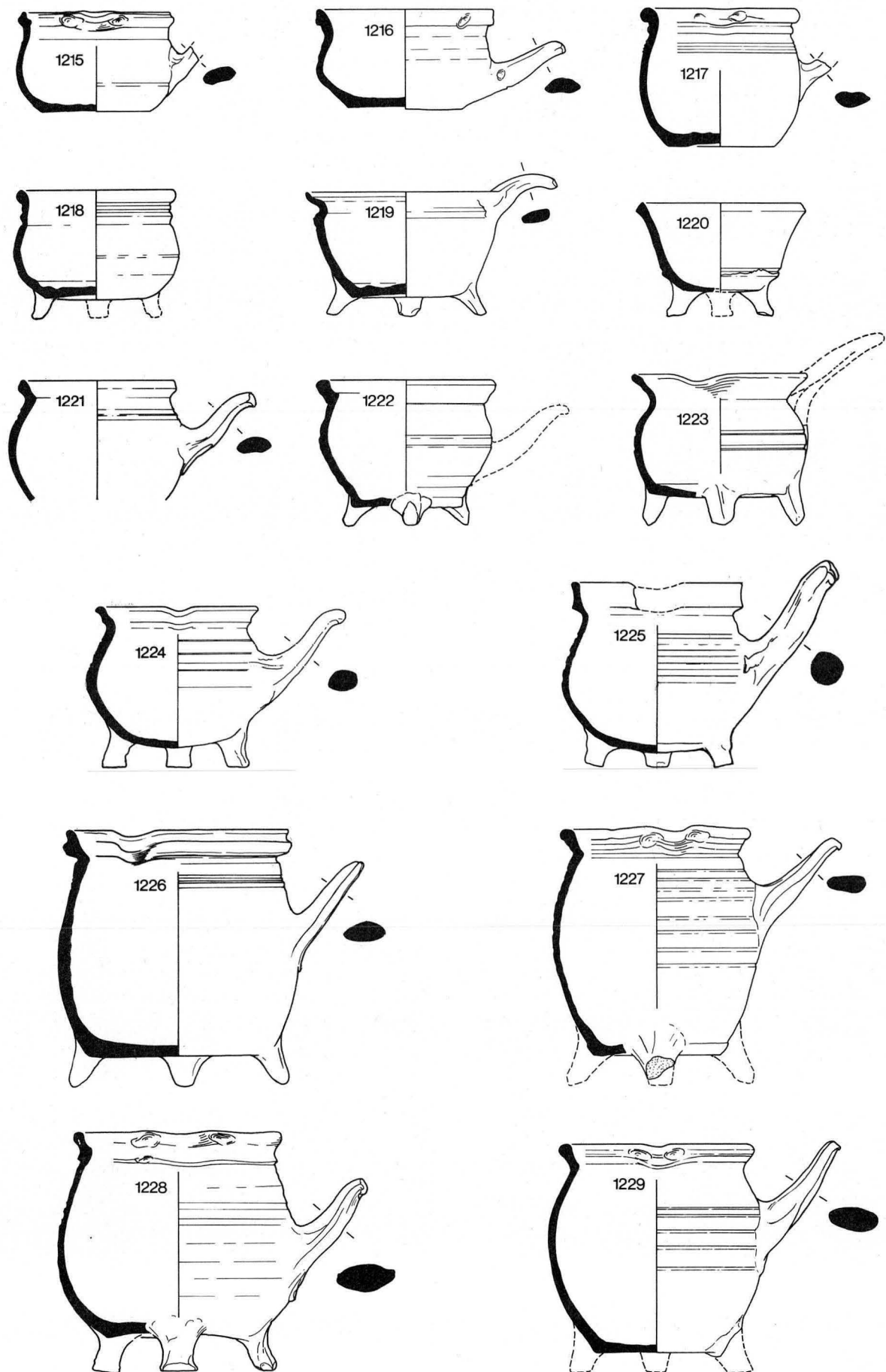


Fig.70 Post-medieval GRE skillets and pipkins. Scale 1:4

Fig.70 CONT.

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| <p>1225 Light brown fabric; patchy clear orange glaze on exterior shoulder only, brownish-orange unglazed surfaces, heavily sooted exterior. 15N.</p> | <p>1228 Complete. Apparently brownish-orange fabric; patchy reduced green glaze on interior and exterior, slightly sooted base. 185N.</p> |
| <p>1226 Brownish-orange fabric; clear brownish-orange glaze below rim on interior, brownish-orange unglazed exterior, slightly sooted base. 185N.</p> | <p>1229 Orange fabric; reduced brownish-green glaze on interior and upper half of exterior, dull brownish-maroon unglazed exterior. 170N layer 12.</p> |
| <p>1227 Dull over-fired orange fabric; reduced green glaze on interior and top half of exterior, dark maroon unglazed surfaces, sooted base. 170N layer 17.</p> | |

FIG.71 GRE LARGE PIPKINS

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| <p>1230 Orange fabric; clear orange glaze on interior, heavily sooted on sides of exterior. 281N layer 157.</p> | <p>1234 Over-fired grey fabric, dull red margins; thick reduced green glaze on interior, exterior rim and streaks on body, sooted base. No evidence for lip. 201N layer A.</p> |
| <p>1231 Light orange fabric; clear brownish-orange glaze on interior and top half of exterior, heavily sooted exterior. 56N.</p> | <p>1235 Orange fabric; clear orange glaze on interior, copper-green glaze on top half of exterior below the neck, heavily sooted exterior. 184N layer 10.</p> |
| <p>1232 Complete. Apparently orange fabric; clear yellowish-orange glaze on interior and top half of exterior. 115N.</p> | <p>1236 Orange fabric; reduced brownish-green glaze on interior, copper-green glaze on top half of exterior, reddish-grey unglazed surfaces. No evidence for lip. 118N layer T8.</p> |
| <p>1233 Orange fabric with grey patches; patchy reduced green glaze on interior and upper part of exterior, sooted base. No evidence for lip. 170N layer 69.</p> | <p>1237 Dull orange fabric; clear brownish-orange glaze on interior, copper additions to exterior glaze, sooted base. West Norfolk bichrome type. 54N.</p> |

FIG.72 GRE JARS

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| <p>1238 Dull orange fabric; thin clear glaze on interior only, slightly sooted base. Late Medieval and Transitional form. 130N.</p> | <p>1241 Dull orange fabric; clear light brown glaze on interior. 151N layer E.18.</p> |
| <p>1239 Patchy orange and grey fabric; patchy largely reduced green glaze. 16N.</p> | <p>1242 Light orange fabric; patches of thick clear brown glaze mainly on interior. 281N layer 181.</p> |
| <p>1240 Dull orange fabric; thick clear glaze except on band 3cm wide around outer rim, knife-trimmed base edge. 67N.</p> | <p>1243 Light orange fabric, clear glaze except on rim edge. 149N layer 1011.</p> |

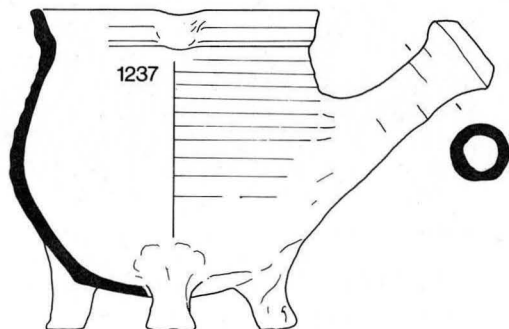
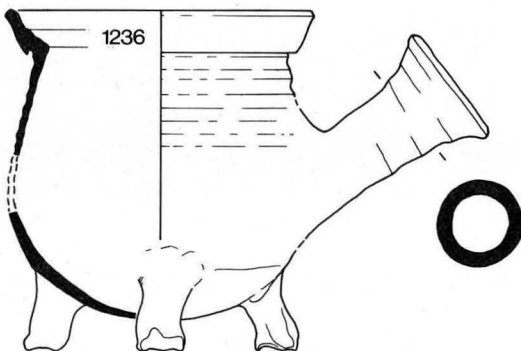
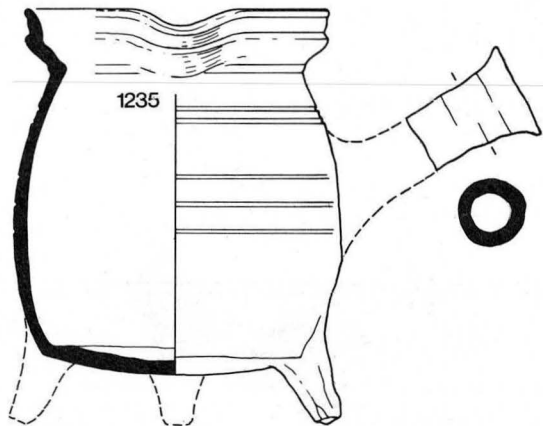
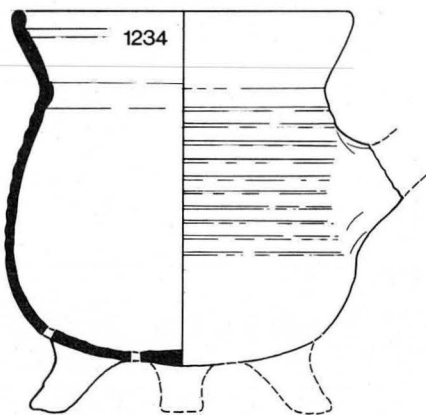
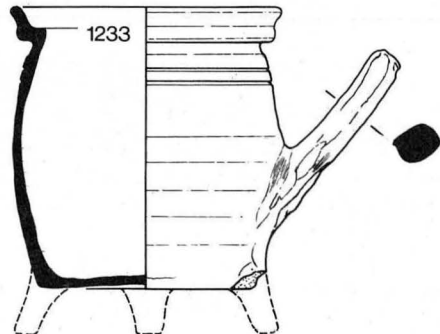
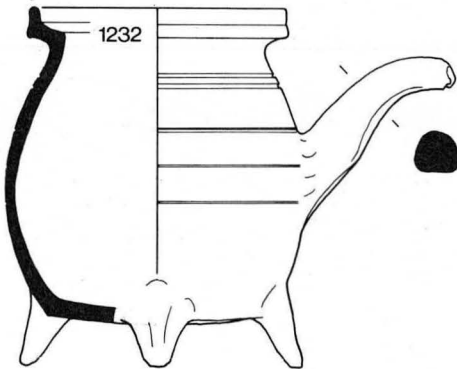
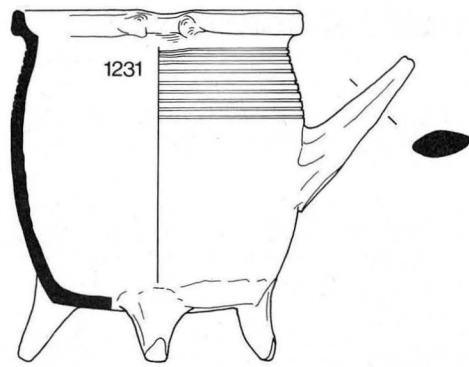
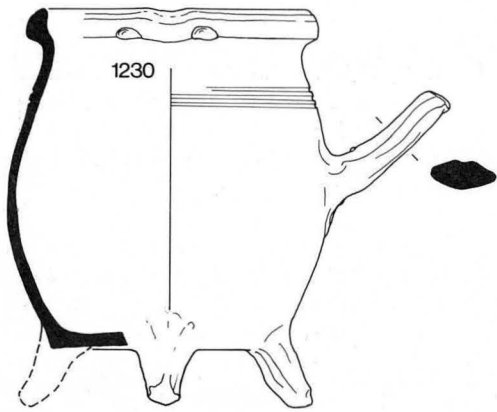


Fig.71 Post-medieval GRE large pipkins. Scale 1:4

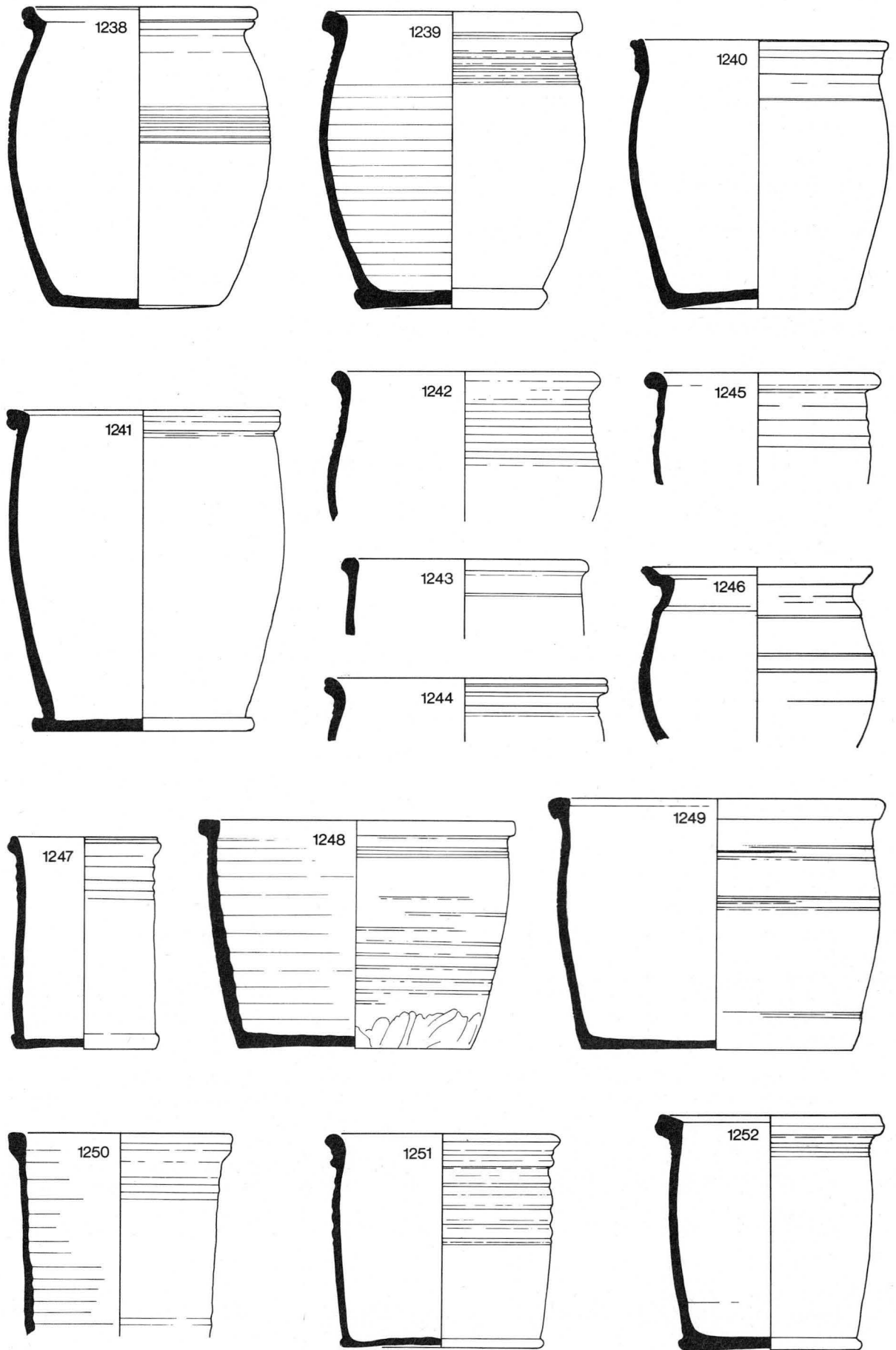


Fig.72 Post-medieval GRE jars. Scale 1:4

Fig.72 CONT.

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| <p>1244 Dull orange fabric; patchy clear glaze except round rim, greyish-brown unglazed surfaces. 149N layer 1011.</p> <p>1245 Light brown fabric; clear brownish glaze on interior, dull red unglazed exterior. 281N layer 287.</p> <p>1246 Dull orange fabric; brown clear glaze on interior, dark grey unglazed exterior. 153N layer 101.</p> <p>1247 Orange fabric, grey in patches; reduced green glaze, patchy on interior, slightly sooted base. 204N layer 10.</p> <p>1248 Dull orange fabric; clear glaze, patchy on exterior, knife-trimmed base. 19N. Hurst and Golson 1957, fig.21, no.4.</p> | <p>1249 Dull orange fabric; clear brown glaze except on rim and base. 19N. Hurst and Golson 1957, fig.21, no.3.</p> <p>1250 Bright orange fabric; thick clear glaze, patchy around rim and base, sooted base. 281N layer 185+.</p> <p>1251 Orange fabric; clear glaze with reduced green areas, patchy around base, sooted base, worn around base edge. 281N layer 185+.</p> <p>1252 Orange fabric; clear glaze with occasional iron oxide specks, slightly sooted base. 109N.</p> |
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FIG.73 GRE STORAGE JARS

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| <p>1253 Hard-fired orange fabric, patchy grey core; very patchy brownish glaze, dark grey unglazed surface. Late Medieval and Transitional form; only this and No.1255 of those illustrated have standard forms of handle. 153N layer 47.</p> <p>1254 Two long thumbled lug handles. Dull orange fabric; patchy clear glaze with reduced green areas, dull dark red unglazed surfaces. 215N layer 2.</p> <p>1255 Orange fabric, occasional small pebble inclusions; clear glaze with reduced green areas. 281N layer 181.</p> <p>1256 Two thumbled lug handles. Orange fabric; patchy clear glaze except around rim, dark grey unglazed surfaces. 68N.</p> <p>1257 Two long thumbled lug handles. Orange fabric; clear brown glaze except round rim. 215N layer 14.</p> <p>1258 Orange fabric; clear light brown glaze, reduced green areas. 153N layer 60.</p> | <p>1259 Two long thumbled lug handles. Light orange fabric; patchy clear orange glaze, mainly reduced green. 12N.</p> <p>1260 Two long thumbled lug handles. Orange fabric; clear brown glaze except around rim, knife-trimmed base edge. 204N layer 10.</p> <p>1261 Two thumbled lug handles. Orange fabric; patchy clear brown glaze except around rim edge. 12N.</p> <p>1262 Orange fabric, grey core in thicker areas; patchy clear brownish glaze. 201N.</p> <p>1263 Dull orange fabric; brown glaze except around rim. 215N layer 36.</p> <p>1264 Orange fabric; clear brown glaze. 187N.</p> |
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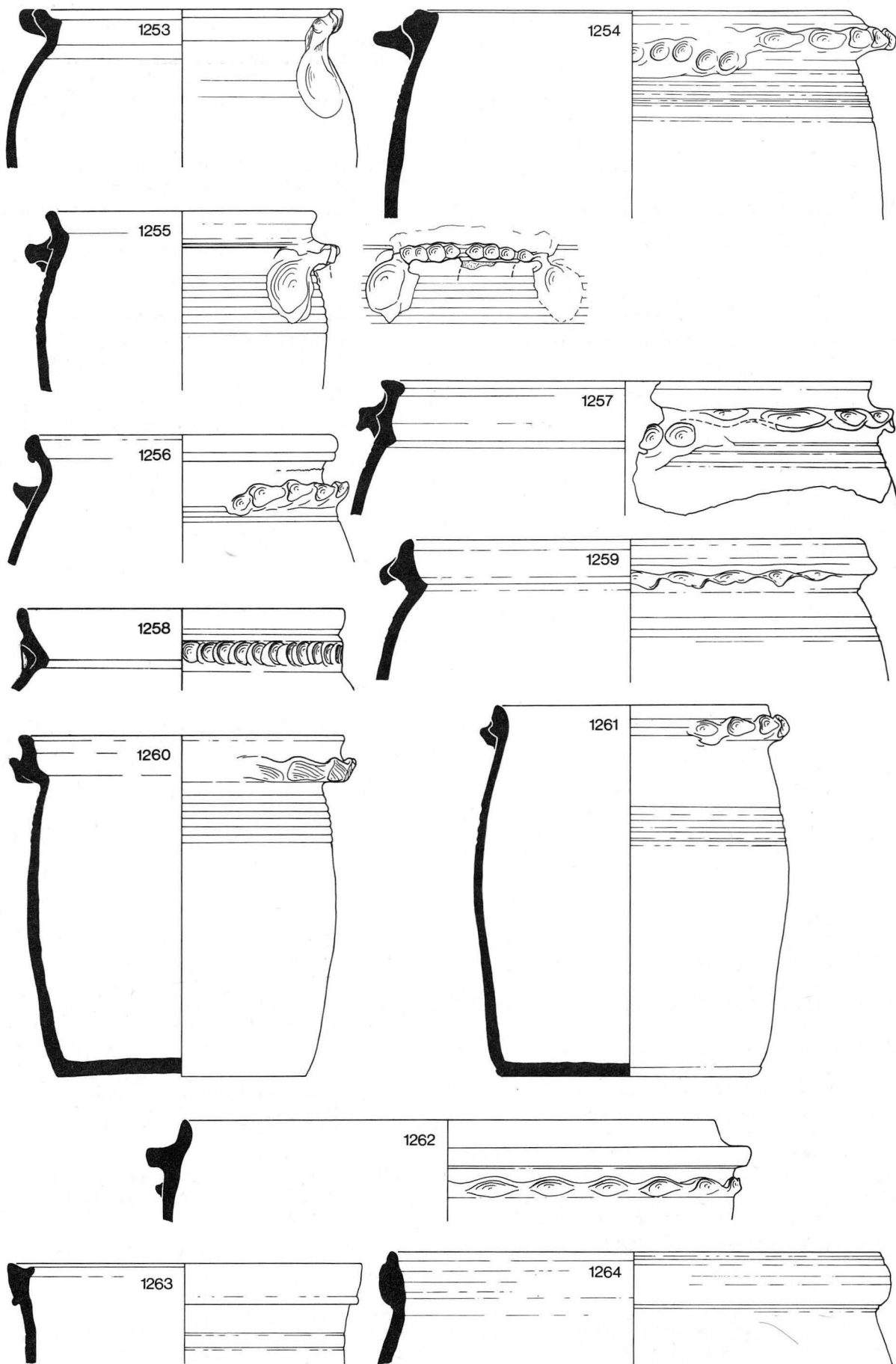


Fig.73 Post-medieval GRE storage jars. Scale 1:4

FIG. 74 GRE CHAMBER-POTS AND TWO-HANDLED JARS

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| <p>1265 Reddish-orange fabric; clear orange glaze on interior, dull reddish-orange unglazed exterior. 281N layer 185.</p> <p>1266 Semi-waster; complete. Heavily over-fired fabric; purplish glaze on interior and in patches on exterior, dark grey unglazed exterior. 63N.</p> <p>1267 Complete. Apparently orange fabric; clear slightly brown glaze on interior, brownish-orange unglazed exterior. 109N.</p> <p>1268 Vessel with lip. Orange fabric; clear orange glaze, patchy on rim edge and exterior near base, sooted lower half. 281N layer 185.</p> <p>1269 Complete. Apparently orange fabric with a lighter core; lightly reduced green glaze, patchy on exterior. 134N cesspit II.</p> | <p>1270 Orange fabric; thick clear orange glaze, patchy near exterior base. 281N layers 158, 169 and 186.</p> <p>1271 Hard-fired orange fabric, occasional red inclusions; clear glaze on inner rim edge, patches on exterior, dull greyish-brown unglazed surfaces. ?16th century. 118N.</p> <p>1272 Orange fabric; patchy orange glaze, dark red unglazed surfaces. 281N layers 178, 185 and 203.</p> <p>1273 Orange fabric; speckled orange glaze on all surfaces. 184N layer M.</p> <p>1274 Fine orange fabric; clear orange glaze with some iron oxide speckles. 204N layer 10.</p> |
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FIG. 75 GRE JUGS

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| <p>1275 Orange fabric; clear orange glaze, patchy in places, slightly sooted base. No evidence for lip. 21N layer 4. Hurst 1963, fig.11, no.4.</p> <p>1276 Dull orange fabric; clear orange glaze on interior and top half of exterior except around rim. 125N.</p> <p>1277 Orange fabric; clear brown glaze on top half of vessel, dull red unglazed surfaces. 63N.</p> <p>1278 Dull orange fabric; clear brownish-orange glaze on interior and top two-thirds of exterior, sooted around base. No evidence for lip. 215N layer 15.</p> <p>1279 Orange fabric, occasional small stones; clear patchy orange glaze with iron oxide streaks, reduced in patches. 53N layer D2.</p> | <p>1280 Orange fabric; clear orange glaze on front half of exterior only, reduced in patches. 153N layer 51.</p> <p>1281 Jug with no lip. Orange fabric, small pebble inclusions; clear orange glaze, patchy near exterior base. 54N.</p> <p>1282 Orange fabric; clear orange glaze on exterior and upper half of interior. 94N.</p> <p>1283 Hard-fired orange fabric; clear greenish-brown glaze with iron oxide streaks on interior neck and patchy on exterior, dull red unglazed surfaces. 281N layer 262.</p> <p>1284 Sherd. Light orange fabric; clear light orange glaze on exterior. 54N.</p> |
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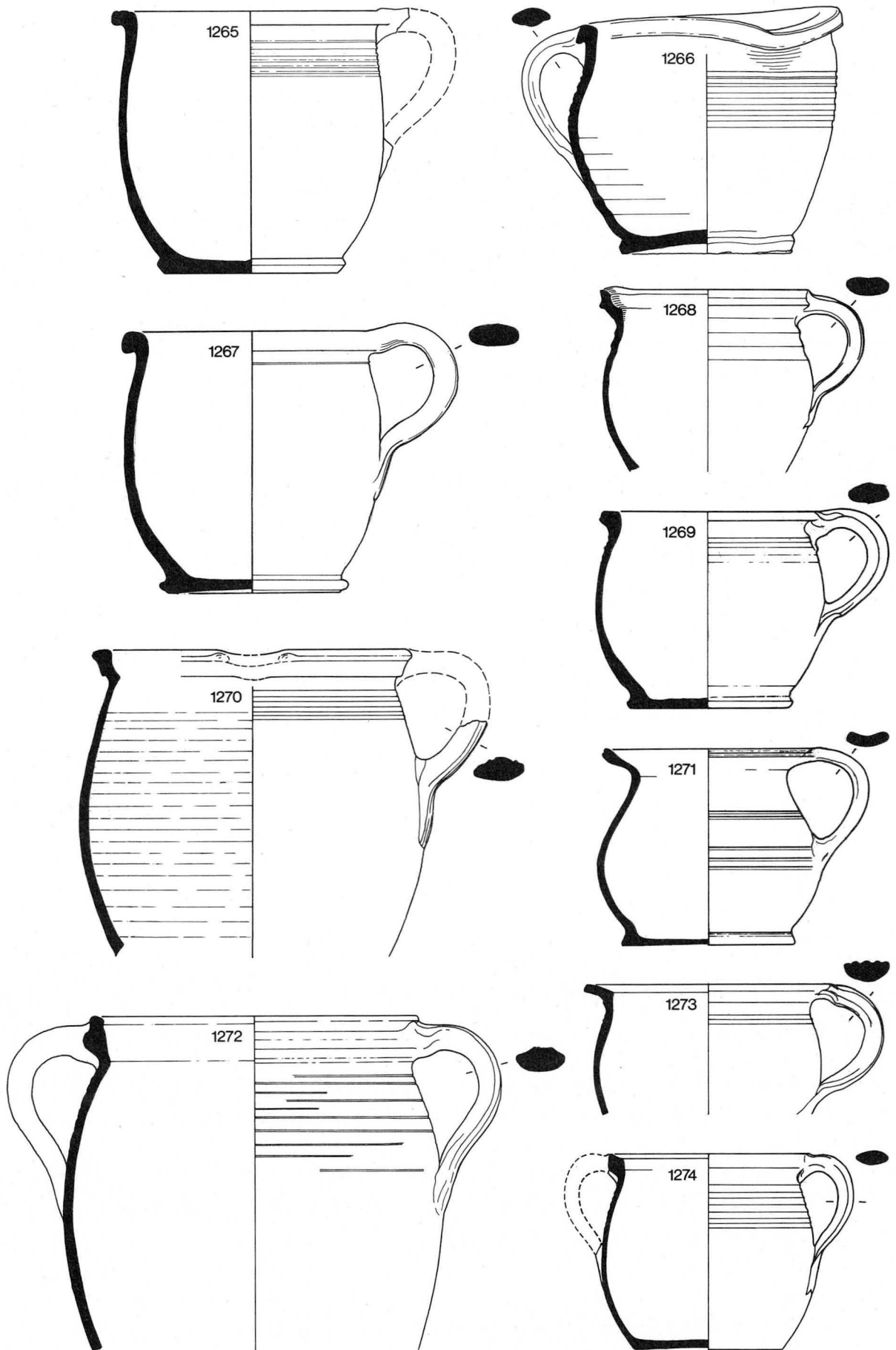


Fig.74 Post-medieval GRE chamber-pots and two-handed jars. Scale 1:4

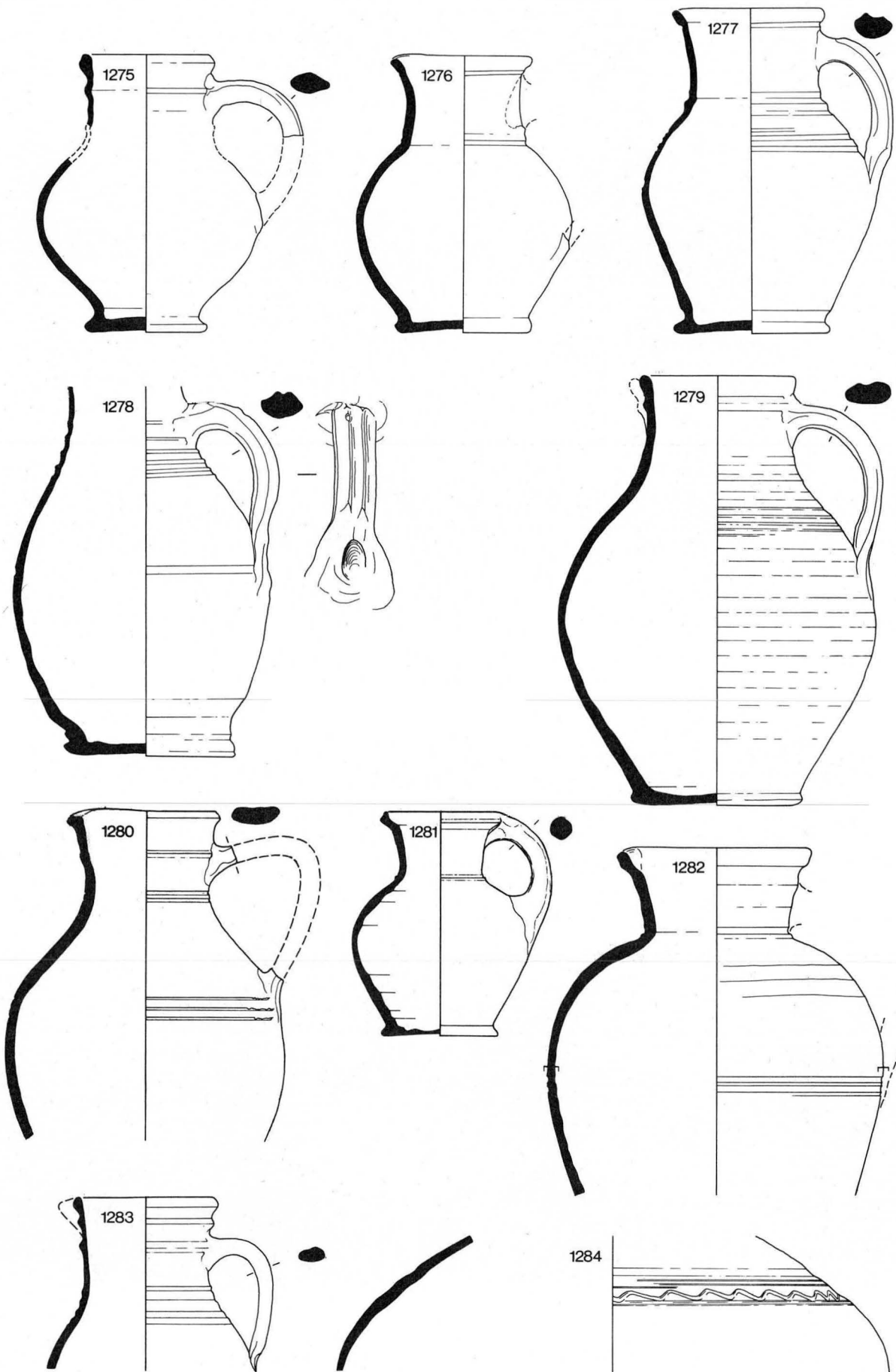


Fig.75 Post-medieval GRE jugs. Scale 1:4

FIG.76 GRE DRIPPING-PANS

- | | |
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| <p>1285 Orange fabric; clear orange to brownish-green glaze on interior, streaks on heavily knife-trimmed exterior, slightly sooted along one edge. 227N.</p> <p>1286 Orange fabric, some large white inclusions; clear brownish-orange glaze with iron oxide streaks on interior, dull orange unglazed exterior, knife-trimming on base and bottom of side walls, sooted rim opposite the handle. 110N.</p> <p>1287 Dull orange fabric; clear orange glaze with iron oxide streaks on interior, dull reddish-orange unglazed heavily knife-trimmed exterior, sooted on side opposite the handles. 153N layer 69.</p> | <p>1288 Rim of oval dish with spout at narrow end. Orange fabric; clear brownish-orange glaze on interior, dull brown unglazed exterior, knife-trimmed sides and base. 173N.</p> <p>1289 Orange fabric, grey core when thick; greenish-brown glaze on interior, dull orange unglazed surfaces. 37N.</p> <p>1290 Orange fabric; clear orange glaze on interior, fabric burnt on flange edge, incised and thumb-pressed decoration. See Fig.62, No.1055 for identical vessel with black glaze. (Elevation of rim simplified on drawing.) 178N.</p> |
|---|--|

FIG.77 GRE CHAFING-DISHES AND DUTCH OVENS

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| <p>1291 Chafing-dish. Reddish-orange fabric; thick clear brownish-orange glaze on upper sherd, reduced green on inner base of bowl which is extensively burnt, slightly sooted in lower chamber, worn ring on base. 215N layer 30.</p> <p>1292 Chafing-dish rim. Bright orange fabric; clear brownish-orange glaze on interior, copper-green glaze on exterior. 281N layer 185.</p> <p>1293 Chafing-dish rim. Patchy grey and reddish-orange fabric, small white pebble inclusions; patchy reduced green glaze, dull red unglazed areas. 43N.</p> <p>1294 Chafing-dish sherd. Orange fabric; clear brownish-orange pitted glaze on all surfaces. 224N layer 6.</p> <p>1295 Chafing-dish. Orange fabric; clear yellowish-orange glaze with some iron oxide streaks on all surfaces except inner lower chamber, no signs of burning but a worn base ring. 215N layer 2.</p> <p>1296 Chafing-dish handle. Orange fabric; clear yellowish-orange glazed surfaces. 129N.</p> | <p>1297 Chafing-dish base. Orange fabric; clear greenish-yellow glaze on inner bowl surface, sparse glaze on exterior pedestal, no signs of burning but wear marks on base. 118N.</p> <p>1298 Dutch oven. (View in plan as No.1300.) Light brown fabric; clear orange glaze on interior, badly flaking exterior surface. 184N misc.</p> <p>1299 Dutch oven. (View in plan as No.1300.) Reddish-orange fabric; thick clear brownish-orange glaze on interior, dull red unglazed exterior, sooted straight edge. 204N layer 10.</p> <p>1300 Dutch oven. Orange fabric; clear orange glaze on interior, dull reddish-orange unglazed exterior, knife-trimmed base and lower side, sooted on edge opposite handle. 56N.</p> <p>1301 Dutch oven. Orange fabric; clear greenish-brown glazed surfaces except under shelf and knife-trimmed base. 227N.</p> |
|---|--|

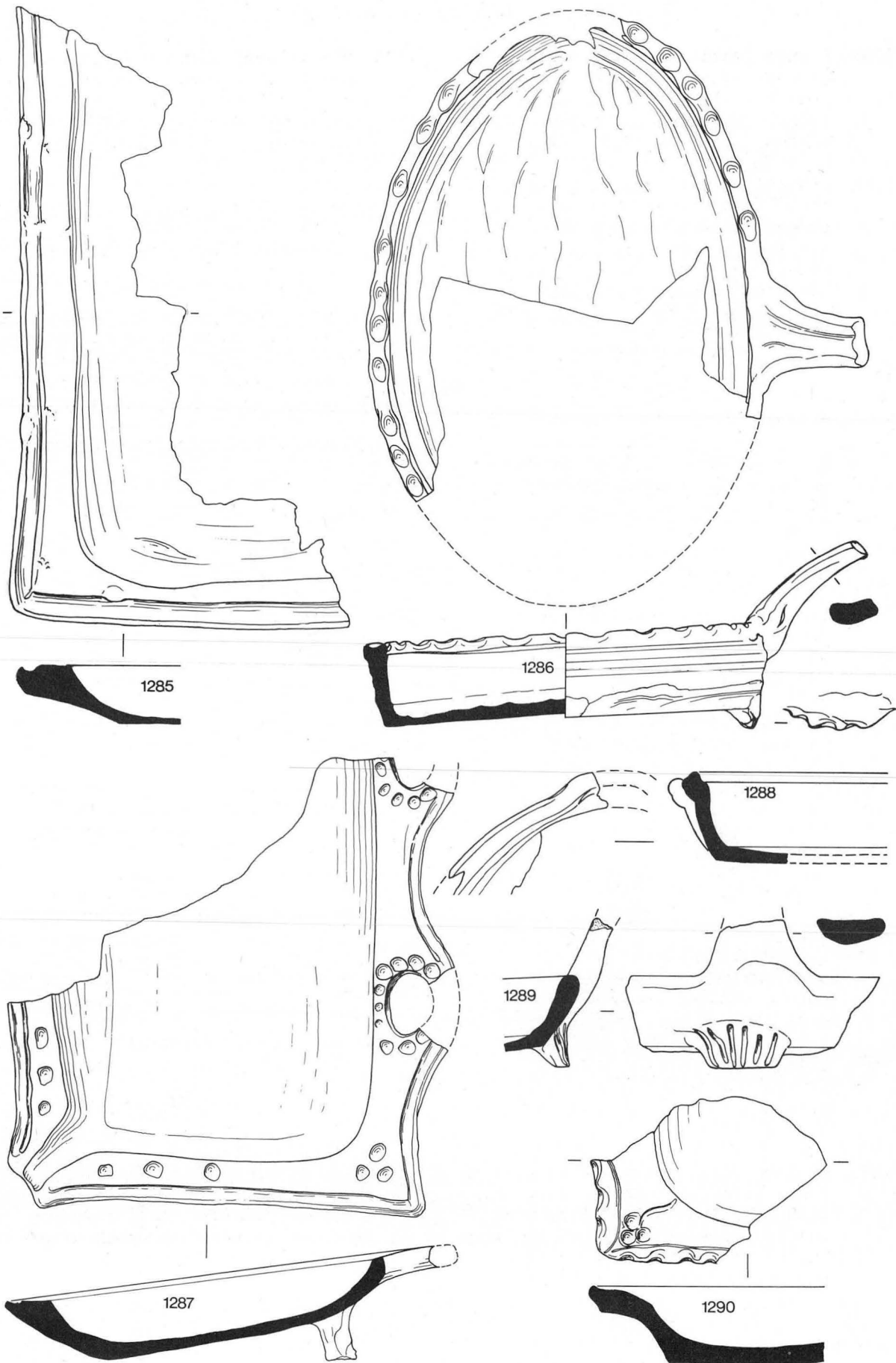


Fig.76 Post-medieval GRE dripping-pans. Scale 1:4

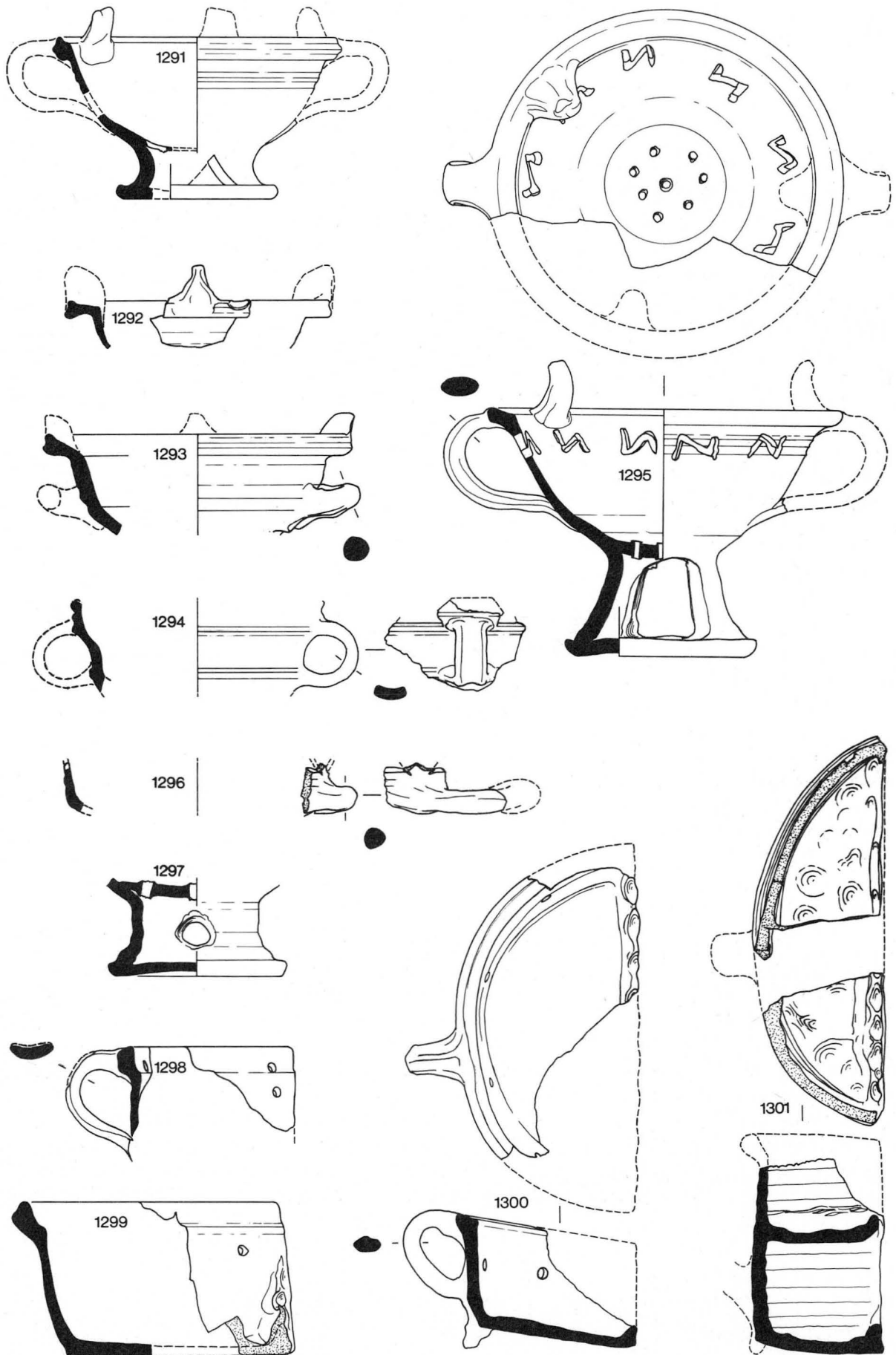


Fig.77 Post-medieval GRE chafing-dishes and Dutch ovens. Scale 1:4

FIG.78 GRE COLANDERS

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| <p>1302 Reddish-orange fabric; clear brownish glaze on interior, knife-trimmed near base. 149N layer 1011.</p> <p>1303 Orange fabric; clear orange-glazed surfaces, reduced green in patches. 118N layer T8.</p> <p>1304 Orange fabric; clear greenish-brown glaze on interior. 153N layer 15.</p> <p>1305 Square holes. Dull orange fabric; clear orange glaze on interior. 178N.</p> <p>1306 Dull orange fabric; clear light brown glaze on interior, dull red unglazed exterior. 179N.</p> <p>1307 Orange fabric; clear orange glaze on interior, some knife-trimming towards bottom of sherd. 151N layers 19 and 19L.</p> <p>1308 Brownish-orange fabric; clear orange glaze on interior, knife-trimmed near base. 149N layer 1011.</p> | <p>1309 Small-bowled colander, probably with two horizontal handles. Orange fabric; clear orange glaze. 184N layer 12.</p> <p>1310 Tripod colander. Pale grey fabric, dull reddish-brown margins; patchy reduced green glaze on interior, light brown unglazed exterior, triangular holes punched from the inside. 184N layer M.</p> <p>1311 Tripod colander, holes arranged in concentric circles. Pale brownish-orange fabric; clear greenish-yellow glaze on interior, light brown unglazed exterior, knife-trimmed. 94N.</p> <p>1312 Holes arranged in concentric circles. Light brown fabric, occasional small pebbles; clear orange glaze on interior. 132N.</p> <p>1313 Possible scar for a horizontal handle. Dull orange fabric; clear brown glaze on interior, dull red unglazed exterior. 151N layers 19A and 19L.</p> |
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FIG.79 GRE MISCELLANEOUS VESSELS

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| <p>1314 Lamp. Orange fabric; clear reduced greenish glaze with orange patches except on knife-trimmed base and sides, burning around lip. 179N.</p> <p>1315 Lamp. Fairly fine bright orange fabric; slightly reduced greenish-yellow glaze except below handle and on knife-trimmed base, traces of soot around lip. 296N.</p> <p>1316 Lamp. Brownish-orange fabric; overall yellowish-brown glaze except on underneath, knife-trimmed base and inner stem. 228N.</p> <p>1317 Lamp. Orange fabric; thick clear orange glaze except on knife-trimmed base and sides. 63N.</p> <p>1318 Lamp. Orange fabric; clear orange glaze, knife-trimmed inner stem. 184N layer 11.</p> | <p>1319 Lamp. Visible fabric heavily discoloured by burning, now dark grey; patchy reduced green glaze on bowl and stem, heavily sooted spout, base and sides heavily knife-trimmed. 254N.</p> <p>1320 Lid. Uneven rim edge, possibly intentional. Brownish-orange fabric; unglazed reddish-brown surfaces. 63N.</p> <p>1321 Lid. Greyish-buff fabric; greyish-buff unglazed surfaces. 215N layer 32.</p> <p>1322 Lid. Hard-fired brownish-red fabric, several large white inclusions; patch of reduced green glaze on handle, specks on upper surface, purplish unglazed surfaces. 118N layer 8.</p> <p>1323 Lid. Hard-fired orange fabric; reddish-orange unglazed surfaces, slightly sooted knob. 53N location CI layer 1.</p> |
|--|---|

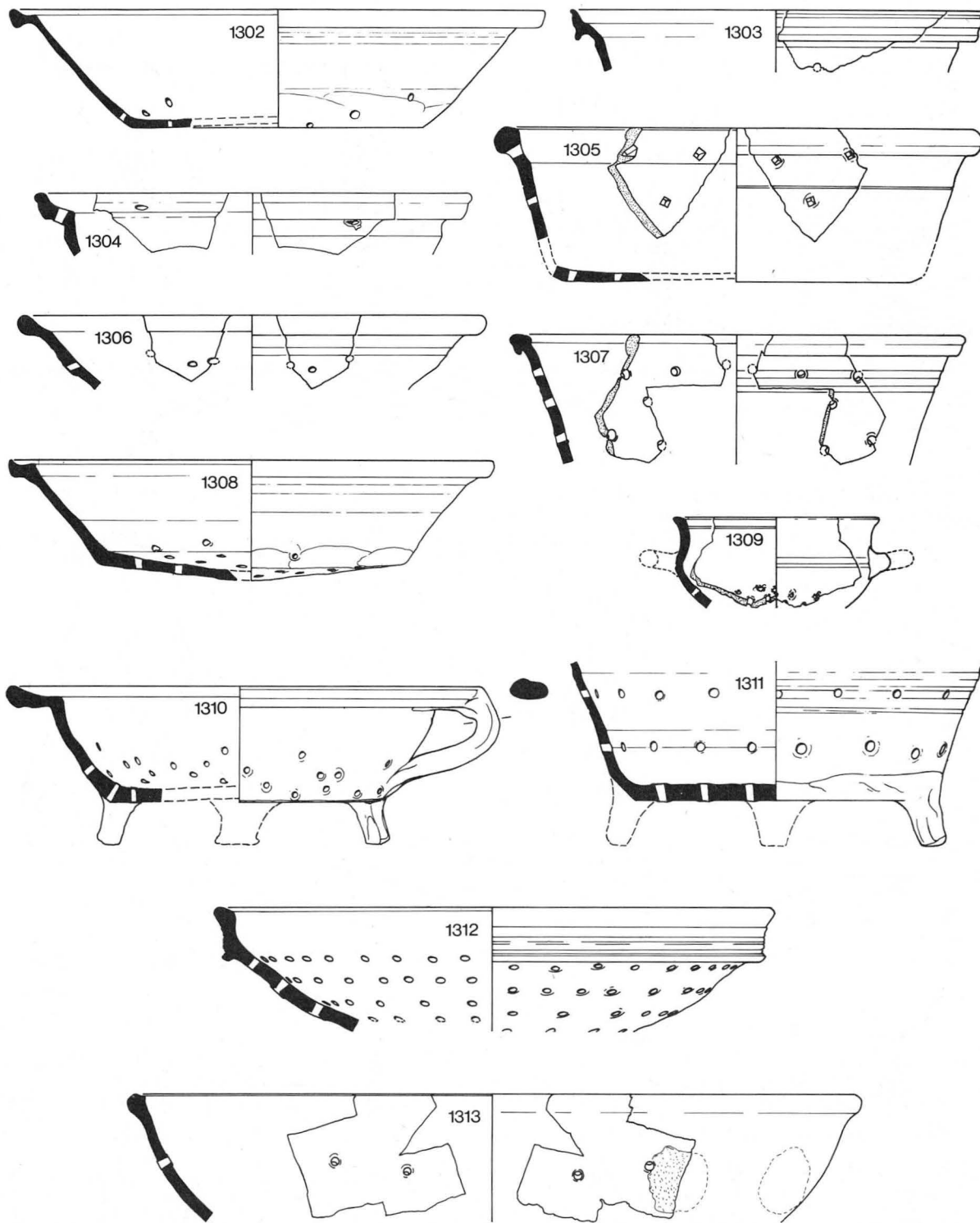


Fig.78 Post-medieval GRE colanders. Scale 1:4

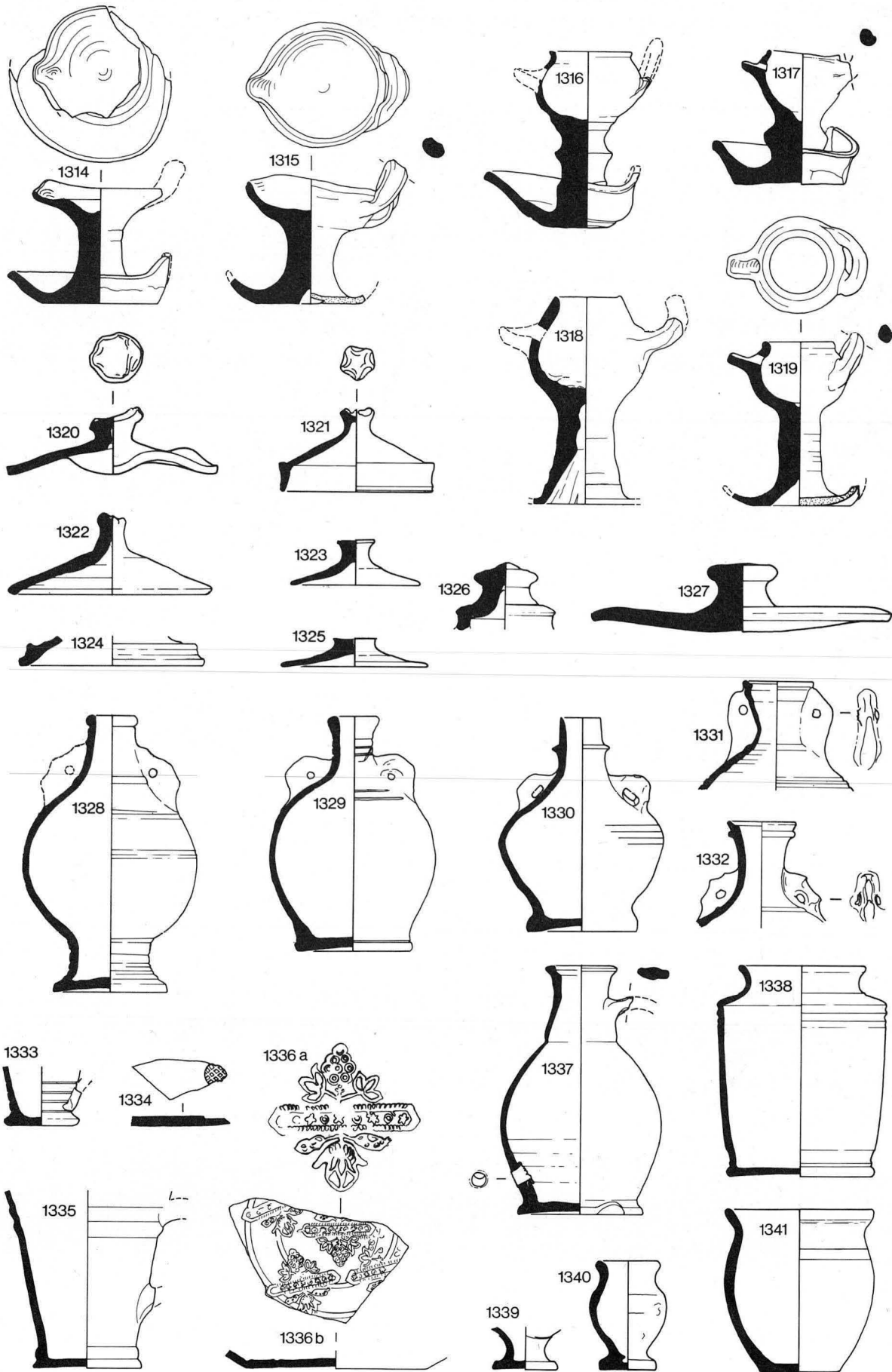


Fig.79 Post-medieval GRE miscellaneous vessels.
Scale 1:4, except 1336a = 1:2

Fig.79 CONT.

- 1324 Lid. Orange fabric; reduced green glaze on upper surface, brownish-orange unglazed inner surface. 54N.
- 1325 Lid. Hard-fired orange fabric; very thin patchy clear orange glaze on upper surface, reddish-orange unglazed surfaces. 53N location C layer 2.
- 1326 ?Lid. Orange fabric, some tiny white inclusions; brown glaze spot on top of knob, dull red unglazed surfaces. 153N layer 1.
- 1327 Large lid. Orange fabric; clear brownish-orange glaze on upper surface, dull reddish-orange unglazed lower surface. 36N.
- 1328 Standing costrel. Orange fabric; clear orange glaze on exterior under-fired in patches. 153N layer 40.
- 1329 Standing costrel, complete. Apparently orange fabric; under-fired opaque yellowish-orange glaze on exterior except near base, dull reddish-orange unglazed surfaces. 219N.
- 1330 Standing costrel. Light brown fabric; copper-green glaze on top half of exterior only, grey to brownish-orange unglazed surfaces. 63N.
- 1331 Costrel neck. Brownish-red fabric; brownish dark copper-green glaze on exterior and top of inner neck, greyish-brown unglazed interior. 118N layer T8.
- 1332 Costrel neck. Orange fabric; under-fired yellowish-orange glaze on exterior, reddish-orange unglazed interior. 36N.
- 1333 Tankard base. Grey fabric; reduced green glaze on interior and exterior. 37N layer 3.
- 1334 Base sherd. Brownish-orange fabric; yellow-orange glaze on inner base which has knife-cut marks, sooted base. 151N layer 11A M5.
- 1335 Tankard. Fine light orange fabric; clear orange glaze on interior and exterior. 201N.
- 1336a Detail of 1336b's stamp, scale 1:2.
- 1336b Base sherd. Orange fabric; brownish-orange glaze on interior base covering repeating stamped motif, glaze very worn. 215N layer 33.
- 1337 Small cistern. Orange fabric; clear brown glaze on exterior with iron oxide streaks, patchy near base, reddish-orange unglazed interior. 94N.
- 1338 Jar. Speckle-glazed ware. Orange fabric; thick clear brown glaze with brown iron oxide streaks, sooted base. 193N.
- 1339 Base. Orange fabric; clear brownish-orange glaze except on base. 178N.
- 1340 Small jar. Orange fabric; patchy reduced green glaze on exterior with some copper specks, greyish-brown unglazed surfaces. 36N.
- 1341 Jar. Orange fabric; clear brown glaze on interior below neck, brownish-orange unglazed exterior. 127N.

FIG. 80 GRE MISCELLANEOUS VESSELS

- | | |
|---|---|
| <p>1342 Storage jar. Orange fabric; clear brown glaze on interior and upper half of exterior, greyish-brown unglazed surfaces. 29N.</p> | <p>1349 Fuming-pot. Reddish-orange fabric; clear orange glaze on exterior, patches on interior, pierced decoration surrounded by incised lines. 117N.</p> |
| <p>1343 Neck of watering-pot. Light brown fabric; yellowish-brown glaze on exterior. 301N layer M.</p> | <p>1350 Fuming-pot. Orange fabric; clear brownish-orange glaze on exterior, holes pushed through on slant from exterior. 153N layer 1.</p> |
| <p>1344 Neck. Orange fabric; clear orange glaze on exterior. 248N.</p> | <p>1351 Sprinkling-pot. Hard-fired orange fabric; reduced green glaze on upper part of exterior, patches on base, brown to dark grey unglazed surfaces, stacking scar on base. 170N layer 61.</p> |
| <p>1345 Flowerpot. Orange fabric, grey core near base; unglazed purplish-brown surfaces, graffiti scratched through surface to the orange body after firing. 184N layers 4 and 7.</p> | <p>1352 Jar with handle. Orange fabric; clear thick orange glaze on all surfaces except exterior base. 76N hole 32.</p> |
| <p>1346 Large oval dish. Orange fabric; clear orange glaze with iron oxide specks except on base. 54N.</p> | <p>1353 Base. Grey fabric with orange patches; reduced green glaze except on base, heavily knife-trimmed walls and base. 12N layer 13.</p> |
| <p>1347 Oval dish. Orange fabric; thick clear orange glaze on all surfaces, patchy on rim edge and base, knife-trimmed base edge. 67N.</p> | <p>1354 Cistern. Dull orange fabric; specks only clear orange glaze. 153N layer 131.</p> |
| <p>1348 Flowerpot. Orange fabric; dull red unglazed surfaces. 281N layer 745.</p> | |

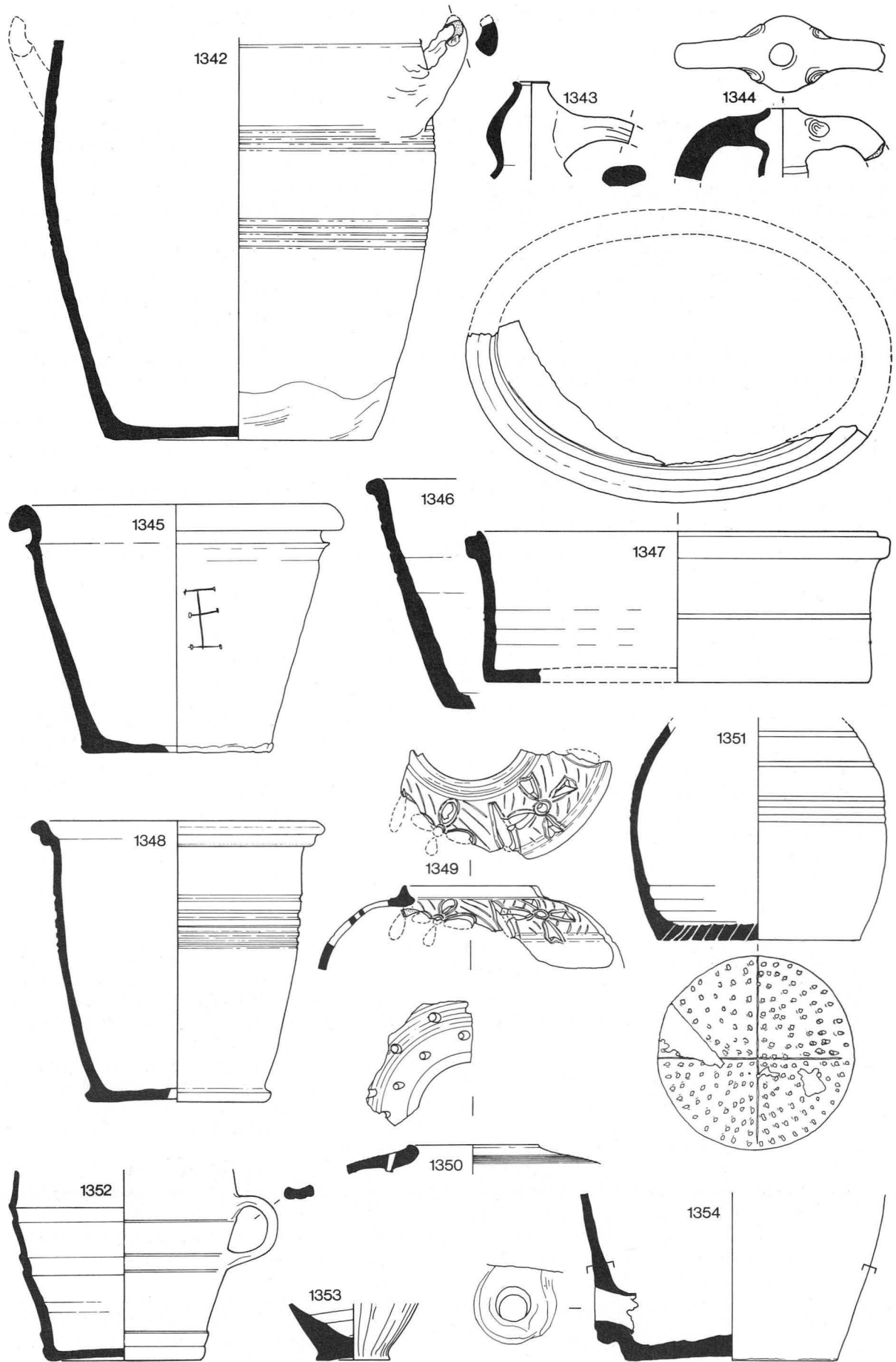


Fig.80 Post-medieval GRE miscellaneous vessels. Scale 1:4

TIN-GLAZED EARTHENWARES

A large and varied collection of Tin-glazed Earthenwares (TGE), otherwise known as 'delft' has been found in Norwich, including many examples from the Continent, particularly the Netherlands. This group was to have been the subject of a detailed study by Louis Lipski who regretfully died shortly after the work had begun. I am very grateful to D.M.Archer of the Victoria and Albert Museum who subsequently agreed to help with the identification and attribution of the material. Without his invaluable help, advice, and information the catalogue entries would be far less complete and informative.

It was decided simply to publish the material in groups divided into probable areas of production, with the catalogue entries providing any detailed information about fabric, decoration and date, and not to have an overall introduction and discussion of the different types and groups. The largest single group of tin-glazed earthenware found in Norwich is, however, worth a brief mention, for it was found at the rear of an apothecary's shop (215N, 13-25 London Street - see Gazetteer). This site produced, amongst many other vessels, most of the drug jars and ointment pots found in Norwich; fragments of over sixty were recovered both from the site and from site spoil dumped outside Norwich. Although some of the decorated drug jars are similar to those found at Southwark, it has been suggested that the Norwich examples could well be from Holland, as so much of the material found in Norwich comes from that general area (Moorhouse 1970, 73). Until more definite evidence is available, we have called the decorated drug jars Anglo-Netherlands, and attributed them to the first half of the 17th century, more probably 1625-1650. The exceptions to this are the small ointment pots in a plain white tin-glaze, which were probably made in London (Moorhouse 1970, 73), and the two 18th-century blue decorated drug jars (Fig.93, Nos.1483-4) which are also English. Some of the vessels in this group have been completely restored so it is no longer possible to see the fabric; catalogue entries for these vessels are qualified by the word 'restored'.

FIG.81 TGE CONTINENTAL, 14TH TO 17TH-CENTURY

- | | |
|---|---|
| 1355 Jar. Pale pinkish-buff fabric; pale greyish-white glaze on exterior, light emerald-green and purple-manganese decoration, pale tan unglazed interior and lower part of exterior. Italian, Orvieto area, early 14th century. 37N. | 1357 Bowl. Pale cream fabric; white glaze on interior and exterior, interior mid and dark blue, leaf-green, opaque orange and yellow decoration, exterior opaque orange, mid and light blue decoration. Probably Italian, early 17th century. 204N layer 8. |
| 1356 Plate, restored. Apparently cream fabric; discoloured off-white glazed surfaces, mid and dark blue decoration, stacking scars on exterior base, trivet scars. Italian, Montelupo, 1620-50. 215N layer 32. | 1358 Bowl. Pale cream fabric; opaque mid powder-blue overall glaze, dark blue decoration. Italian, probably Faenza, early 17th century. 139N. |
| | 1359 Albarello. Pale cream fabric; off-white to cream glaze on interior, even mid blue glaze on exterior. Probably Italian, 16th century, but possibly Spanish, 17th century. 54N. |

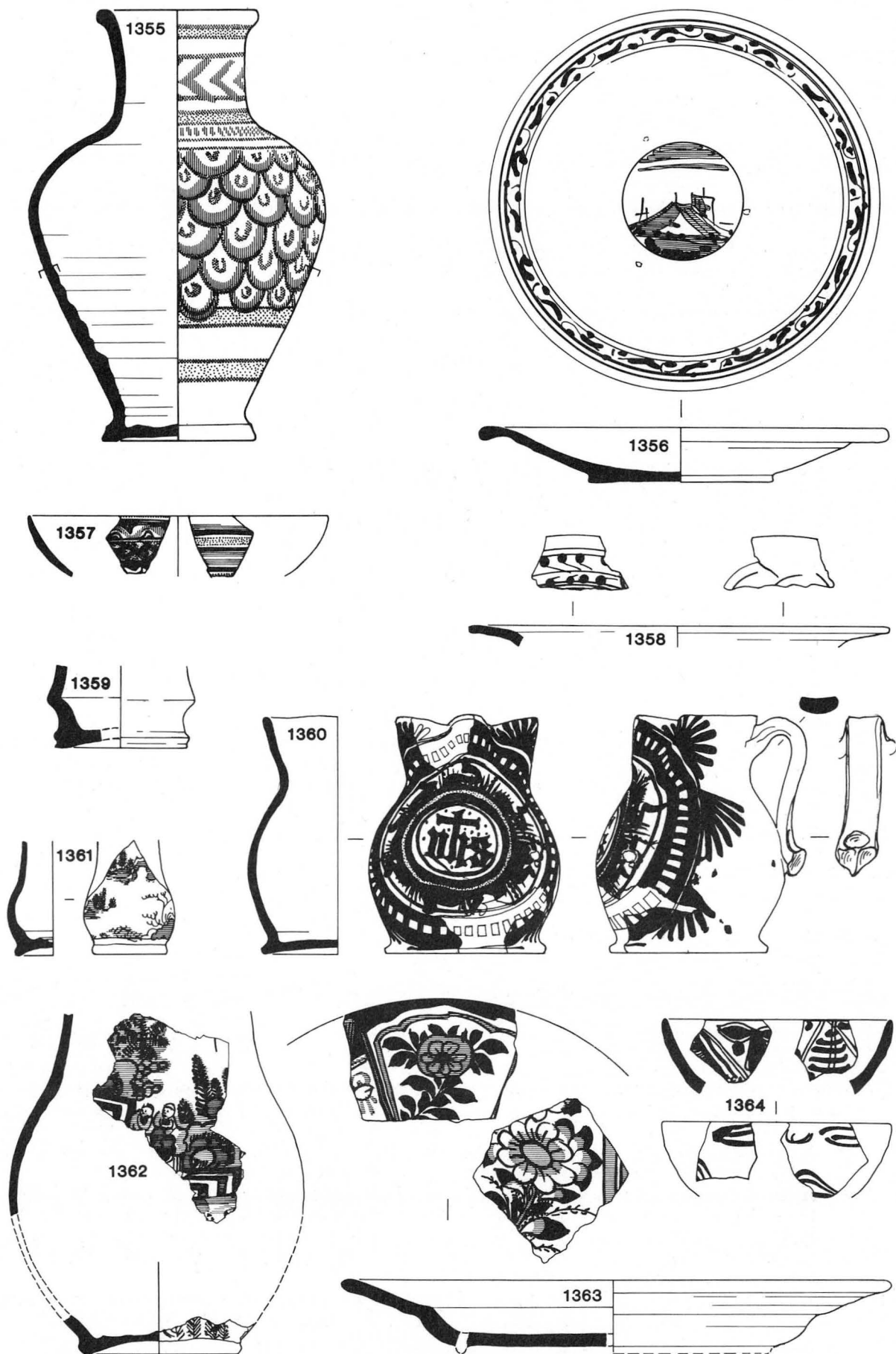


Fig.81 14th to 17th-century Continental Tin-glazed Earthenwares (TGE). Scale 1:3

Fig.81 CONT.

- | | | | |
|------|--|------|--|
| 1360 | Jug, restored. Apparently light buffish-brown fabric; pale grey glaze on exterior except for base and top of interior neck, dark blue and run yellow decoration. Probably Antwerp, early to mid 16th century. 204N layer 19. | 1363 | Plate. Pale cream fabric; white-glazed back, white-glazed front with very pale blue tinge, light and mid blue decoration. Frankfurt, late 17th century. 217N. |
| 1361 | Small jug. Cream fabric; pale whitish-turquoise glaze on interior, very pale blue glaze on exterior, mid blue decoration, blackish-blue <i>trek</i> . Probably Frankfurt, c.1680. 174N. | 1364 | Two rim sherds from the same bowl. Light orange fabric; white glaze on interior, slightly brownish-white glaze on exterior, copper lustre decoration. Hispano-Moresque, 17th century. 301N layers 2 and 4. |
| 1362 | Jug. Cream fabric; thick white glaze on interior and exterior, light and mid blue decoration, blue spots on exterior base. Frankfurt, or possibly Dutch, c.1680. 215N layer 36. | | |

FIG.82 TGE DUTCH 17TH/18TH-CENTURY PLATES

- | | | | |
|------|--|------|--|
| 1365 | One of two identical plates. Cream fabric; very pale grey glaze, greyish-blue fish, dark blue fins. Dutch, c.1700. 193N. | 1368 | Cream fabric; white glaze with blue tinge, blue decoration, very slightly run. Dutch, c.1720. 101N. |
| 1366 | Cream fabric; off-white glaze, some crawling on back, dark and light blue decoration. Dutch, c.1720. 101N. | 1369 | Pale fawn fabric; greyish-white glaze, mid blue decoration. Dutch, or possibly English, 1730-40. 68N. |
| 1367 | Pale cream fabric; white glaze with blue tinge, mid and dark blue decoration. Dutch, 1710-20. 193N. | 1370 | Cream fabric; white glaze, dark blue <i>trek</i> on some motifs. Dutch, late 17th century. 204N layer 1. |

FIG.83 TGE DUTCH 17TH-CENTURY PLATES

- | | | | |
|------|---|------|---|
| 1371 | Cream fabric; thick white glaze, slight crawling on back, light and mid blue decoration, stacking marks on back. Dutch, 1670-80. 215N layer 30. | 1374 | Pale pinkish-cream fabric, some tiny red inclusions; pale bluish-grey glaze, pitted on back, light and dark blackish-blue decoration. Dutch, c.1680. 215N layer 2. |
| 1372 | Cream fabric; thick white glaze, light blue and blackish-blue decoration. Dutch, 1670-80. 215N layer 33. | 1375 | Pale cream fabric; thick white glaze, light blue and speckled dark blue decoration. Probably Dutch, 1640-60. 215N layer 30. |
| 1373 | Pale cream fabric; thick white glaze, light blue and speckled blue decoration. Probably Dutch, late 17th century. 215N layer 33. | 1376 | Base. Pale cream fabric; white glaze with light and mid blue decoration, whitish-pale green glazed back except on foot-ring. Probably Dutch, late 17th century. 178N. |

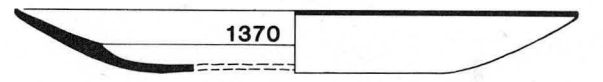
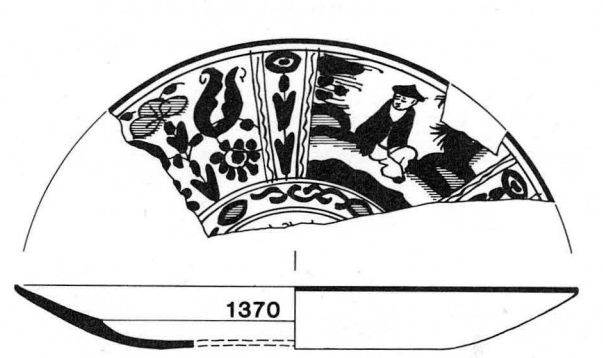
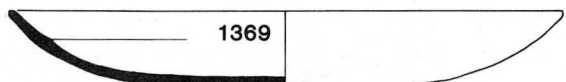
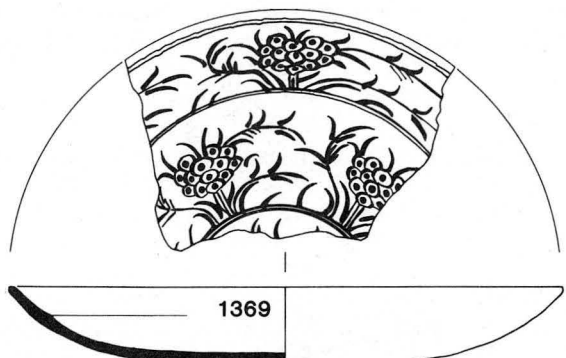
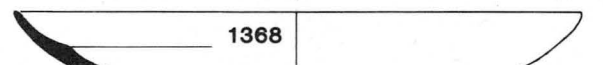
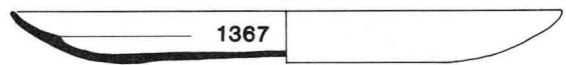
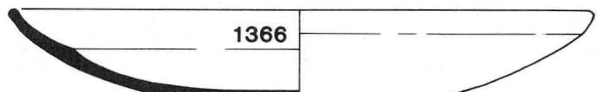
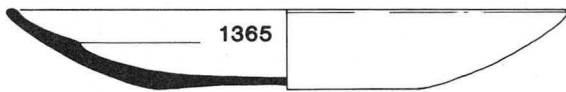


Fig. 82 17th/18th-century TGE Dutch plates. Scale 1:3

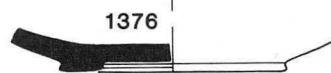
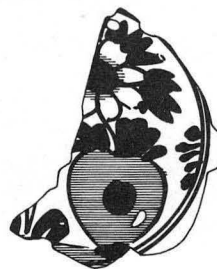
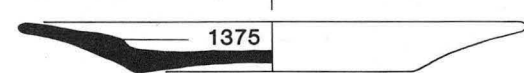
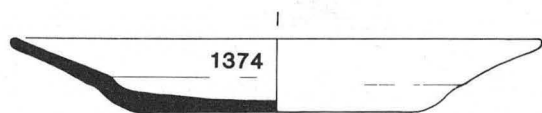
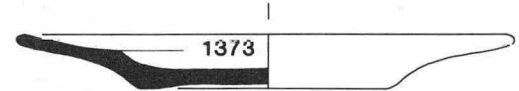
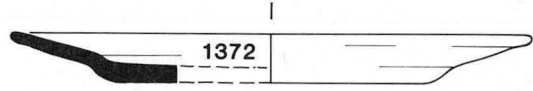
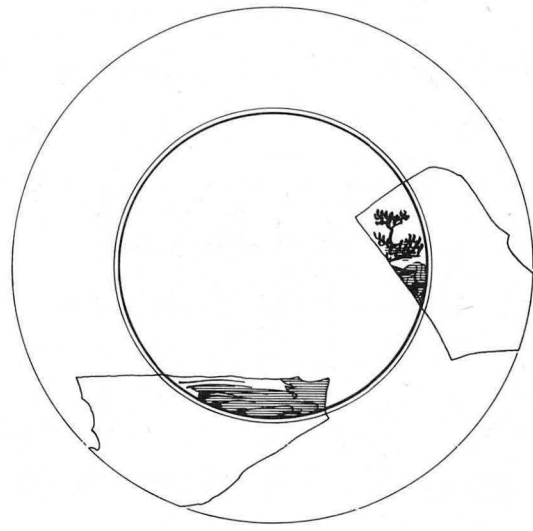
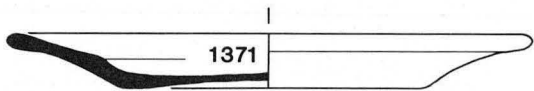
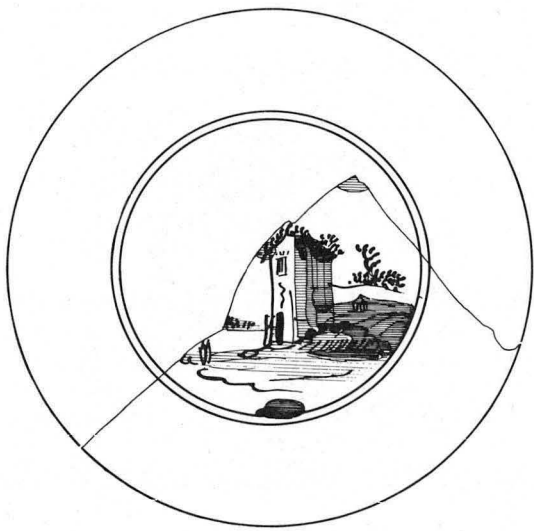


Fig.83 17th-century TGE Dutch plates. Scale 1:3

FIG. 84 TGE NETHERLANDS, 17TH-CENTURY

- 1377 Charger, restored. Apparently buffish-cream fabric; white glaze, mid and dark blue and pale leaf-green decoration with orange and opaque brown-ochre motifs outlined in blue, lead-glazed back, trivet marks and hanging hole. Netherlands, probably Dutch, c.1640. 215N layers 35 and 36.
- 1378 Bowl. Off-white fabric; off-white glaze with mid blue, orange and light emerald-green decoration, rough oatmeal-coloured glazed back, trivet marks and hanging hole. Netherlands, c.1640. 132N.
- 1379 Bowl. Pale cream fabric; thick white glaze exterior and interior with speckled pale and light blue decoration. Dutch, late 17th century. 204N layer 10.

FIG. 85 TGE DUTCH 17TH-CENTURY

- 1380 Dish. Cream fabric; white glaze with light and opaque dark blue decoration both painted and sponged, lead-glazed back, trivet scars. Dutch, possibly Makkum or Harlingen, late 17th century. 12N.
- 1381 Dish. Pale pinkish-orange fabric, occasional red inclusions; white glaze with pale and mid blue and blackish-blue decoration, clear lead-glazed back except for foot-ring edge. Dutch provincial, c.1680. 189N.
- 1382 Base. Cream fabric, occasional large red inclusions; greenish-brown-glazed back, discoloured probably white glaze with opaque blue and yellow decoration, trivet scar. Dutch or English, late 17th century. 215N layer 35.
- 1383 Base of a moulded fluted dish. Pale cream fabric; white glaze on all surfaces, light and mid blue decoration. Probably Dutch, 1670-80. 178N.
- 1384 Base. Pinkish-fawn fabric, occasional minute red inclusions; white glaze with opaque dark blue decoration; thick, opaque dirty yellow-glazed back, hanging hole. Dutch, 1630-40. 14N.
- 1385 Base. Cream fabric; white glaze with mid blue and brown decoration, creamy-white lead-glazed back, trivet scars. Dutch, 1630-40. 113N.
- 1386 Base. Pinkish-orange fabric, sand inclusions; pale greyish-white glaze with mid blue and purple decoration, oatmeal-coloured glazed back, hanging hole. Dutch, 1640-50. 41N.

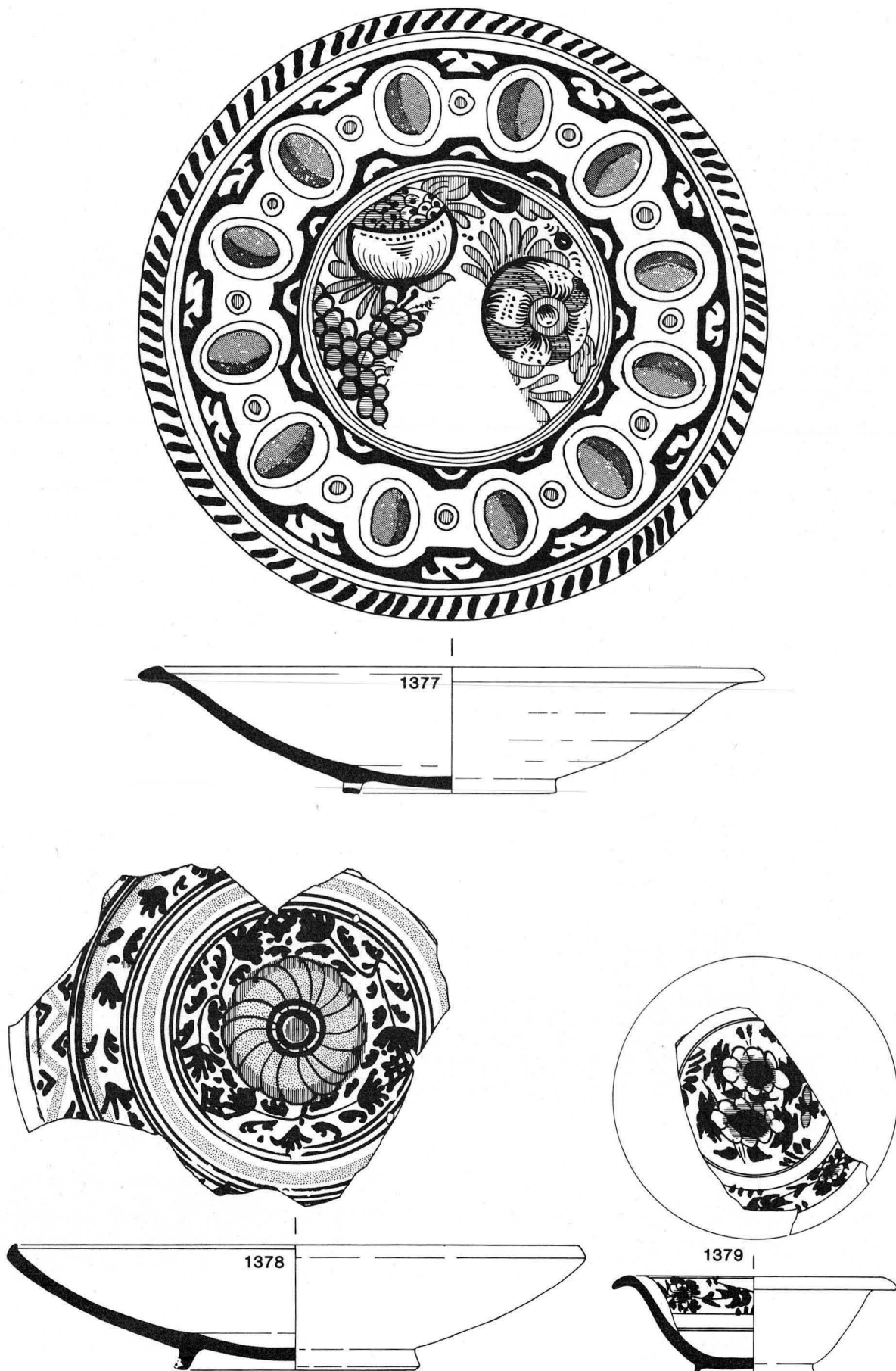


Fig. 84 17th-century TGE Netherlands charger and bowls. Scale 1:3

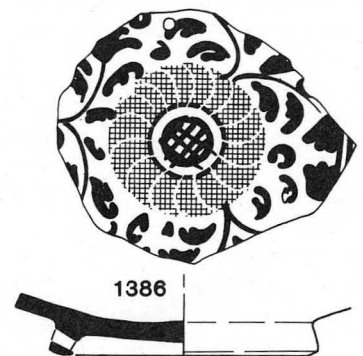
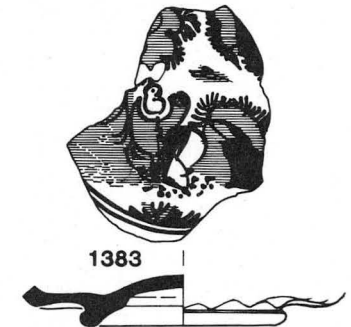
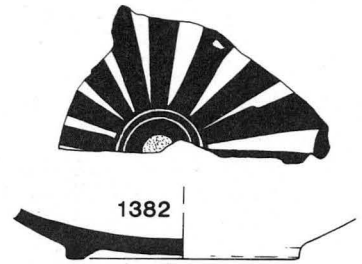
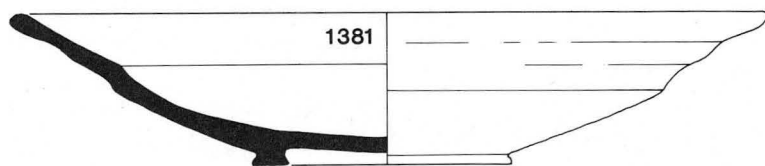
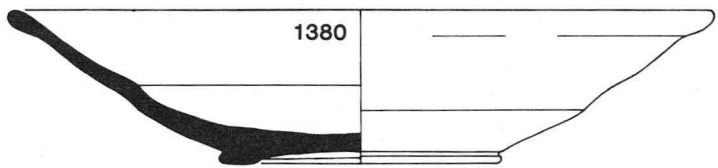


Fig.85 17th-century TGE Dutch bowls and dishes. Scale 1:3

FIG. 86 TGE ANGLO-NETHERLANDS AND DUTCH 17TH-CENTURY
PLATES AND BOWLS

- | | | | |
|------|---|------|---|
| 1387 | Bowl. Fawn fabric, occasional large red inclusions; discoloured white glaze and blue decoration. Netherlands, c.1640. 301N layer 1. | 1392 | Base. Cream fabric; white glaze, mid blue decoration, thin off-white-glazed back, trivet marks. Anglo-Netherlands, 1640-60. 204N layer 14. |
| 1388 | Plate. Cream fabric; discoloured white glaze and dark blue decoration; discoloured, now brown, glazed back. Anglo-Netherlands, 1630-40. 215N layer 32. | 1393 | Base. Cream fabric; white glaze, dark blue decoration, light brown lead-glazed back, trivet marks. Anglo-Netherlands, 1640-60. 68N. |
| 1389 | Plate. Orange fabric; white glaze with pinkish tinge from body, opaque dark blue decoration, lead-glazed back. Probably Netherlands, c.1650-1700. 184N layer 13. | 1394 | Base. Pale fawn fabric, some large red inclusions; white glaze, mid blue and orange ochre decoration, lead-glazed back, trivet marks, hanging hole. Dutch or English, mid 17th century. 113N. |
| 1390 | Plate. Cream fabric; white glaze and dark blue decoration, semi-transparent light blue-glazed back, trivet marks. Anglo-Netherlands, 1630-40. 56N. | 1395 | Base. Pale fawn fabric; white glaze, dark and light blue decoration, lead-glazed back, trivet marks, hanging hole. Anglo-Netherlands, 1640-60. 68N. |
| 1391 | Base. Pale fawn fabric; white glaze and mid blue decoration, glaze crawl, lead-glazed back except for foot-ring edge, trivet marks. Anglo-Netherlands, 1640-60. 184N. | 1396 | Base. Cream fabric; white glaze, mid blue decoration, lead-glazed back, trivet marks. Anglo-Netherlands, 1640-60. 184N. |

FIG. 87 TGE ANGLO-NETHERLANDS AND DUTCH 17TH-CENTURY PLATES

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|------|---|------|--|
| 1397 | Cream fabric; white glaze and mid blue decoration, lead-glazed back. Possibly Dutch, possibly English, c.1700. 173N. | 1401 | Cream fabric; pale speckled grey white glaze, decoration mid blue with pale blue outline to pale green and orange motifs, lead-glazed back. Dutch or English, mid 17th century. 215N layer 35. |
| 1398 | Pale pinkish-orange fabric, large orange inclusions; white glaze with light and mid blue, orange and leaf-green decoration, lead-glazed back. Dutch, c.1640. 26N. | 1402 | Cream fabric; greyish-white glaze with speckled mid blue decoration, light brown-glazed back. Anglo-Netherlands, 1630-50. 215N layer 33. |
| 1399 | Pale buff fabric; thick white glaze, stacking marks on back. Probably Netherlands, late 17th century. 215N layer 33. | 1403 | Pinkish-orange fabric; greyish-white glaze, dark and light blue decoration, brown-glazed back. Probably Netherlands, mid 17th century. 215N layer 35. |
| 1400 | Pale cream fabric; thick slightly greyish-white glaze. Probably Netherlands, mid 17th century. 215N layer 33. | | |

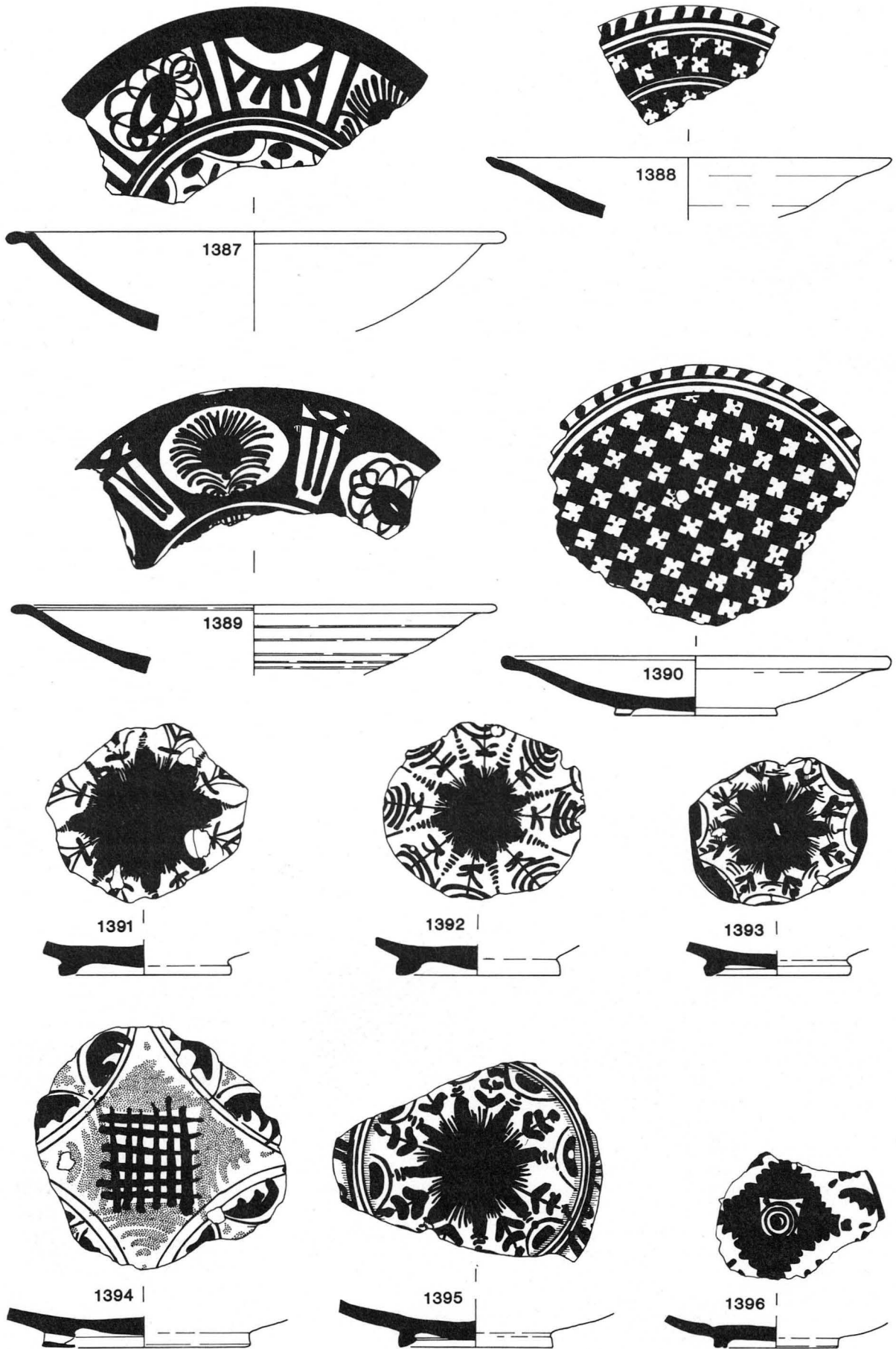


Fig. 86 17th-century TGE Anglo-Netherlands and Dutch plates and bowls. Scale 1:3

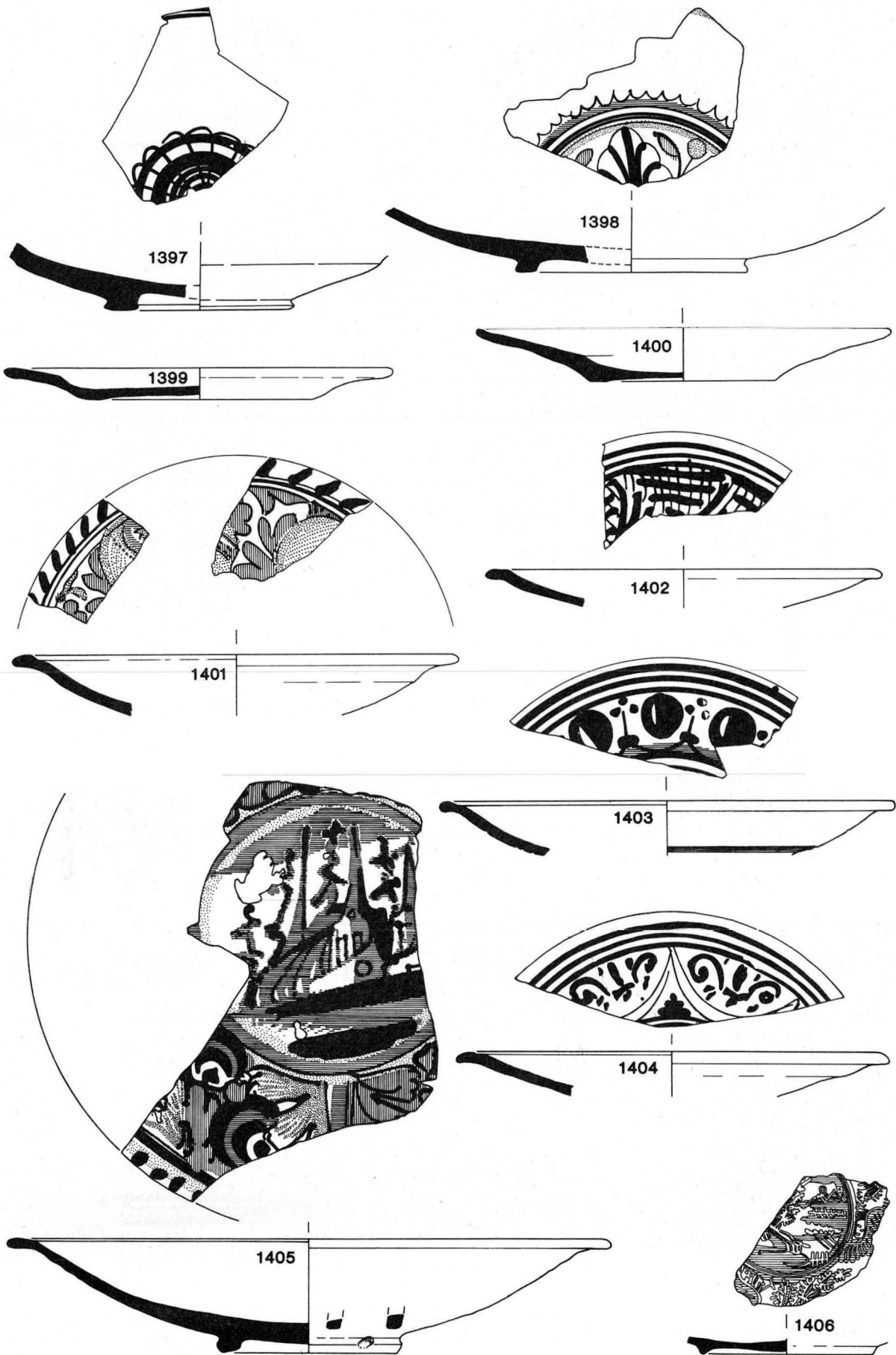


Fig. 87 17th-century TGE Anglo-Netherlands and Dutch plates. Scale 1:3

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|--|---|
| <p>1404 Buff fabric, some large red inclusions; glaze discoloured, now dark brown on back, probably white with mid blue decoration. Anglo-Netherlands, 1640-60. 215N layer 33.</p> | <p>1405 Pale cream fabric; white glaze with very blurred decoration in mid blue, pale leaf-green, light orange and yellow, glaze crawl and trivet marks, lead glaze on back with dark blue decoration. Dutch, 1630-40s. 94N well V.</p> |
| | <p>1406 Buff fabric; white glaze with light blue and pale manganese-purple decoration, thin white tin glaze on back. Probably Netherlands, late 17th century. 215N layer 35.</p> |

FIG.88 TGE NETHERLANDS AND DUTCH 17TH/18TH-CENTURY
PLATES AND BOWLS

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| <p>1407 Plate. Pale cream fabric; white glaze with dark and light blue decoration, yellowish lead glaze over tin glaze on back, trivet scars and hanging hole. Dutch, 1630-40. 215N layer 3.</p> | <p>1410 Plate, rare shape. Pale cream fabric; white glaze, decoration in bright enamelled colours, mid blue, olive-green, opaque yellow and opaque bright orange which is also used to outline the blue and yellow motifs. Dutch, mid 18th century. 101N.</p> |
| <p>1408 Plate. Pinkish-cream fabric, some large dark red inclusions; greyish-white glaze with mid and light blue decoration, semi-transparent pinkish-grey glazed back, trivet scars. Continental, probably Dutch, c.1630. 215N layer 15.</p> | <p>1411 Bowl. Very pale cream fabric; white glaze with orange, light blue and light manganese decoration, lead glaze on back, trivet marks. Anglo-Netherlands, mid 17th century. 189N.</p> |
| <p>1409 Bowl. Pale cream fabric, occasional small dark inclusions; discoloured off-white glaze on interior with dark blue and orange decoration, lead-glazed exterior. Netherlands, c.1600-50. 174N.</p> | <p>1412 Plate. Pinkish-orange fabric; crazed greyish-white glaze with mid and light blue decoration, glaze crawl and trivet marks on front, matt pale greenish lead glaze on back, hanging hole. Netherlands, 1630-50. 215N layer 35.</p> |

FIG.89 TGE DUTCH AND NETHERLANDS 17TH-CENTURY
PORRINGERS, BOWLS AND DISHES

- | | |
|---|---|
| <p>1413 Porringer, restored. Off-white glaze, mid blue decoration, lead-glazed exterior. Netherlands, early 17th century. 215N layer 15.</p> | <p>1415 Porringer. Cream fabric with a pinkish core; white glaze, mid blue decoration, lead-glazed exterior. Netherlands, early 17th century. 173N.</p> |
| <p>1414 Bowl with two handles. Pinkish-cream fabric; off-white glaze, mid blue and lemon-yellow decoration, pinkish matt-glazed exterior. Dutch, early 17th century. 54N.</p> | <p>1416 Bowl with two handles. Pinkish off-white fabric; off-white glaze, mid blue and lemon-yellow decoration, greyish-pink matt-glazed exterior. Dutch, early 17th century. 118N.</p> |

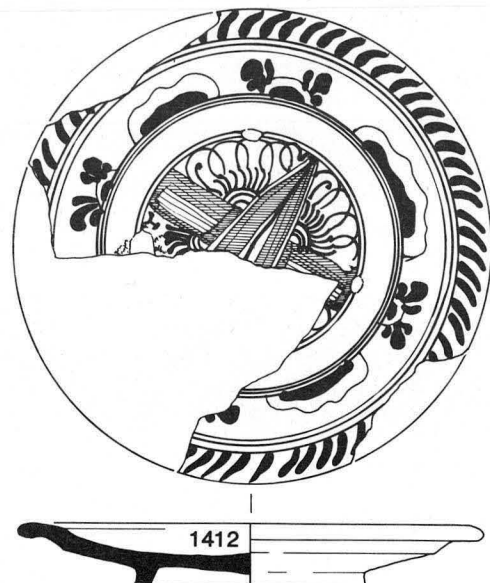
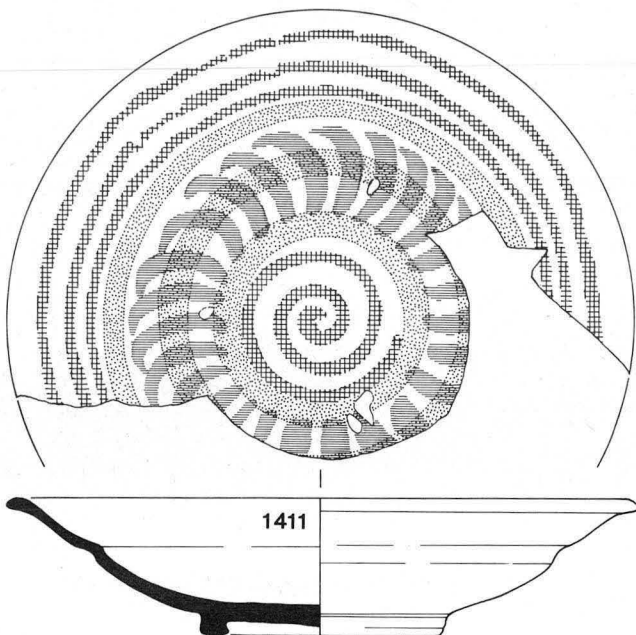
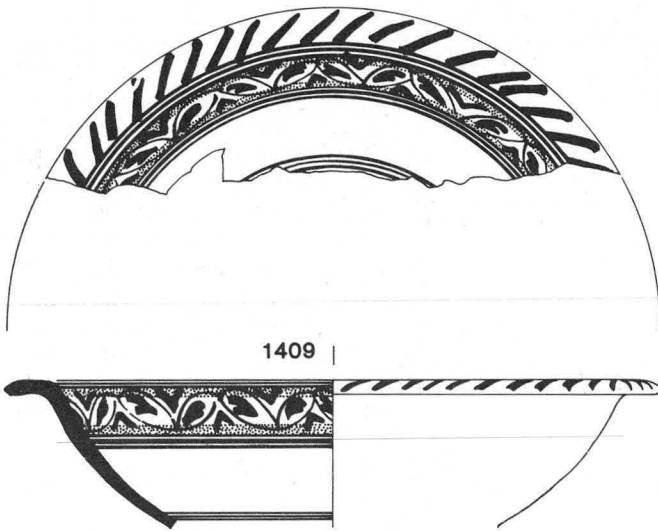
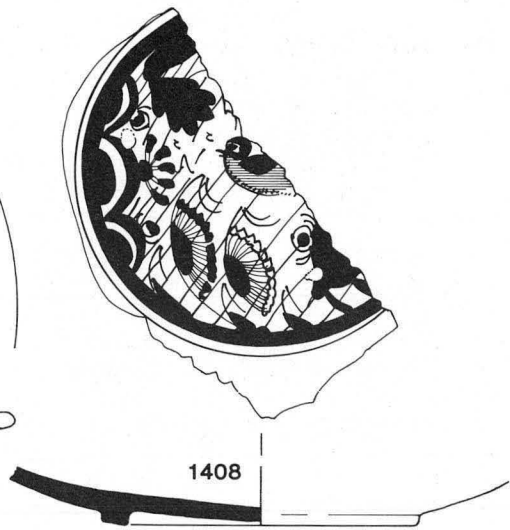
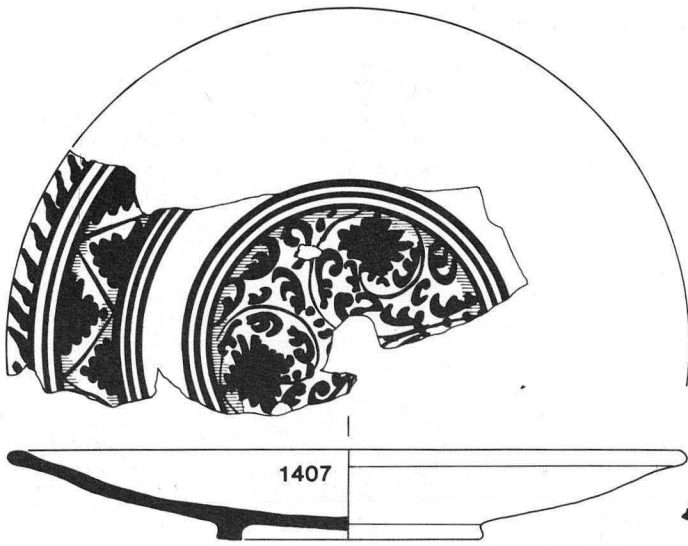


Fig. 88 17th/18th-century TGE Netherlands and Dutch plates and bowls. Scale 1:3

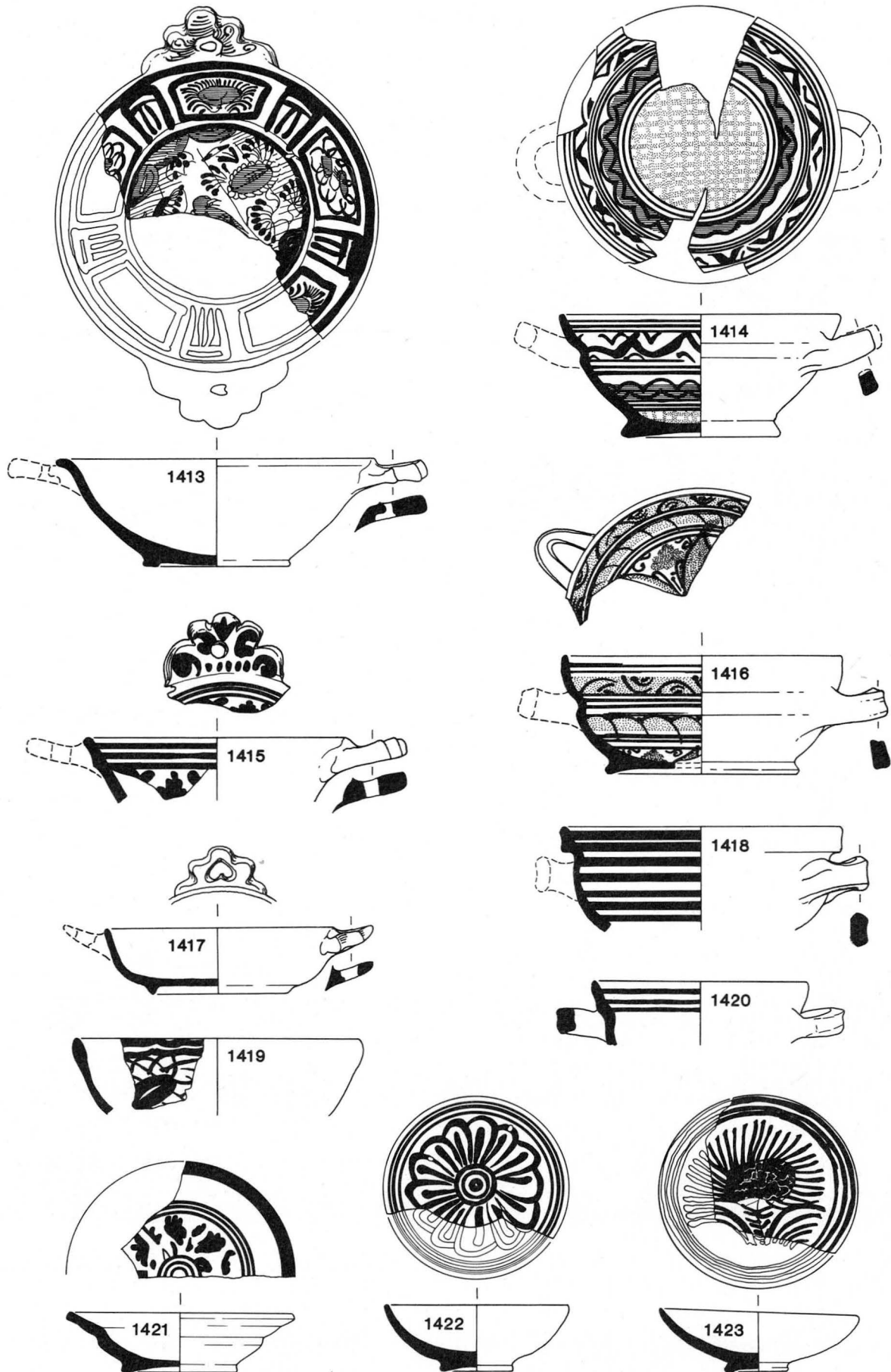


Fig.89 17th-century TGE Netherlands and Dutch porringers, bowls and dishes. Scale 1:3

Fig.89 CONT.

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| <p>1417 Porringer. Pale fawn fabric; off-white glaze except on foot-ring edge. Dutch, possibly English, mid 17th century. 94N.</p> <p>1418 Bowl with two handles. Pale cream fabric, small red inclusions; badly fired glaze, probably white with blue tinge, dark to mid blue decoration. Dutch, early 17th century. 110N.</p> <p>1419 Bowl. Cream fabric; white glaze, dark blue decoration, white glaze with blue tinge on exterior. Probably Dutch, 1640-60. 215N layer 33.</p> <p>1420 Bowl with two handles. Pale fawn fabric; badly discoloured glaze and blue decoration. Dutch, early 17th century. 215N layer 32.</p> | <p>1421 Small dish. Light orange fabric, brown and occasional white inclusions; totally discoloured glaze and blue decoration. Continental, 17th century. 118N.</p> <p>1422 Small dish. Pale cream fabric; greyish-white glaze, mid blue decoration. Dutch, mid 17th century. 56N.</p> <p>1423 Small dish, restored. Very pale blue glaze, dark blue decoration, crackled centre. Dutch, mid 17th century. 215N layer 33.</p> |
|---|---|

FIG. 90 TGE DUTCH AND NETHERLANDS 16TH TO 18TH-CENTURY
MISCELLANEOUS VESSELS

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| <p>1424 Altar vase, restored. Apparently pale cream fabric; white glaze, slightly pinkish on interior, dark and light blue decoration. Netherlands, early to mid 16th century. 262N layer 2.</p> <p>1425 Small bottle. Cream fabric; white glaze except on base edge, light blue with darker blue <i>trek</i>. Dutch, or possibly German or English, 1680-90. 94N.</p> <p>1426 Small bottle. Cream fabric, occasional small red inclusions; pale blue glaze, light blue decoration, outline in darker blackish-blue. Dutch, c.1680. 237N.</p> <p>1427 Mug, restored. Apparently fine cream fabric; thick pale greyish-blue glaze with light and mid blue decoration, colours slightly discoloured. Netherlands, early 17th century. 215N layer 33.</p> <p>1428 Base. Cream fabric; discoloured white glaze except on exterior base, mid blue and lemon-yellow decoration. Netherlands, 1630-40. 41N.</p> | <p>1429 Vase. Off-white fabric; discoloured white glaze on interior and exterior, mid and light blue decoration. Dutch, late 16th/early 17th century. 129N.</p> <p>1430 Large mug. Pale cream fabric; white glaze, decoration of dark opaque green, mid blue lines and brownish-red dashes. Dutch, c.1725. 12N.</p> <p>1431 Sherd. Pale cream fabric; pale blue glaze, design outlined in a darker blackish-blue, pale turquoise-blue glaze on interior. Delft, early 18th century. 178N.</p> <p>1432 ?Bottle base. Pinkish-fawn fabric, occasional small red inclusions; discoloured white glaze except on base, opaque mid blue decoration. Dutch, early 17th century. 215N layer 33.</p> <p>1433 Bowl. Cream fabric; white glaze on interior and exterior, dark blue decoration. Dutch, late 17th to early 18th century. 178N.</p> |
|--|---|



Fig.90 16th to 18th-century TGE Netherlands and Dutch miscellaneous vessels. Scale 1:3

- 1434 Faenza-type fluted bowl. Cream fabric; thick white glaze, mid blue, yellow and ochre-red decoration. Probably Netherlands, first half 17th century because of context; possibly Faenza, 16th century. 215N layer 36.
- 1435 Bowl. Pale fawn fabric; white glaze with green, blue and yellow decoration, slight bleeding of green, lead-glazed exterior. Netherlands, 18th century. 215N layer 35.
- 1436 Fluted bowl. Pale cream fabric; white shiny glaze except for foot-ring edge, light and dark blue, leaf-green and red decoration, single internal motif. Dutch, c.1725. 193N.
- 1437 Fluted bowl. Light brownish-fawn fabric; off-white glaze, discoloured by burial conditions. Netherlands or possibly English, mid to late 17th century. 12N.

FIG. 91 TGE ANGLO-NETHERLANDS AND ENGLISH 17TH/18TH-CENTURY
OINTMENT POTS AND DRUG JARS

- 1438 Light cream fabric; brown glaze on interior, discoloured, probably white glaze, on exterior, mid blue and manganese-purple decoration. Anglo-Netherlands, early 17th century. 118N.
- 1439 Pinkish-orange fabric, dark red inclusions; discoloured glaze, pinkish-grey interior, originally white glaze with light blue, manganese-purple and black on exterior. Anglo-Netherlands, early 17th century. 37N.
- 1440 Pale cream fabric; dirty white glaze, some crawling on exterior. Probably English, mid 17th century. 204N layer 10.
- 1441 Cream fabric; discoloured glaze, possibly white, now pale greyish-brown. Probably English, c.1625-50. 215N layer 33.
- 1442 Pale cream fabric; discoloured glaze, now speckled brownish-grey on interior, mid brown on exterior. Probably English, c.1625-50. 215N layer 33.
- 1443 Complete. Apparently pinkish-cream fabric; white glaze with a slight grey tinge except on rim and base. Probably English, mid 17th century. 113N.
- 1444 Cream fabric; discoloured glaze, pale greyish-blue with brown surfaces. Probably English, mid 17th century. 215N layer 33.
- 1445 Complete. Apparently cream fabric; white glaze except on rim edge and base. Probably English, 18th century. 25N.
- 1446 Pale cream fabric; speckled pale greyish-blue white glaze on interior, white glaze on exterior. Probably English, mid 17th century. 215N layer 33.
- 1447 Pale cream fabric; discoloured glaze, possibly brown interior, white exterior. Probably English, late 17th/early 18th century. 215N layer 33.
- 1448 Restored. Apparently cream fabric; discoloured glaze, probably brown interior, possibly white or light grey exterior. Probably English, mid 17th century. 215N layer 33.
- 1449 Pinkish-buff fabric; glaze discoloured, pale greyish-white glaze on interior, possibly white-glazed exterior, now pale brown. Probably English, mid 17th century. 215N layer 33.
- 1450 Complete. Apparently cream fabric; white glaze except on rim edge and exterior base, appearing slightly pink where thinly applied. English, 18th century. 25N.
- 1451 Cream fabric, occasional dark red inclusions; discoloured white glaze and run mid blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.

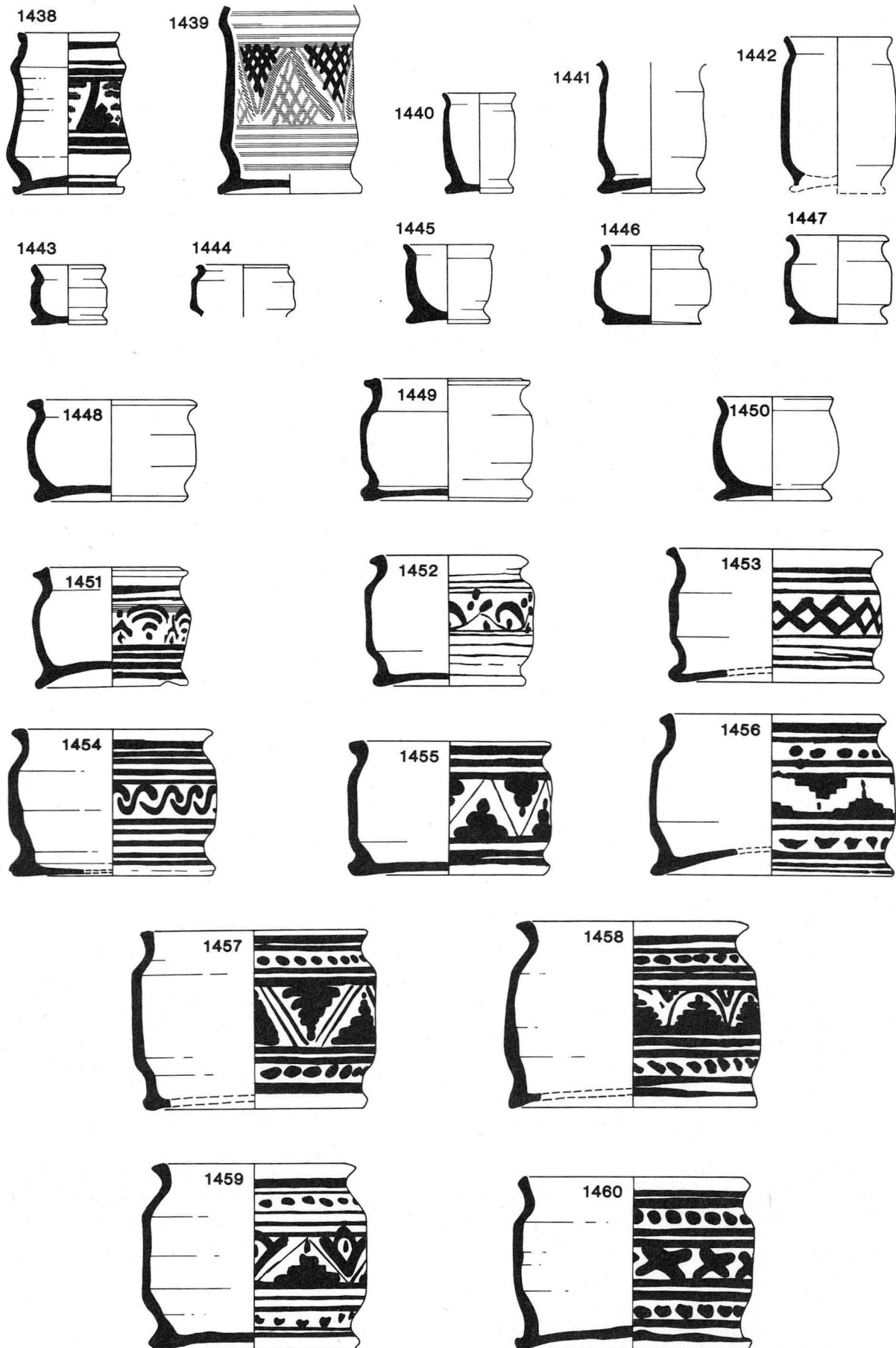


Fig.91 17th-century TGE Anglo-Netherlands and English drugs jars. Scale 1:3

Fig.91 CONT.

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| <p>1452 Complete. Apparently pinkish-cream fabric; discoloured glaze, possibly light greyish-blue on interior, white with mid blue decoration on exterior. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1457 Light orange fabric, small white inclusions; dark brown glaze on interior, discoloured white glaze, dark blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1453 Pinkish-fawn fabric; discoloured white glaze, mid blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1458 Pale buff fabric; discoloured white glaze on interior and exterior, mid blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1454 Cream fabric; brown-glazed interior, discoloured white-glazed exterior, mid blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1459 Pinkish-buff fabric, small red inclusions; glaze discoloured, possibly pale blue tinge to white with mid blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1455 Restored. Apparently pinkish-cream fabric; slightly stained white glaze, dark blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1460 Pale pinkish-orange fabric, occasional small dark inclusions; stained white glaze, run blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1456 Pale cream fabric; discoloured light grey glaze on interior, discoloured white glaze with dark blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | |

FIG.92 TGE ANGLO-NETHERLANDS 17TH-CENTURY DRUG JARS

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|---|--|
| <p>1461 Restored. Apparently pinkish-buff fabric; discoloured glaze, now light grey speckled over pinkish-white, dark blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1465 Cream fabric; discoloured glaze, probably white on exterior with mid blue and opaque orange decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1462 Pinkish-orange fabric, occasional large dark brown inclusions; pale greyish-white glaze on interior, white glaze with deep powder-blue decoration on exterior. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1466 Complete. Apparently buff-cream fabric; white glaze except on exterior base, pinkish tinge on interior, opaque dark blue and orange decoration. Anglo-Netherlands, c.1625-50. 204N layer 10.</p> |
| <p>1463 Pinkish-cream fabric; glaze badly discoloured, probably white with mid blue decoration on exterior. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1467 Complete. Apparently orangey-cream fabric; slightly discoloured pinkish-white glaze on interior, white-glazed exterior with mid blue and orange decoration. Anglo-Netherlands, c.1625-50. 204N layer 10.</p> |
| <p>1464 Pale cream fabric; white glaze with slight greyish-blue tinge on interior, white glaze with mid blue decoration on exterior. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | |

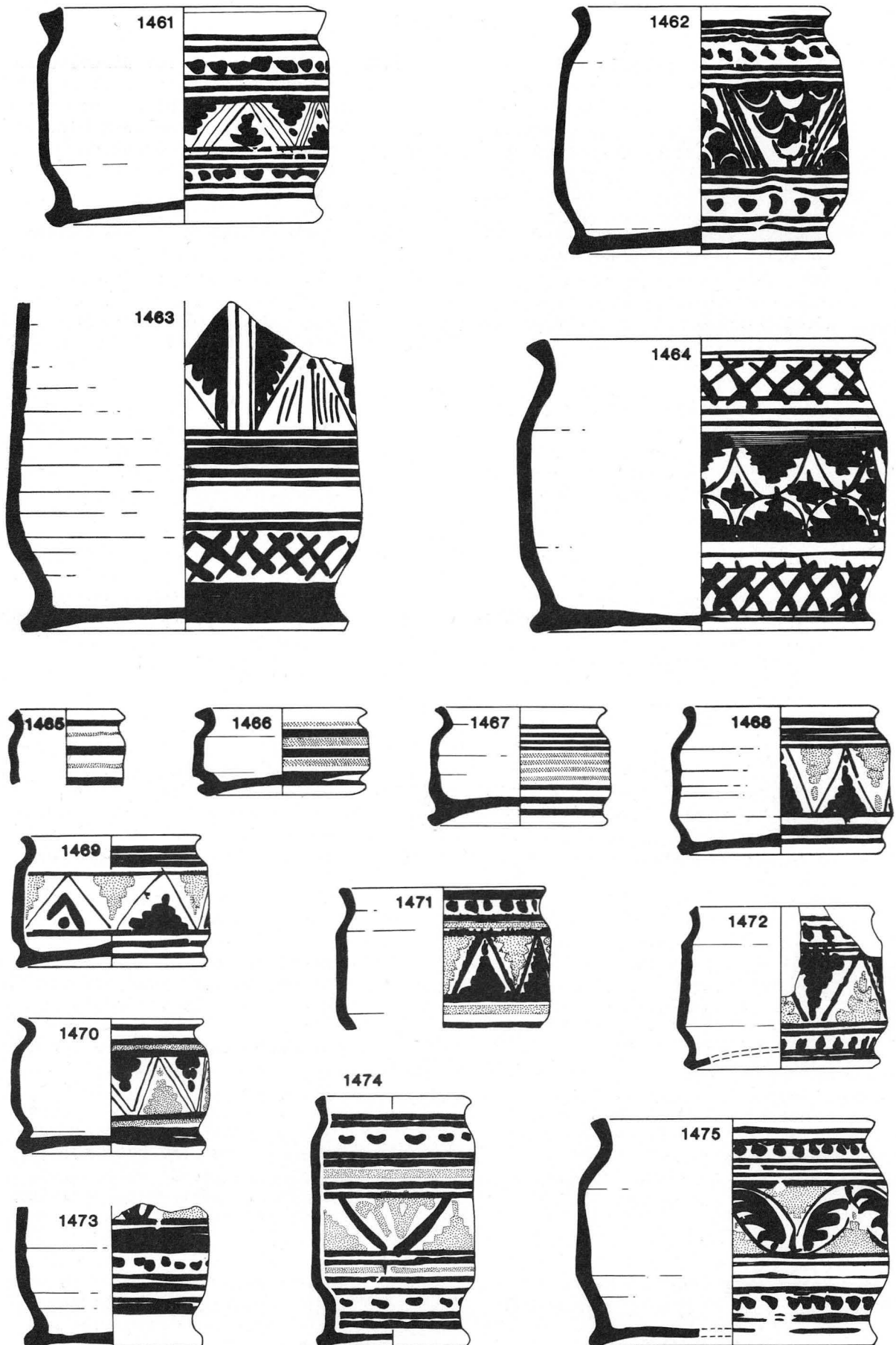


Fig.92 17th-century TGE Anglo-Netherlands drug jars.
Scale 1:3

Fig.92 CONT.

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|---|--|
| <p>1468 Cream fabric; discoloured glaze, greyish-brown glaze on interior, white-glazed exterior with run blue and opaque orange decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1472 Pale cream fabric; discoloured glaze, greyish-brown glaze on interior, off-white glaze on exterior with run dark blue and opaque orange decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1469 Restored. Apparently pale pinkish-cream fabric; pale greyish-white glaze on interior, very pale pinkish-grey glaze on exterior with mid blue and opaque orange decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1473 Cream fabric; off-white glaze on interior, very pale greyish-pink glaze on exterior with dark blue and opaque yellow-ochre decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1470 Light brownish-pink fabric; glaze badly discoloured, probably white exterior, mid blue and yellowish-orange decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1474 Fawn fabric; light brown interior, white glaze on exterior with dark blue and yellow-ochre decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1471 Pale cream fabric; light greyish-brown glaze on interior, white-glazed exterior with run dark blue and opaque orange decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1475 Pale cream fabric; pale brownish-grey glaze on interior, very pale grey glaze on exterior with dark blue and opaque orange decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |

FIG.93 TGE ANGLO-NETHERLANDS AND ENGLISH
17TH/18TH-CENTURY DRUG JARS

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| <p>1476 Orangey-fawn fabric, small black inclusions; discoloured white glaze except on exterior base, matt orange and mid blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1480 Cream fabric; greyish-brown glaze on interior, discoloured white-glazed exterior with leaf-green, lemon-yellow and dark blue decoration. Anglo-Netherlands, c.1625-50. 215N layers 32 and 33.</p> |
| <p>1477 Restored. Apparently cream fabric; white glaze with a pinkish tinge, olive-green and mid blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 2.</p> | <p>1481 Light orange fabric, small black and some red inclusions; off-white glaze, mid blue and orange decoration. Anglo-Netherlands, c.1625-50. 184N.</p> |
| <p>1478 Cream fabric; brown-glazed interior, discoloured white glaze on exterior with opaque orange and dark blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1482 Cream fabric, small black inclusions; discoloured white glaze exterior and interior, heavily run dark blue and yellowish-orange decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> |
| <p>1479 Restored. Apparently cream fabric; brown glaze on interior, discoloured greyish-white glaze on exterior with opaque orange, leaf-green and mid blue decoration. Anglo-Netherlands, c.1625-50. 215N layer 33.</p> | <p>1483 Pinkish-orange fabric; pale whitish-mauve glaze on interior, white-glazed exterior with opaque greyish-blue decoration. English, early 18th century. 25N.</p> |



Fig.93 17th/18th-century TGE Anglo-Netherlands and English drug jars. Scale 1:3

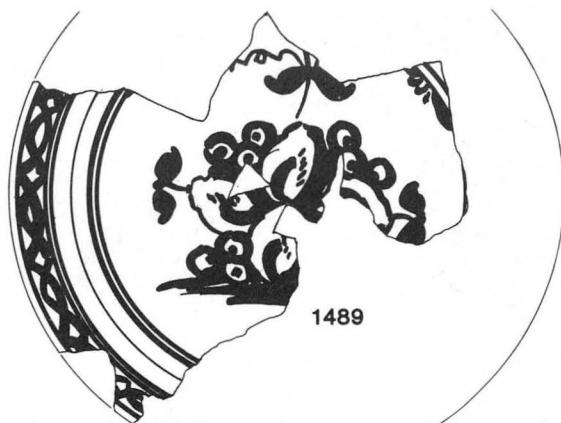
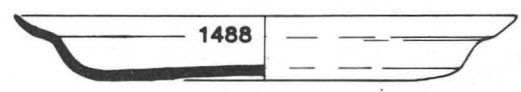
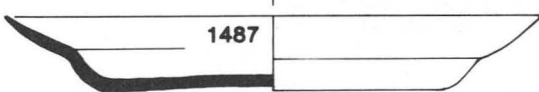
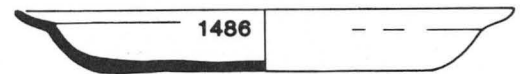
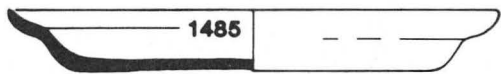
- 1484 Pale cream fabric; pale blue glaze on exterior and interior, mid blue decoration. English, c.1750. 193N.

FIG.94 TGE ENGLISH EARLY 17TH-CENTURY PLATES

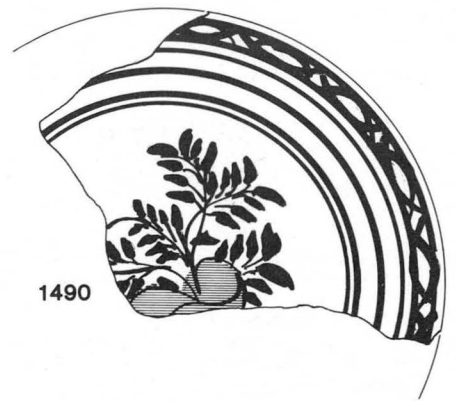
- 1485 One of three identical plates. Pale cream fabric; white glaze with slight blue tinge, dark and light blue decoration, glaze crawl on back. London, ?Lambeth, design possibly executed by a Dutch painter, c.1700-10. 185N.
- 1486 One of two identical plates. Pale cream fabric; white glaze with a light blue tinge, blackish-blue and light blue decoration, stacking scar on back. London ?Lambeth, design possibly executed by a Dutch painter, c.1700-10. 185N.
- 1487 Pale cream fabric; light blue glaze, mid blue decoration, run on rim edge motifs. Bristol, c.1720. 193N.
- 1488 Pale cream fabric; white glaze with slight blue tinge, dark and mid blue decoration. London, 1700-25. 185N.
- 1489 Pale cream fabric; white glaze with slight blue tinge, mid blue decoration, stacking scar on back. For shape cf.No.1488. London, 1700-25. 185N.
- 1490 Pale cream fabric; white glaze with slight blue tinge, mid blue decoration, stacking scar on back. For shape cf.No.1488. London, 1700-25. 185N.

FIG.95 TGE ENGLISH 17TH/18TH-CENTURY PLATES, DISHES AND BOWLS

- 1491 Plate. Pale cream fabric; white glaze with blue tinge, mid blue decoration, stacking scar on back. London, first quarter 18th century. 60N.
- 1492 Plate. Yellowish-cream fabric; pale turquoise-blue glaze, sponged manganese border. Bristol, c.1740. 115N.
- 1493 Plate. Cream fabric; light blue glaze, manganese and blue decoration. London, Lambeth, 1760-70. 288N.
- 1494 Plate. Cream fabric; white glaze, sponged manganese and mid blue decoration. Bristol or Liverpool, c.1750. 193N.
- 1495 Plate. Lambeth primitive border pattern. Cream fabric; pale blue glaze, mid blue decoration. London, Lambeth, 1750-70. 215N layer 32.
- 1496 Base. Pale cream fabric; pinkish-grey glaze on back, white-glazed front with pale blue and dark manganese decoration. London, c.1700. 44N.
- 1497 Dish. Fawn fabric, small dark inclusions; white glaze, slight blue tinge on back, mid blue decoration. English, early 18th century. 179N.
- 1498 Base. Pale cream fabric; white glaze, dark and light blue decoration. English, c.1680. 215N layer 40.
- 1499 Base. Streaked light pinkish-orange fabric; very pale mauve glazed back, pitted white-glazed front, mid blue decoration. Probably English, mid 17th century. 61N.
- 1500 Small bowl base, dated 1683. Cream fabric; pale blue glaze, mid blue decoration. Possibly English. 36N.



1489



1490

Fig.94 17th-century TGE English plates. Scale 1:3

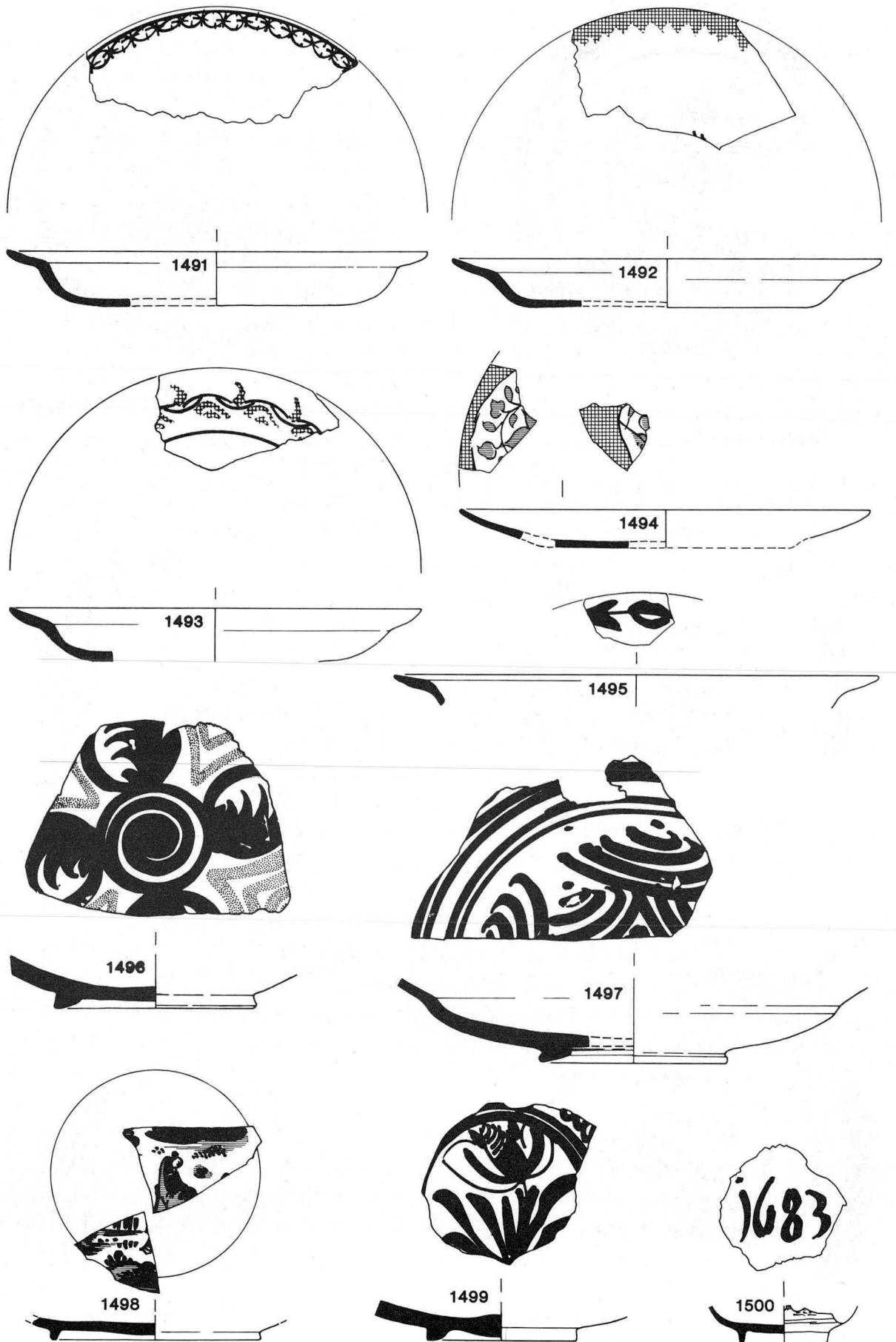


Fig.95 17th/18th-century TGE English plates, dishes and bowls. Scale 1:3

FIG. 96 TGE ENGLISH 17TH/18TH-CENTURY MISCELLANEOUS VESSELS

- 1501 Jug, restored. Apparently pinkish-cream fabric; badly discoloured glaze, possibly white with dark and light blackish-blue decoration. English, 1630-50. 215N layer 33.
- 1502 Bowl. Cream fabric; thick white glaze, pale yellow and light blue decoration. This type of decoration is unusual on bowls of this shape. English, c.1680. 184N layer 12.
- 1503 Punch-bowl. Fine cream fabric; white glaze with dark and mid blue decoration. English, 1630-40. 12N.
- 1504 Bowl. Fine, pale cream fabric; white glaze, thin on exterior base, mid and light blue decoration. English, c.1720. 311N.
- 1505 Punch-bowl. Cream fabric, occasional red inclusions; very pale blue glaze on interior and exterior, decoration of dark blue lines around dark green, yellow applied on top of brownish-red. London or Bristol, 1740-50. 101N.
- 1506 Bowl. Pale cream fabric; off-white glaze with mid blue, dull green and brownish-orange decoration. English, first half 18th century. 215N layer 36.
- 1507 Porringer. Cream fabric, some small red inclusions; lead-glazed exterior, white glaze with pink tinges around edge, dark blue decoration. English, early 17th century. 173N.
- 1508 Drainer. Yellowish-cream fabric; thick light blue glaze, dark and light blue decoration. London, Lambeth, c.1770. 204N layer 1.
- 1509 Small punch-bowl. Fine cream fabric; thick white glaze on interior and exterior with blackish-blue decoration. English, 1620-30. 215N layer 14.
- 1510 Tea-bowl. Pale cream fabric; very pale blue glaze, dark and light blackish-blue decoration. English, late 17th century. 215N layer 33.
- 1511 Unknown form. Cream fabric; pinkish glazed interior, white glaze with mid blue decoration. Unknown provenance, ?17th century. 184N layer 12.

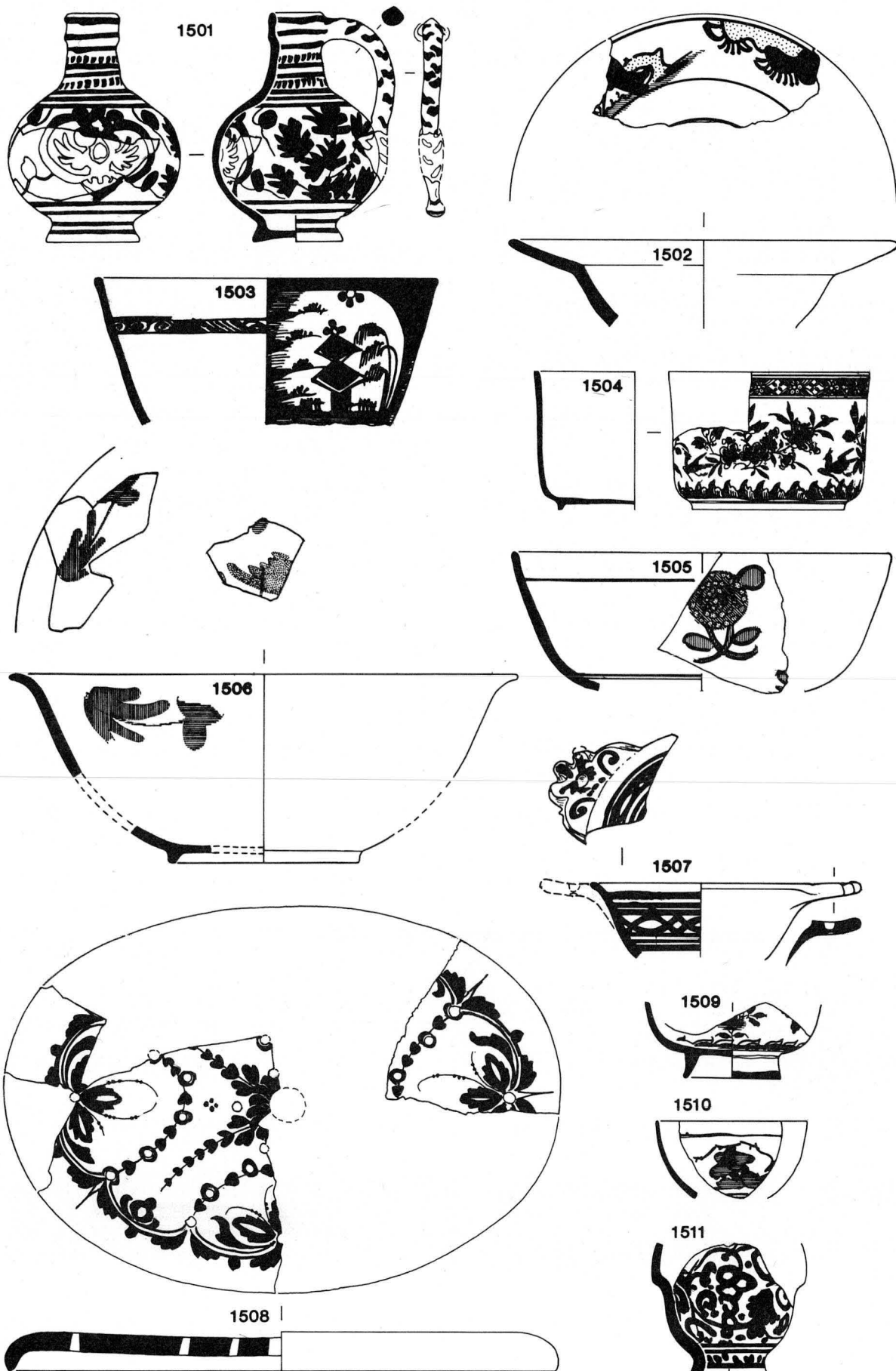


Fig.96 17th/18th-century TGE English miscellaneous vessels. Scale 1:3

FIG. 97 TGE ENGLISH 17TH/18TH-CENTURY MISCELLANEOUS VESSELS

- 1512 Mug, restored. Apparently pale cream fabric; discoloured apparently off-white glaze except on exterior base, opaque dark blue decoration. Probably English but painting appears Continental, 1630-40. 215N layer 33.
- 1513 Mug. Cream fabric; discoloured white glaze except on base. English, 1630-40. 215N layer 33.
- 1514 Two-handled porringer, one of a pair. Pale cream fabric; thick white glaze. English, mid 17th century. 204N layer 10.
- 1515 As No.1514.
- 1516 Porringer. Cream fabric; slightly discoloured thick white glaze. English, late 17th century. 94N.
- 1517 Rim with handle. Buff fabric; thick white glaze turning slightly pink where thin on ridges. English, late 17th century. 110N.
- 1518 Plate, lack of decoration is unusual in this form. Cream fabric; white glaze turning slightly pink on rim edge. London, late 17th century. 237N.
- 1519 Plate. Pale cream fabric; thick white glaze. English, late 17th/early 18th century. 215N layer 33.
- 1520 Small dish. Pale brown fabric; discoloured white glaze. Probably English, 17th or 18th century. 215N layer 33.
- 1521 Small dish. Pale brown fabric; thick off-white glaze turning slightly pink when thin. Probably English, date unknown. 115N.
- 1522 Mug. Pale cream fabric, occasional tiny black inclusions; badly discoloured, probably white glaze. English, mid 17th century. 215N layer 33.
- 1523 Mug. Buff-cream fabric, occasional minute white inclusions; thick discoloured white glaze except on base. English, 17th century. 127N.
- 1524 Chamber-pot. Cream fabric; thick very pale blue glaze on all surfaces except foot-ring edge. English, 18th century. 25N.
- 1525 Mug. Pale cream fabric; powdered manganese glaze on exterior, pinkish-white glaze on interior. English, mid 17th century. 18N.
- 1526 Mug. Pale cream fabric; dull powdered manganese glaze on exterior, white-glazed interior. English, mid 17th century. 152N layer G36.6.
- 1527 Mug. Pinkish-cream fabric; dark powdered manganese glaze on exterior, white-glazed interior. English, mid 17th century. 224N.
- 1528 Bowl, rare shape. Pale cream fabric, very occasional large dark red inclusions; pale powdered manganese glaze on interior, off-white lead-glazed exterior. English, 17th century. 94N.
- 1529 Bowl, rare shape. Pale buff fabric, very occasional large dark red inclusions; powdered manganese glaze on interior, lead glaze with manganese patches on exterior. English, 17th century. 262N.

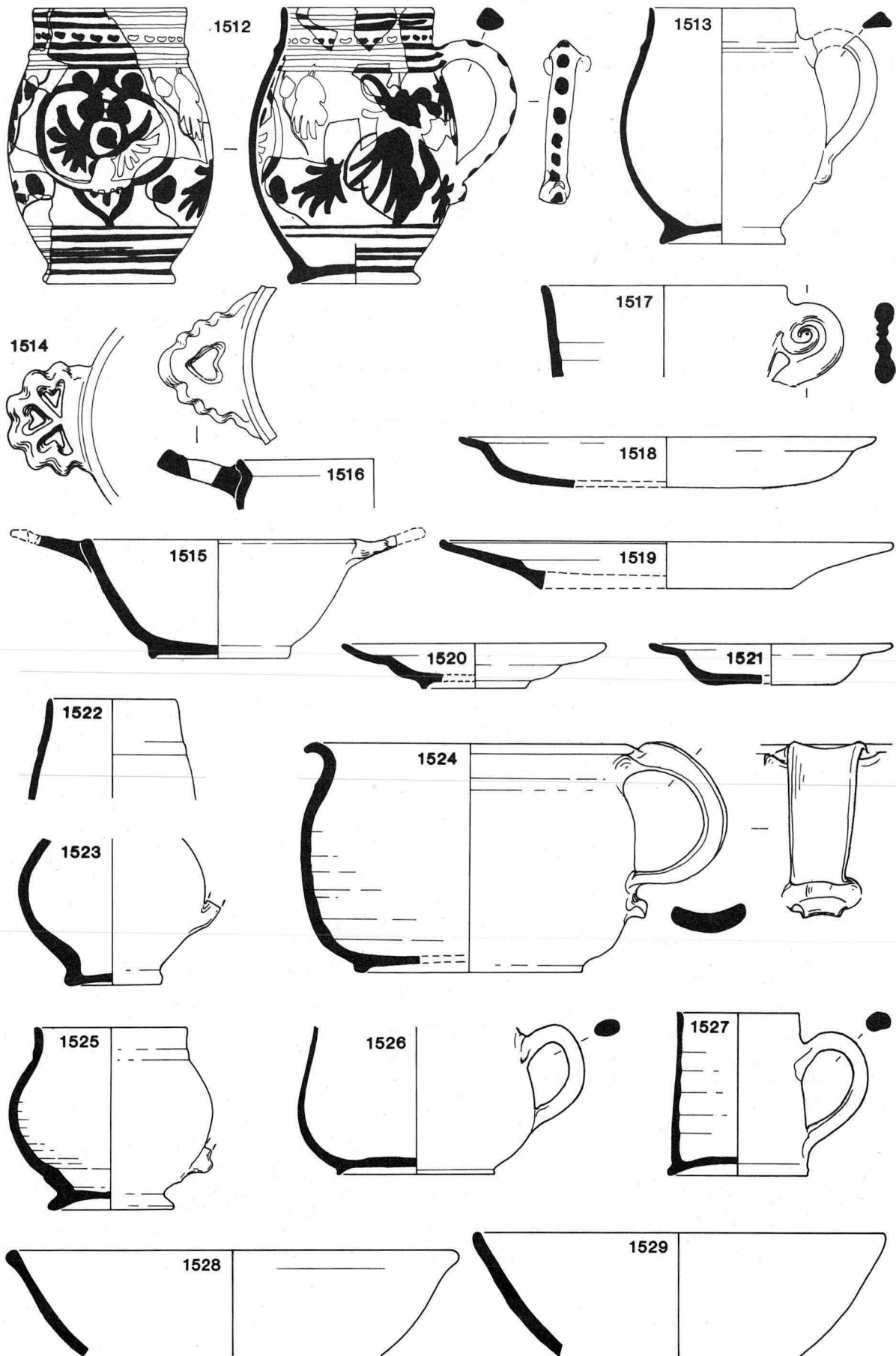


Fig. 97 17th/18th-century TGE English miscellaneous vessels. Scale 1:3

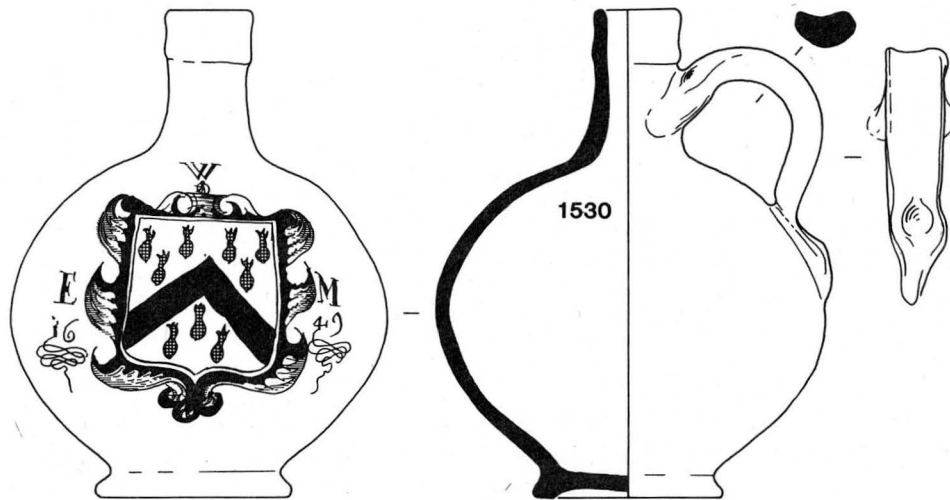


Fig.98 17th-century TGE English bottle. Scale 1:3

FIG.98 TGE ENGLISH 17TH-CENTURY BOTTLE

1530 One of two complete wine bottles found in Norwich in the 1860s but unprovenanced, the other example is in a private collection. Dated 1649 with the initials EMW and arms of the Grocers Company, probably made for Edward Woodward.

Complete. Apparently cream fabric; thick white tin glaze, light and dark blue decoration with dark purple on the cloves above and below the chevron. London, probably Lambeth. 1N. Williamson 1967, no.222 p.866. The other bottle was originally published by Hodgkin (1891, no.266).

FAR EASTERN WARES

CHINESE PORCELAIN

Most of the Chinese porcelain found in Norwich is dated to the 18th century and tends to be of a rather poor quality. A few examples of earlier, finer vessels do exist, but these are too fragmentary to illustrate. By far the biggest group, from 193N, produced both matching tea-bowls and saucers and a set of four dinner-plates. These are the most frequent shapes, although handled mugs (Fig. 99, No.1538) and fragments of large oval plates have been found. The enamel wares are difficult to attribute to any particular source as the colours have deteriorated in the soil and cannot be easily identified. For colour code see Fig.01.

FIG. 99 CHINESE PORCELAIN, 18TH CENTURY

- | | |
|---|--|
| <p>1531) Matching tea-bowl and saucer.
1532) Dark <i>café au lait</i> rim edges.
1750-60. 193N.</p> <p>1533) Matching tea-bowl and saucer.
1534) Heavier blue painting on bowl.
<i>Café au lait</i> rim edges. 1750-60. 193N.</p> <p>1535) Matching tea-bowl and saucer.
1536) 1740-50. 193N.</p> <p>1537) Tea-bowl, probably matching No. 1539. Chien Lung, <i>famille rose</i>. 1740-60. 193N.</p> <p>1538) Mug. Unglazed base, kiln debris adhering to glaze on inside base; <i>café au lait</i> rim edge. 1760-70. 193N.</p> <p>1539) Saucer. Chien Lung, <i>famille rose</i>, colours faded due to soil conditions, only pink on flowers and red and gold on berries clearly distinguishable. 1740-60. 193N.</p> | <p>1540) Bowl. Poor quality painting. Mid 18th century. 193N.</p> <p>1541) Bowl. <i>Café au lait</i> rim edge, untraced symbol on base. c.1700. 153N layer 70.</p> <p>1542) Tea-bowl. Fairly good quality fabric and painting. 1720-30. 204N layer 1.</p> <p>1543) Saucer. Poor quality fabric and painting. c.1760. 193N.</p> <p>1544) Tea-bowl. <i>Café au lait</i> exterior. 1730-40. 193N.</p> <p>1545) Plate, one of a matching set of four. 1740-60. 193N.</p> |
|---|--|

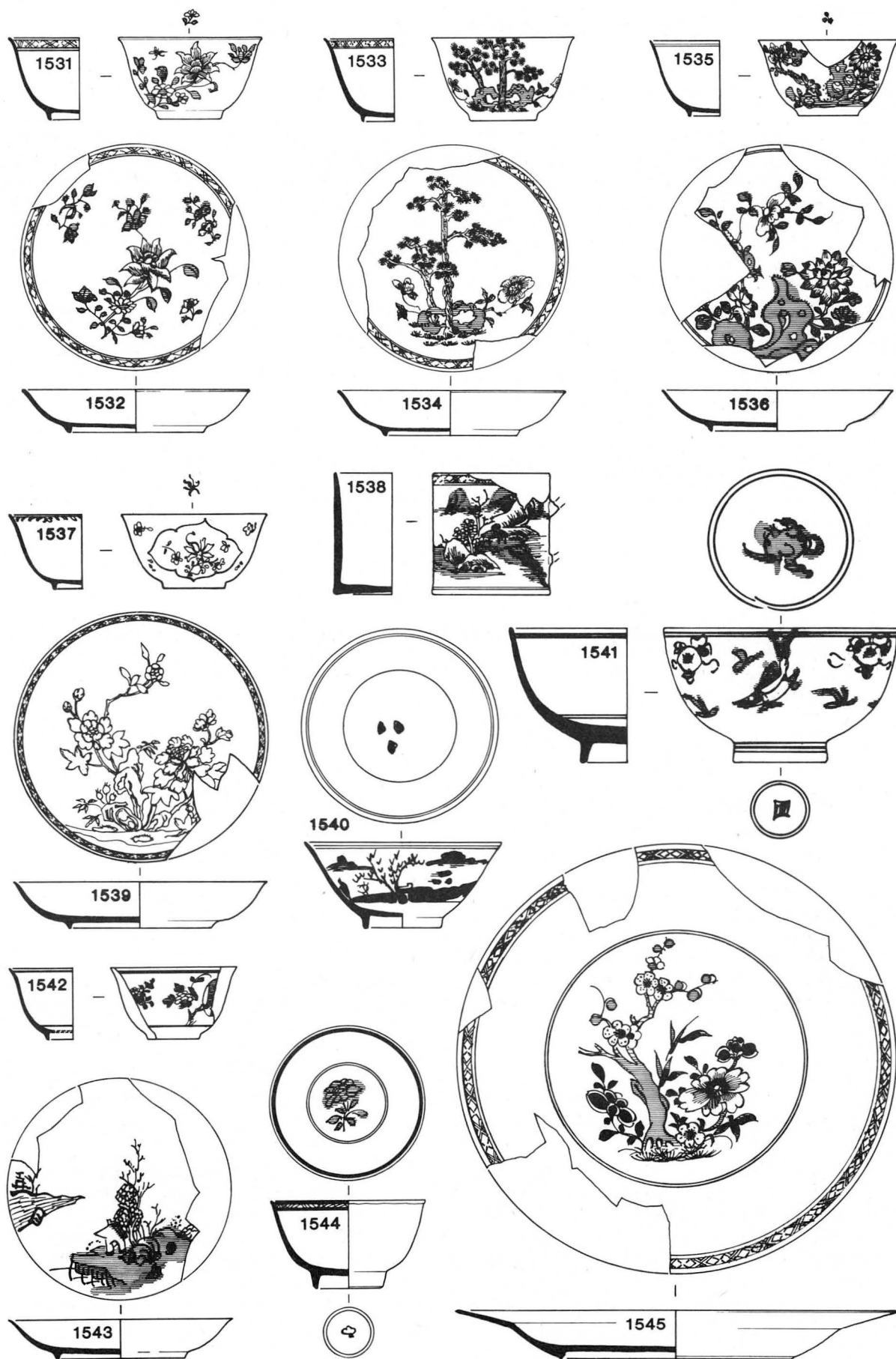


Fig.99 18th-century Chinese porcelain. Scale 1:3

LATE POST-MEDIEVAL ENGLISH WARES

STAFFORDSHIRE-TYPE BROWN SALT-GLAZED STONEWARES

Stoneware was being made in Staffordshire in the last quarter of the 17th century, but the drinking vessels found in Norwich date from the first two decades of the 18th century. The fabric is a light grey to light buff stoneware with small black inclusions. The tankards are partly dipped in a white engobe and a ferruginous wash and are salt-glazed. All the brown salt-glazed Staffordshire wares found in Norwich are tankards or mugs, and these with cups dominate the production of this period; there are three sizes of tankard which roughly contain a quart, a pint or a half pint (the volume measurements, though, are by no means standard from vessel to vessel). All the tankards have a ferruginous wash over some or all of the upper part of the exterior which, together with turned bands near the base, is one of the distinctive features of this ware. Fig.100, Nos.1549-50 have wide overlapping bands of heavy rouletting, these are confined to the smaller tankards in the Norwich assemblage, while Fig.100, No.1551 has a small part of an unidentified decorative motif.

FIG.100 STAFFORDSHIRE-TYPE BROWN STONEWARE
TANKARDS AND MUGS

- | | |
|--|---|
| <p>1546 Stamped AR. Light buff fabric, small black inclusions; off-white salt glaze, iron wash on top two-thirds of exterior. <i>c.</i>1710. 266N.</p> | <p>1549 Rouletted mug. Very light grey fabric, tiny black inclusions; white salt glaze, iron wash over rouletted area. <i>c.</i>1710. 178N.</p> |
| <p>1547 Light greyish-buff fabric, small black inclusions; crazed white salt glaze, light brown iron wash on top two-thirds of exterior, saggur grit on base. <i>c.</i>1710. 184N layer 2.</p> | <p>1550 Rouletted mug. Light grey fabric; off-white salt glaze, iron wash on exterior. <i>c.</i>1710. 179N.</p> |
| <p>1548 Light buff fabric, small black inclusions; off-white salt glaze, bubbled around base, pale brown speckled iron wash over top two-thirds of exterior. <i>c.</i>1710. 199N.</p> | <p>1551 Lathe-turned base. Light greyish-buff fabric, small black inclusions; salt glaze with an even iron wash on exterior. <i>c.</i>1710. 179N.</p> |
| | <p>1552 Lathe-turned mug rim. Light grey fabric, small black inclusions; salt glaze with iron wash, darker on exterior. <i>c.</i>1710. 68N.</p> |

NOTTINGHAM SALT-GLAZED STONEWARES

Stonewares were produced in Nottingham from the last decade of the 17th century and throughout the 18th century (Oswald 1974, 140-89). Many examples, ranging from 1700 to 1805, were dated as well as inscribed, and these provide a useful guide to excavated material. A parallel industry also existed in Derbyshire producing extremely similar wares which can be difficult to distinguish from the Nottingham products. It has been assumed that most of the kitchenwares found in Norwich were made in Nottingham.

The fine brown stonewares attributed to Nottingham are very distinctive. In Norwich these are mainly tankards and kitchenwares and the highly decorated and inscribed wares are completely absent. The fabric varies from light grey to dark grey with occasional examples

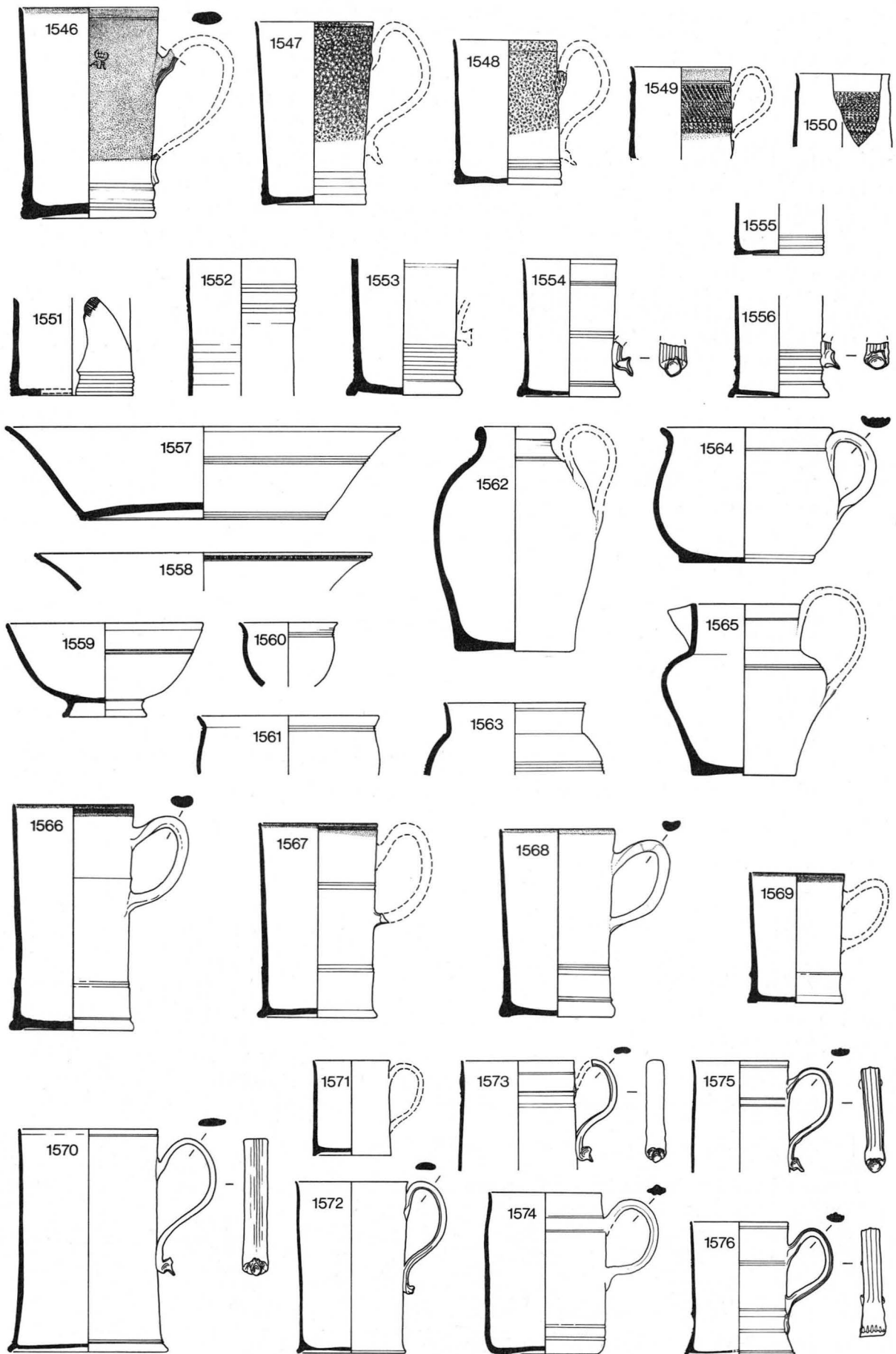


Fig.100 18th-century English stonewares. Scale 1:4

buff to light greyish-buff. Vessels were normally turned in a leather-hard state and dipped in a ferruginous slip before firing; this resulted in the lustrous brown salt glaze so typical of Nottingham stonewares. Another distinctive feature of this ware is the frequent presence of a thin white or light grey line or margin between the fabric and the glaze. The tankards or mugs with very thin sections are good examples of the precision with which the lathe-turning was executed. Fig.100, No.1556 shows well the decorative nature that the bands often achieved. The only example from Norwich decorated with more than lathe-turned bands is a bowl (Fig.100, No.1558). This has a band of mechanical cut-glass decoration just below the rim edge, and probably dates from the third quarter of the 18th century. Production continued into the early 19th century and Fig.100, Nos.1562 and 1564 are certainly from the end of the Nottingham production.

FIG.100 NOTTINGHAM SALT-GLAZED STONEWARES

- | | | | |
|------|--|------|---|
| 1553 | Mug base, lathe-turned. Grey fabric, light grey margins; lustrous iron-brown salt glaze, stacking marks on base. Nottingham, <i>c.</i> 1710-25. 11N layer 2. | 1559 | Bowl. Dark grey fabric except light brown on foot-ring; iron wash, salt glaze, matt on interior. 193N. |
| 1554 | Mug. Grey fabric, light grey margins; even brown glaze, stacking marks on base. Nottingham or Derbyshire, <i>c.</i> 1700-25. 101N. | 1560 | Small bowl. Grey fabric, light grey margins; iron wash, salt glaze lustrous on exterior only. 2N. |
| 1555 | Base, lathe-turned. Light buff-grey fabric; salt glaze with iron wash above lathe-turning. Probably Nottingham, <i>c.</i> 1700-25. 178N. | 1561 | Bowl. Dark grey fabric, light grey margins; iron wash, lustrous salt glaze. 2N. |
| 1556 | Base, lathe-turned. Grey fabric, light grey margins; iron wash, salt glaze. Nottingham, <i>c.</i> 1700-25. 101N. | 1562 | Flagon. Dark grey fabric; iron wash, lustrous salt glaze except on external base. 118N. |
| 1557 | Dish. Buff fabric; iron wash, salt glaze, four unglazed patches on base. 193N. | 1563 | Jar. Grey fabric; iron wash, salt glaze, lustrous on exterior only. 184N layer 7. |
| 1558 | Dish with moulded rim. Grey fabric; dark brown iron wash, salt glaze. 60N. | 1564 | Paint pot. Dark grey fabric; iron wash and lustrous salt glaze on exterior and inner rim, clear salt glaze on interior. 118N. |
| | | 1565 | Jug. Dark grey fabric; iron wash and lustrous salt glaze on exterior, clear glaze on interior. 118N. |

STAFFORDSHIRE WHITE-DIPPED TANKARDS

White-dipped stoneware was made in Staffordshire using local clays from *c.*1710 and continued to be produced side by side with white, salt-glazed stoneware into the 1760s. White-dipped wares with their off-white to pale buff-grey fabric and crazed white glaze were heavier than equivalent white salt-glazed vessels and cheaper to buy. The limited number of vessels found in Norwich are all drinking-mugs or tankards, with a band of iron slip on the top of the rim, which sometimes also extends to the top of the handle. The white glaze varies in quality and on several examples runs thin on the lathe-turned ridges near the base.

FIG.100 STAFFORDSHIRE WHITE-DIPPED TANKARDS

- | | | | |
|------|--|------|---|
| 1566 | Light grey fabric, small black inclusions; white salt glaze, iron slip-dipped rim. c.1720. 101N. | 1568 | Light grey fabric, small black inclusions; white salt glaze, pitted near rim, iron slip-dipped rim. c.1720. 101N. |
| 1567 | Light grey fabric; white salt glaze, iron slip-dipped rim. c.1720. 101N. | 1569 | Light grey fabric, small black inclusions; white salt glaze, iron slip-dipped rim. c.1720. 101N. |

STAFFORDSHIRE WHITE SALT-GLAZED STONEWARES

White salt-glazed stoneware was made in Staffordshire in large quantities from the first to the last quarter of the 18th century. Dated examples range from 1720 (Nelson Gallery, Atkins Museum, Kansas City) to 1773 (City Museum, Stoke-on-Trent). A very large range of both functional and ornamental products were made by using slip casting and mould making techniques, as well as by wheel throwing (Mountford 1971, 29-30). The white fabric is consistent in its high quality even in the utility wares which dominate the Norwich excavated groups. An even white salt-glaze covers the whole vessel, except where occasional stacking marks occur. The foot-rings of bowls and the bases of mugs are all lathe-turned, producing delicate moulding in some vessels (Fig.101, Nos. 1585 and 1587). The vessels found in Norwich all have a domestic use, with mugs, bowls, plates and chamber-pots dominating the range, and are mostly the cheaper utilitarian products; this, unfortunately, makes it difficult to date them closely. Only one example of a slip-cast vessel has been found (a tea-pot Fig.102, No.1611), but there are numerous examples of moulded plates in a variety of styles. These plates with decorated edges far outnumber plain examples, with the three most common patterns found in Norwich being 'dot, diaper, and basket', 'seed' or 'barley' and 'bead and reel'; plain Queen's shape occurs but in much smaller numbers (style and vocabulary as Noël Hume 1976, 116).

FIG.100 WHITE SALT-GLAZED STONEWARE MUGS

- | | | | |
|------|----------------|------|----------------|
| 1570 | 1730-40. 193N. | 1574 | 1740-50. 193N. |
| 1571 | 1740-60. 193N. | 1575 | c.1750. 193N. |
| 1572 | 1740-60. 193N. | 1576 | 1740-60. 193N. |
| 1573 | c.1750. 193N. | | |

FIG.101 WHITE SALT-GLAZED STONEWARE

- | | | | |
|------|---|------|--|
| 1577 | Strainer with at least one horizontal handle, holes pierced through base in geometric pattern. 193N. | 1590 | Large dish. c.1730-40. 193N. |
| 1578 | Selection of bowls. Part of a large collection from the same site, all of a similar size, some with lathe-turned decoration. c.1740-60. 193N. | 1591 | Dish, remains of three iron rivets. 193N. |
| 1587 | | 1592 | Dish with scalloped rim edge. 193N. |
| 1588 | Large dish. c.1730-40. 193N. | 1593 | Small lathe-turned dish. 101N. |
| 1589 | Dish. 193N. | 1594 | Small dish. 193N. |
| | | 1595 | Moulded plate, 'bead and reel' border. 193N. |

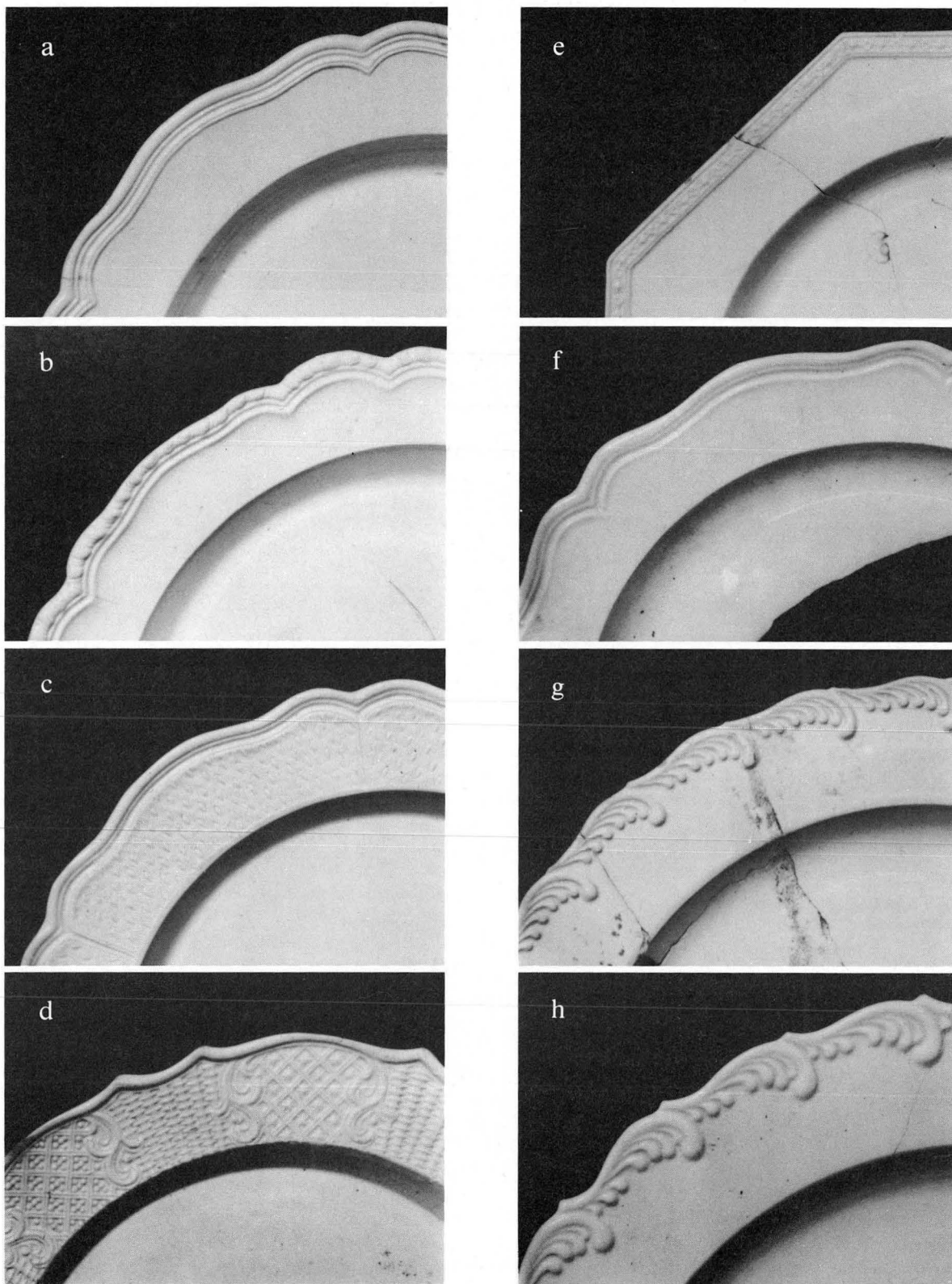


PLATE 1

WHITE SALT-GLAZED STONEWARE RIMS.

- a Queen's shape. Not illus. 193N.
- b Bead and reel. Not illus. 193N.
- c Seed or barley. Not illus. 193N.
- d Dot, diaper and basket. Not illus. 193N.

CREAMWARE RIMS.

- e Octagonal. Fig.103, No.1642.
- f Queen's shape. Not illus. 193N.
- g Feather-edge. Fig.103, No.1643.
- h Feather-edge. Fig.103, No.1644.

(Photograph: Paul Jordan)

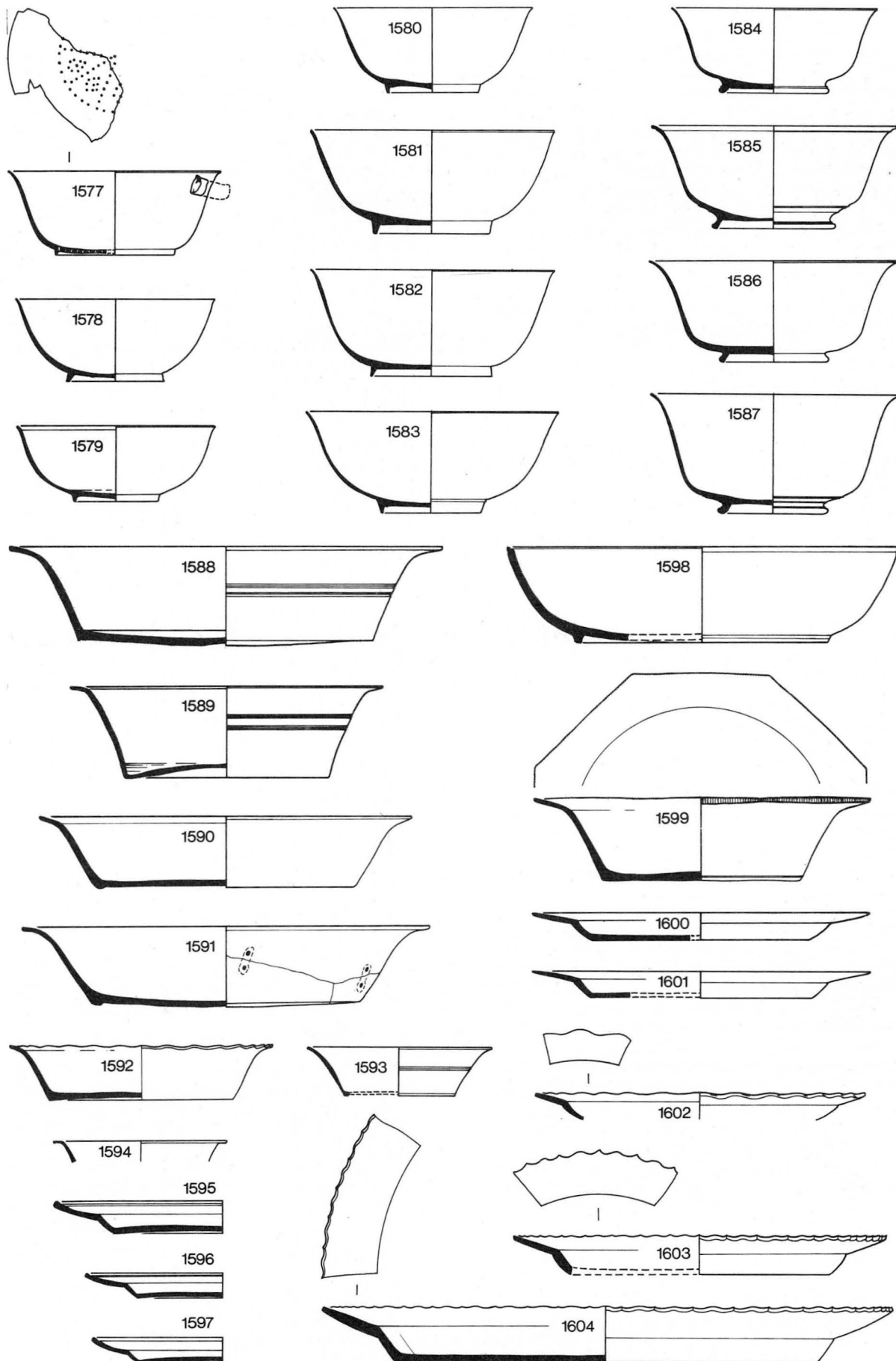


Fig. 101 18th-century English white salt-glazed stoneware. Scale 1:4

Fig.101 CONT.

- | | | | |
|------|--|------|---|
| 1596 | Moulded plate, 'bead and reel' border. 193N. | 1600 | Plate, undecorated. 193N. |
| 1597 | Moulded plate, 'bead and reel' border. 193N. | 1601 | Plate, undecorated. 184N layer 7. |
| 1598 | Bowl. 193N. | 1602 | Plate, wavy rim edge. 184N layer 11. |
| 1599 | Dish, notched octagonal rim edge. 193N. | 1603 | Plate, carved scalloped rim edge. 193N. |
| | | 1604 | Large plate, carved scalloped rim edge. 184N layer 7. |

FIG.102 WHITE SALT-GLAZED STONEWARE

- | | | | |
|------|--|------|--|
| 1605 | Tea-pot. Lathe-turned body, octagonal moulded handle. c.1740-50. 101N. | 1618 | Saucer. 193N. |
| 1606 | Tea-pot. Rough-cast band between groove lines, handle notched at bottom. 101N. | 1619 | Saucer. 101N. |
| 1607 | Tea-pot lid. 193N. | 1620 | Saucer. 101N. |
| 1608 | Tea-pot. Lathe-turned body, plain handle. c.1740-50. 193N. | 1621 | Saucer. 193N. |
| 1609 | Tea-pot. Lathe-turned body, octagonal moulded handle. c.1740-50. 19N F61.C. | 1622 | Small saucer. 2N. |
| 1610 | Tea-pot. c.1740-50. 193N. | 1623 | Jar rim. Lathe-turned. 193N. |
| 1611 | Tea-pot. Cast body and spout, notched handle. c.1745. 193N. | 1624 | Chamber-pot. Rolled-over rim with lathe-turned groove lines. c.1740. 193N. |
| 1612 | Tea-bowl. 193N. | 1625 | Chamber-pot. Rolled-over rim. c.1740. 193N. |
| 1613 | Tea-bowl. 101N. | 1626 | Chamber-pot. Rolled-over rim, ribbed handle. c.1740. 193N. |
| 1614 | Tea-bowl. 193N. | 1627 | Chamber-pot. Rolled-over rim. c.1740. 193N. |
| 1615 | Tea-bowl. 193N. | 1628 | Milk-jug. Lathe-turned base, knife-trimmed on spout. c.1750. 193N. |
| 1616 | Tea-bowl. Lathe-turned. 19N F61.C. | 1629 | Milk-jug. c.1750. 193N. |
| 1617 | Small bowl with rolled-over rim. c.1745+. 193N. | 1630 | Milk-jug. Ribbed handle, lathe-turned base. c.1750. 193N. |

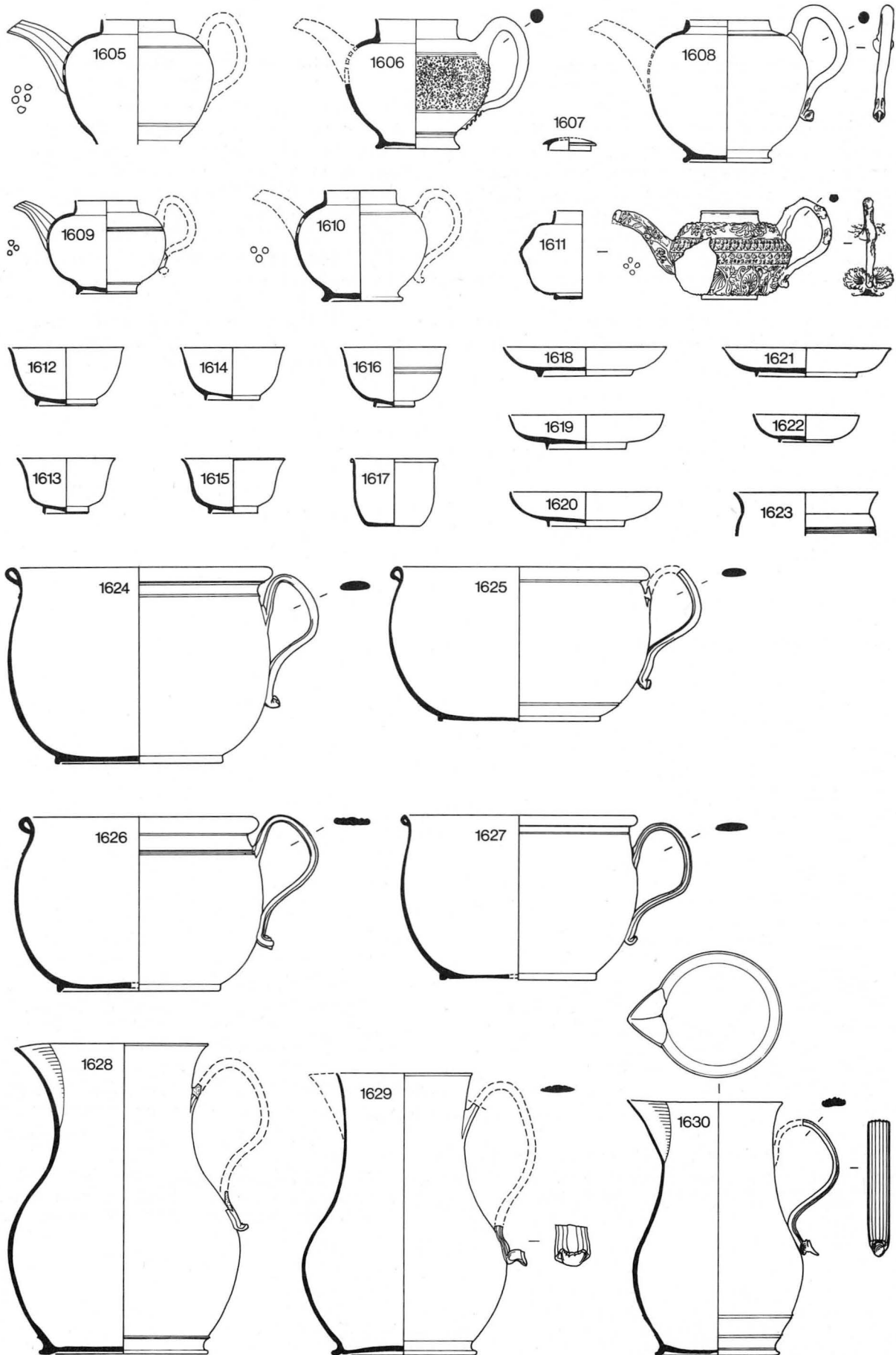


Fig.102 18th-century English white salt-glazed stonewares. Scale 1:4

STAFFORDSHIRE SCRATCH-BLUE WARE

White salt-glazed stoneware decorated with the scratch-blue technique was made in Staffordshire from about 1740 to 1780, and dated examples range from 1742 (Fitzwilliam Museum, Cambridge) to 1775 (City Museum, Stoke-on-Trent). This ware and its sub-type, Tavern ware, form a very small percentage of the total amount of white salt-glazed stoneware found in Norwich: Tavern ware is the smaller of the two groups. Fig.103, Nos.1631-2 both have distinctive, well-defined lathe turning and Fig.103, No.1632 also has blue painted areas within curvilinear incised outlines; along with a small fragment of a GR medallion (not illustrated) these features are usually found on Tavern ware which is thought to date from c.1760.

The larger group are mainly open forms; Fig.103, Nos.1634 and 1637 show elements of the typical floral motifs which together with rouletting (Fig.103, No.1635) usually decorate this ware.

FIG.103 SCRATCH-BLUE WARE

1631	Tavern ware jug. Lathe-turned neck. 12N.	1635	Tea-bowl. Rouletting and scratch decoration. 281N layer 173.
1632	Tavern ware base. Lathe-turned. 184N layer M.	1636	Base. 288N.
1633	Bowl. 134N.	1637	Bowl. 94N.
1634	Saucer. 184N layer M.	1638	Base. 2N.

CREAMWARE

Creamware, also called cream-coloured earthenware or 'Queensware', was first made in the 1730s and by the 1760s had replaced tin-glazed earthenware as the everyday tableware. Creamwares and white salt-glazed stonewares (Figs.100-102) were manufactured from the same clay, with calcined flint, but the Creamwares were fired at a lower temperature with a lead glaze which resulted in a rich cream colour. As the techniques of firing and glazing changed during the second half of the 18th century, Creamwares became paler in colour. Factories in Yorkshire, Derbyshire, Liverpool and Swansea were manufacturing this ware as well as the potteries in Staffordshire and because the quality and shapes from different centres are very similar, it can be difficult to attribute individual pieces to specific factories with any certainty. One of the main indicators of source is decoration, for factories used different handles and terminals as well as distinctive styles of painting on the more highly decorated wares. Where possible the Norwich examples have been attributed to a factory, but many of the plain wares could have been made at any of the production centres and are difficult to date precisely. Although Creamwares are found in smaller quantities than white salt-glazed stonewares in Norwich, their quality can be higher, e.g. the sauce-boat Fig.103, No.1639 and the jug rim Fig.103, No.1655. Very few examples of painted Creamware have been found and these tend to be from the later 18th century (Towner 1978, Walton 1976).

FIG.103 CREAMWARE

- | | | | |
|------|---|------|---|
| 1639 | Sauce-boat. Wedgewood or Rothwell, 1765-70. 193N. | 1647 | Bowl. Interior terracotta-red and black decoration. c.1770. 184N layer 7. |
| 1640 | Plain plate. 370N. | 1648 | Bowl. Decoration under rim and near base. Melbourne or Leeds, c.1770. 193N. |
| 1641 | Plain plate. 268N. | 1649 | Base. Painted mauve enamelling over glaze. Probably Leeds. 292N. |
| 1642 | Octagonal moulded plate. Melbourne, 1770-75. 193N. | 1650 | Tea-bowl. 193N. |
| 1643 | Moulded feather-edge plate. Staffordshire or Rothwell, c.1770. 193N. | 1651 | Saucer. 193N. |
| 1644 | Moulded feather-edge plate. Small part of impressed stamp on back. Melbourne, 1765-70. 193N. | 1652 | Saucer. 193N. |
| 1645 | Bowl. c.1770. 193N. | 1653 | Strainer. One or two handles. 273N. |
| 1646 | Bowl. Only the secondary small scene survives, painted in brown, mauve, pale green, yellow and terracotta inside and out. Possibly Staffordshire, 1770-80. 184N layer 15. | 1654 | Bowl. Moulded rim edge. 193N. |
| | | 1655 | Jug. Leeds, 1770-80. 184N layer 15. |

STAFFORDSHIRE-TYPE PRODUCTS, 18TH CENTURY

Small amounts of several different types of mainly mid to late 18th-century Staffordshire-type products have been found in association with the Creamwares. These include Colour-glazed or Whieldon-type Wares, Red Stonewares and Black Wares. All identifiable fragments of these wares have been either tea-pots, or lids of a suitable size for tea-pots (Draper 1977).

WHIELDON-TYPE WARES

Whieldon-type Wares dating from the 1750s were made at several places of which Staffordshire and Yorkshire were the main centres. Crabstock handles and spouts are common on these colour-glazed wares, which can also have raised sprigged motifs of leaves and flowers on both tea-pots and lids. The glaze on all the vessels is similar: a pale cream-coloured background over a fine, cream fabric with mottled glazes in several different colours.

FIG.103 WHIELDON-TYPE WARES

- | | | | |
|------|---|------|--|
| 1656 | Tea-pot. Mottled green, brown and grey-blue on body, brown only on crabstock handle. 193N. | 1661 | Lid. Moulded applied knob, mottled green, brown, yellow and grey-blue on top. 193N. |
| 1657 | Tea-pot. Moulded spout, streaky blue, brown, yellow and green on body, brown only on spout. 193N. | 1662 | Lid. Moulded knob and leaves, mottled green, grey, brown and yellow on top. 193N. |
| 1658 | Tea-pot. Moulded <i>appliqué</i> decoration, mottled yellow, brown and grey-blue. 193N. | 1663 | Lid. Alternate yellow and green areas over small square indentations. Probably Wedgewood, 1760-70. 288N. |

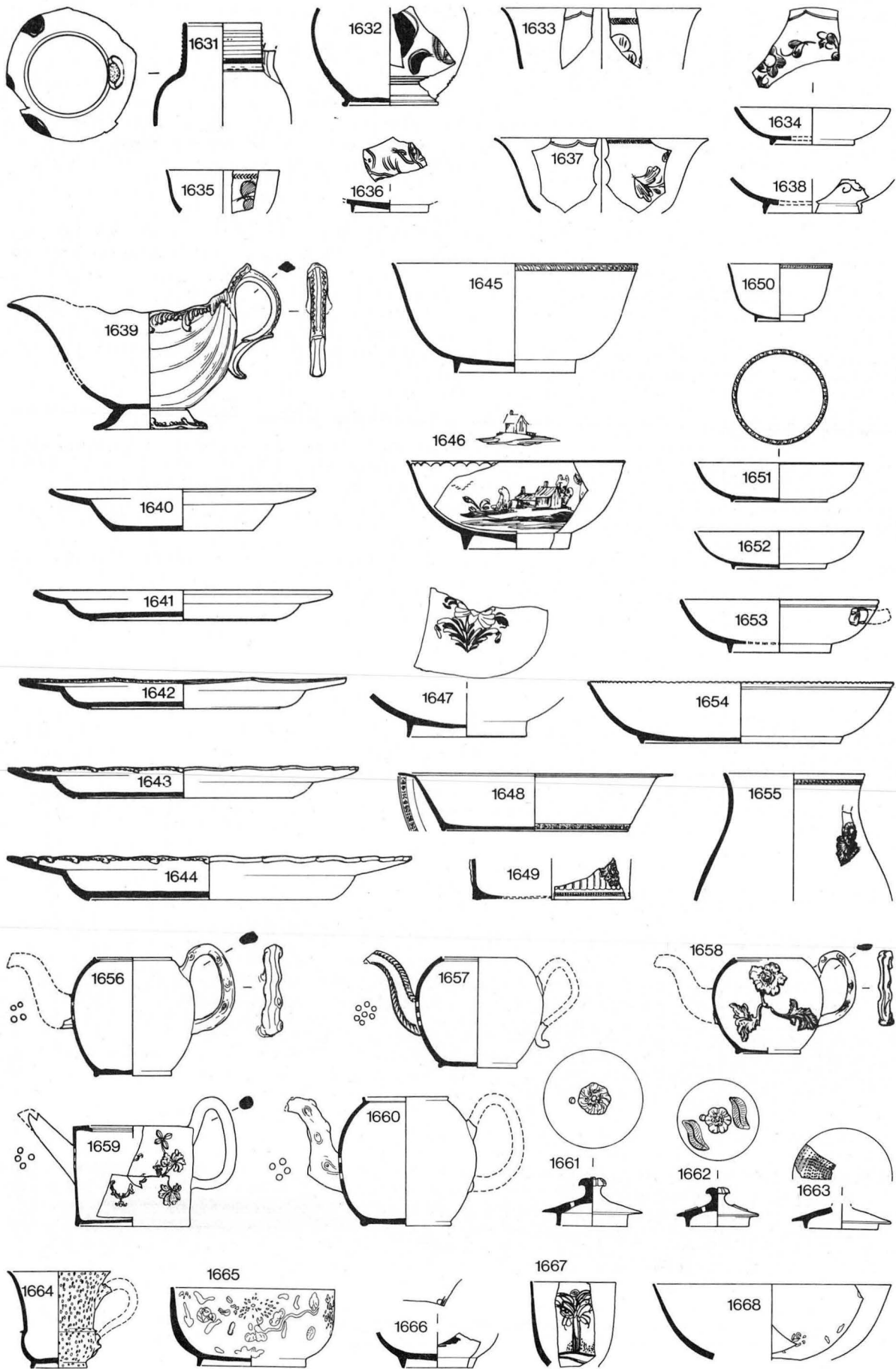


Fig.103 18th-century English wares. Scale 1:4

RED STONEWARES

Unglazed Red Stonewares dating from the 1740s are very rare in Norwich, and fragments of only three vessels have been found: part of an engine-turned lid, part of a handle (neither illustrated), and a 'can'-shaped tea-pot with die-stamped motifs (Fig.103, No.1659). These Red Stonewares directly imitating imported Chinese wares, were made in Yorkshire as well as in Staffordshire (Price 1962, 153-68).

FIG.103 RED STONEWARES

- 1659 Tea-pot. Applied relief decoration. Wedgwood, *c.*1760. 193N.

BLACK OR JACKFIELD WARES

Black iron-glazed earthenwares or Jackfield Ware were made in Staffordshire from the mid 18th century and in Jackfield, Shropshire slightly later. Fragments of several undecorated tea-pots have been found, all with a compact brown-black fabric and a thick lustrous black glaze. The only near-complete example found in Norwich has, as is often the case, a crabstock spout and handle.

FIG.103 BLACK OR JACKFIELD WARES

- 1660 Tea-pot. Dark brownish-black fabric; overall even opaque black glaze. 193N.

NEWCASTLE UNDER LYME

The Pomona Pot Works at Newcastle under Lyme is the probable source for the small earthenware cup Fig.103, No.1664. To date this is the only example found in Norwich, and was kindly identified by Dr.M. Signy and Sheenah Smith.

FIG.103 NEWCASTLE UNDER LYME

- 1664 Cup. Fine compact terracotta fabric; semi-matt terracotta glazed surfaces, blue, white and lemon-yellow dots on exterior. Staffordshire, probably Pomona Pot Works, Newcastle under Lyme, second quarter 18th century. 25N.

EARLY ENGLISH PORCELAIN

The first successful attempts at porcelain manufacture in this country took place in London in about 1745 at Chelsea and Bow, followed soon after by factories in Bristol, Worcester, Derby, Longton Hall and Liverpool. In their search for the formula for true or 'hard-paste' porcelain the English chemists and potters produced a variety of bodies, classified under the general term 'soft-paste'. The early glassy type of paste made at Chelsea, Derby and Longton Hall was fragile and not very suitable for useful wares; some factories introduced ingredients to strengthen the porcelain, such as bone ash in later Chelsea and Derby wares and at Bow and

Lowestoft, and soapstone at Worcester. Decoration on early English products was largely inspired by oriental porcelain and by the German Meissen factory, where copies of Chinese and Japanese designs were made as well as purely European flower and figure painting.

A wide variety of domestic and ornamental wares was produced, but, as with excavated earthenware and stoneware, on the whole only rather ordinary useful wares have been found in the Norwich excavations. By the mid 18th century polychrome enamel decoration was fashionable and, being a more costly process, was used more for important and ornamental items. Underglaze blue decoration, with few exceptions, occurs on items intended for daily use and it is to this category that most of the excavated material belongs. Even so, very little English porcelain has been excavated in Norwich. The small group of fragments found are attributed either to the Lowestoft factory or to the London factory at Bow. Both factories advertised their wares in the Norwich Press (Smith 1974), but it seems that the Bow proprietors tried to deceive the Norwich public by presenting their porcelain as Chinese and it may be that the products of Lowestoft, and of other factories too, were passed off as Chinese by Norwich dealers.

The fact that so little English porcelain has been excavated is not an indication that only a small quantity found its way to Norwich. A more probable explanation is that in the case of breakage, items were repaired rather than discarded. This would have been particularly true of the more expensive factories such as Chelsea. Unfortunately, 18th-century inventories are of no help in assessing the quantity in private possession, for, when listing porcelain, they seldom state whether it is English or foreign, although distinction is usually made between china, earthenware, delftware and stoneware.

To separate the products of the early English factories is not an easy matter, and attribution and dating of excavated fragments is even more difficult than that of complete examples because often the glaze has deteriorated and significant features of the potting, such as handles and foot-rings, are frequently missing. Nor are small fragments of painted decoration easily related to known complete patterns (Honey 1977).

All the Lowestoft porcelain excavated so far is decorated in underglaze blue and covers the entire production period of c.1760-1800 (Smith 1975). Other blue-and-white English porcelain found in Norwich can be attributed to Bow, and, like the Lowestoft, carries standard Chinese-inspired or floral patterns. The date range is c.1755-63. One exception is the Bow bowl (and fragments of another) decorated in Chinese-style *famille rose* enamels, and the evidence of rivet holes indicates that the bowl was repaired rather than thrown away when it was first broken.

Of the surprisingly small number of seven Lowestoft vessels found on the Norwich building sites three have already been published (Smith 1975, 245 Nos.665 and 668, the latter's number has been transposed with 667 on plate 38). The remaining fragments found after 1975 will be published in the forthcoming second volume of *Lowestoft Porcelain in Norwich Castle Museum*.

FIG.103 BOW PORCELAIN

- 1665 Bowl, rivet holes near rim. Off-white paste, opaque, stained; glaze discoloured, irridescient and largely flaked-off, crazed. Painted on exterior over the glaze in green, blue, pink and yellow enamels with a Chinese root and flowering plant. *c.*1755. A mug with similar decoration is illustrated in Spero (1970, 37). 193N.
- 1666 Bowl. Off-white fabric, stained; pale greenish-blue glaze, some discolouration. Painted under the glaze in cobalt-blue, on the outside a ?Chinese river scene, on the inside a stylized rock. ?*c.*1760. 193N.
- 1667 Coffee-cup. Off-white paste, translucent near rim; matt glaze extensively discoloured, slightly irridescient. Painted on the exterior under the glaze in cobalt-blue in the 'stylized banana-trees pattern'. *c.*1753. A coffee-can with this pattern is illustrated in Watney (1973, pl.5A). 194N layer 5.
- 1668 Bowl. Off-white paste, translucent near rim, stained; glaze and decoration as No.1667. 193N.

GLOSSARY OF TERMS

Note: The glossary has been compiled solely to explain and expand the terms used in this catalogue; many terms in archaeological pottery descriptions differ from those used by potters and even vary between archaeologists.

Acanthus: An herbaceous plant, the leaves in a stylised form are used as decorative motifs on German stonewares.

Acoustic Jar: Hollow-ware vessels used to improve the acoustic properties of churches. Usually placed below the floor under the choir stalls with the open mouths of the vessels facing inwards towards the centre of the church.

Agate Ware: The layering and mixing of two different coloured clays together simulating veined stone. The vessel is turned after throwing to reveal the veined effect.

Albarellio: Drug jar with a tall cylindrical form, waisted in the middle.

Aquamanile: Jug or water vessel made in the form of an animal, sometimes with the human figure of a rider forming the handle.

Ash Glaze: The use of vegetable ash to form a flux for glazes on stonewares.

Base: The bottom of a vessel, common forms are:

frilled: When the base edge has been pinched to produce a frill which projects beyond and below the base edge, *cf.* German stoneware.

sagging: The slightly rounded concave base of a vessel where the base has been deliberately pushed out so that the centre is lower than the junction of the side and base of the vessel.

turned: Where excess clay has been removed from a vessel in a leather-hard state, with a metal implement, while it was turning on a wheel. See also *lathe-turned*.

Bellarmino: Name given to German stoneware bottles of a specific shape with a stylised bearded face mask on the neck and a medallion on the body opposite the handle. The original mask is reputed to have been a likeness of Cardinal Bellarmine but the earliest examples pre-date his church career.

Bib (of glaze): Small irregularly shaped patches of glaze placed on a specific area of the vessel, usually opposite the handle of a jug or on either side between two handles.

Bichrome: The use of two colours to decorate a pot, *cf.* West Norfolk bichrome ware p.148.

Body: Main part of a vessel; material from which a pot is made, used when describing English porcelains.

Bone Ash: Calcium phosphate, $\text{Ca}_3(\text{PO}_4)_2$; added to porcelain clays to give extra strength to the body.

Bowl: A hemispherical vessel on a foot-ring.

Calcined Flint: Flint heated to a high temperature when it becomes brittle and can be crushed or milled.

Carination: A sharp change in the angle of the wall of a pot.

Chafing-dish: Made of either pottery or metal and designed to keep food warm. Pottery examples usually consist of a bowl on top of a pedestal base. The base of the bowl can be perforated to allow the circulation of hot air. Hot charcoal is placed in the dish and the food to be kept warm is put on the plate on top of the bowl.

Charger: A large dish, often boldly decorated. Term originated from large dishes for serving meat and is often applied to tin-glazed earthenware dishes.

Cistern: Storage vessel for water and other liquids. A hole is made near the base to take a spigot or tap through which liquid is drained off.

Coarsewares: Pottery made from coarse clay, often made locally and rarely worth transporting any distance. Normally only a small percentage of vessels are decorated and the decoration is usually simple.

Cobalt: Cobalt oxide, CoO , is a colouring agent used to produce blue when fired. Extensively used for decoration on tin-glazed earthenwares and Westerwald stonewares.

Cockerel Bowl: Bowl with a collar rim, two horizontal handles and a foot-ring or splayed foot. Common shape in North Holland Slipware where the decoration is often that of a cockerel (Platt and Coleman-Smith 1975, 167-9). The term is used in this catalogue to describe bowls of this distinctive shape.

Collar-rim: Vertical band with two distinct edges forming the rim of a vessel.

Colour-coated Ware: Term used to describe Roman pottery which has been coated with a slip, usually of a different colour to the fabric.

Combing or Feathering: Techniques used in decorating Staffordshire slipwares, particularly press-moulded wares. Stripes of white are laid over a brown slip background, the surface is then dragged by a feather or comb to pull the brown slip through the white. A feather tip or thin stick was used for the simple designs, combs with varying numbers of teeth for the more elaborate examples (Celoria and Kelly 1973, 15).

Compact Fabric: A dense, usually fine, clay with few inclusions.

Copper: Normally used in the form of copper oxide, CuO . When added to a lead glaze a rich green is produced in an oxidising atmosphere; reduction produces reds.

Cordon: Raised ridge or band.

Core: The central part of the pot wall. Often the core is a lighter, darker or different colour from remainder of the clay on either side giving a sandwich effect, this is caused by firing conditions. Evenly-fired vessels do not have a visibly distinguishable core.

Costrel: A round, oval or barrel-shaped vessel with small loop handles usually to either side of the neck to take thongs by which the vessel is carried. Standing costrels have flat bases.

Crabstock: An 18th-century Staffordshire design for handles and spouts, which resembles gnarled and knotted tree branches (Charles 1974, 71).

Crawling: A fault most common in matt (e.g. tin-) glazes. The glaze recedes from small areas to reveal the biscuit fabric below.

Crazing: Small cracks in the fired glaze which can develop while the pot is cooling after being fired or during subsequent use.

Crucible: Small clay vessel usually with a lip, used for the melting of metal.

Curfew: A pot made to cover a fire. Used inverted they can have handles on the apparent base and usually show signs of sooting or burning on the inside.

Dish: Shallow vessel with outward sloping sides that have no sharp changes in shape.

Dripping-dish: Also called meat or fish pans. Large oval or rectangular shallow vessels with one or two handles and a foot to tilt the dish towards the fire. The degree of burning on the Norwich examples suggest that they were placed on the edge of, rather than over, a fire.

Drug Jar: Squat wide-mouthed jar for the storage of dry and liquid drugs; larger examples are highly decorated.

Dutch Oven: A semi-circular vessel with a low flat front edge and a high curved back sometimes with an added shelf. For placing before a fire with the flat front facing the flames. The handle is on the curved side opposite the front.

Earthenware: Vessels made of clay which fires below 1100°C .

Engobe: Coating of white or coloured slip, applied to wares as decoration, or to present a finer surface by concealing an inferior clay beneath (Charles 1974, 92).

Fabric: Clay from which a pot is made; *body* is used when describing the English porcelains.

Famille Rose: French term for a style of imported Chinese porcelain where dominant colour in the decoration is pink enamel.

Ferruginous: Containing iron-rust or iron as a chemical constituent producing a reddish-brown colour.

Finger-rilling: Small grooves deliberately made on the surface of a vessel by the potter during throwing, results in a closely spaced decorative spiral.

Flagon: Term applied to Roman narrow-necked hollow-wares with handle(s) attached on the neck below rim and on the shoulder. Used for holding liquids.

Flask: Round-bottomed vessel with flattish sides and a narrow neck; unlike costrels, flasks have no handles.

Flatware: Open, shallow vessels e.g. plates, dishes, bowls, that can be stacked or nested for both firing and storage. A Staffordshire potteries' trade term.

Flint/Chert: Flint, SiO_2 , is nearly pure silica, used to harden some white earthenwares, bone china and porcelain and to make lead glazes insoluble in water. Flint is also found as an inclusion in some fabrics.

Flutes: Regularly spaced vertical semi-circular grooves in the vessel wall, usually found only in flatwares.

Folded-over Rim: See *Rolled-over Rim*.

Foot-ring: Raised ring on the base of a pot, added after the pot is thrown, or turned from the base when the pot is leather-hard.

Fuddling Cup: Composite cup made up of three or more cups joined together and linked internally so that to empty one, all must be drained (Charles 1974, 108).

Fuming-pot: Hollow-ware vessel with holes in the upper part to allow the escape of smoke or fumes from substances such as incense on burning charcoal.

Ginger Jar: Globular vessel (e.g. Thetford-type wares Fig.8, Nos.176-89) with simple inverted rim, strongly resembling 18th-century Chinese ginger jars.

Glaze: Glassy coating on the surface of some vessels, for both practical and aesthetic reasons. Formed by the melting of silica to give a vitreous coating, the silica can be derived from the fabric itself, but this requires a flux; lead oxide is the most common flux used in earthenwares.

Grog: Normally ground fired clay which is added to the fabric to open it up and allow the made vessel to dry evenly without distortion and too much shrinkage. The term grog can also be applied to sand, gravel and other substances used in the same way.

Hammer-headed Rim: Projections of nearly equal size and shape on either side of the rim.

Handle: Common forms are:

Basket: A handle which loops over the top of a vessel like the handle on a basket and is attached to the rim at either side.

Loop: A small handle, the inner shape forming a rough circle.

Lug: A small rudimentary handle on the side of a vessel, formed from a single, usually solid, piece of clay.

pinched: A typical Dutch form where the top of the handle is pinched between the finger and thumb, elongating it slightly.

plugged: When the top of the handle is pushed through the wall of the vessel and smoothed off on the inside.

Rod: Pulled, extruded or moulded, round in section.

Strap: Wide handle, sub-rectangular in section.

twisted: Where the clay forming the handle is twisted to form a decorative spiral.

Hollow-ware: Enclosed vessels e.g. jars, jugs, chamber-pots etc.

Impress: To mark by pressing an implement or stamp into the surface of the vessel.

Inclusions: Substances deliberately added to clay e.g. sand, shell, grog, or accidental impurities. Inclusions are added to fill out clay to prevent distortion and excessive shrinkage during drying, cf. *grog*.

Inverted Rim: Rim edge turned inwards towards the centre of the vessel, cf. *ginger jar*.

Iron: Iron oxides, FeO , Fe_2O_3 , Fe_3O_4 are the most commonly used colourants in non-factory made pottery. Used in slips and glazes to produce yellows to browns when oxidised, greys to blacks when reduced.

Kiln: Oven or furnace, usually built of refractory clay, used to bake dried clay vessels to the required temperature, a minimum of 600°C.

Knife-trimming: Simple way of removing clay from vessel walls and bases when in a leather-hard state, by trimming with a knife.

Lathe-turning: Trimming a vessel by placing it on a lathe when leather-hard and removing clay with a metal implement. Sometimes used to form decorative bands.

Leaching: A process whereby inclusions are dissolved by soil conditions during burial to leave voids in the surface of a vessel.

Lead Glaze: Lead oxide, PbO , and lead sulphate, PbS , (galena) are used in the glaze as the principal flux. Normally a low-temperature glaze.

Leather-hard: Partly dried clay; a state in which a vessel can be trimmed or turned easily before it becomes too dry and is fired.

Lid-seating: The concave shape on the inside of a rim enabling a lid to fit securely. By no means all vessels with a lid seating would have necessarily had a fitting lid.

Lobed Dish: Where the rim is indented at regular intervals forming segments.

Local Wares: In the context of this catalogue the term *local ware* has been given to those types and fabrics for which no definite source is known, but are present in such large quantities and percentages that there is no doubt that they were both made and marketed for everyday use in Norwich.

Lustre: A thin metallic film fused onto a previously fired glaze surface in a subsequent low-temperature firing. Different metals produce different colours, cf. Spanish lustre ware.

Luting: The joining of one piece of clay to another using a thick slip or slurry as a joining medium or glue.

Manganese: Used as an oxide to produce the colour purple; brown is produced when fired to a high temperature.

Marbling: The partial mixing of two slip colours on the surface of a vessel to produce a random pattern.

Margin: A section of part of the pot wall between the core and the surface. The layer between the core and the exterior is the outer margin, and between the core and the interior is the inner margin. These layers, produced by firing conditions, are not found in all vessels.

Mica: A general term for a group of minerals composed of hydrated silicates of alumina, with other silicates, e.g. of the alkalis. Found as small glittering particles in clay; fabrics with a lot of mica are known as micaceous.

Mortar: (1) Basin-shaped bowl used with a pestle for grinding by hand.

(2) Mixture of lime, sand and water, used to join building materials, sometimes found adhering to vessels that have been used during building construction, e.g. acoustic jars.

Mortarium: Term used in descriptions of pottery for a bowl with a spout and a rim for gripping. Grit is embedded on the lower part of the inner surface. Used for mixing food.

Mould: Form into, or over which, clay is pressed to produce items of the same shape.

Oolite: A type of limestone composed of small rounded grains like fish roe.

Oxide: Compound of oxygen and another element or radical.

Oxidised: Used to describe the orange to red fabrics produced in a kiln where a surplus of oxygen has been present during firing. *See also reduced.*

Pancheon: A large bowl with a narrow base and a wide rim, often with a lip. Normally for dairy or kitchen use, requires two hands to lift it.

Pedestal Lamp: Lamp with a small bowl and a long thick, solid stem ending in a small hollowed-out base.

Pie-crust Rim: The indentation of the rim edge at closely spaced regular intervals, either with the finger or other implement; normally found only on flatwares.

Pinched: The pinching together of an edge between finger and thumb.

Pipkin: Type of cooking-pot with three small legs and a straight handle.

Pitcher: Type of jug, but with a separate spout and not a lip; often with more than one small handle.

Platter: Term used in descriptions of Roman pottery. A shallow vessel, the height of which is not more than a seventh of the diameter of the pot.

Polychrome: The use of three or more colours as part of the decoration on pots.

Porcelain: A hard, vitrified, usually white ware, fired at high temperatures. The three essential ingredients of porcelain are china clay, feldspar and flint; ball clay is often added for plasticity. Early attempts are called soft-paste porcelain, these are not true porcelain.

Porringer: A small dish or bowl, often with two lug handles.

Proto-Stoneware: Where the entire thickness of clay has not totally fired to a stoneware.

Prunt: Raspberry-shaped roundel used as decoration. Term used in glass descriptions.

Quartz: Rock-forming mineral, crystalline silica.

Reduced: Used to describe the grey fabrics produced in a kiln which has been starved of oxygen during firing. This also affects glazes and oxides.

Rolled or folded-over Rim: The rim edge is turned over so that it rejoins the side of the vessel.

Roller Stamp: *See Rouletting.*

Rouletting: Decoration achieved by holding a decorated small wheel or roulette against the pot while it is being turned on the wheel.

Saggars: A clay container in which pots are placed during firing to protect them from direct flames and kiln gases. Pots are occasionally marked by the saggars during firing.

Salt Glaze: Glaze achieved by volatilising common salt, sodium chloride, NaCl, inside the kiln. Only possible on stonewares maturing above 1200°C.

Scale Pellets: Small applied pieces of clay pressed onto the sides of pots so they overlap and produce a decorative effect similar to the skin of a reptile.

Semi-Waster: Vessel distorted during firing but still useable. Can also be called a 'second'.

Sgraffito: Scratching on the surface of a vessel. Designs are achieved by scratching through a slip to reveal the contrasting colour of the clay beneath.

Skillet: Shallow bowl or frying-pan with three legs.

Slip: Clay mixed with water to a smooth consistency; used for decorating unfired pots and in moulds to produce slip-cast wares.

Sooting: Deposits and stains resulting from placing a vessel over flames.

Spike Lamp: Small lamp with a simple shallow bowl and a pointed spike base for putting in an iron ring holder.

Sponging: Applying oxides as decoration with a sponge, resulting in a mottled effect.

Stacking scars or marks: Resulting from vessels coming in direct contact with each other during firing; more evident on glazed vessels when the glaze flow sticks one pot to another.

Stamp: Decorated embossed or intaglio tool used to impart a motif when pressed onto a vessel or piece of clay which is then added to the vessel.

Stamped Pad: Small applied pads or roundels that are stamped with a motif after they have been attached to the pot, cf. Westerwald stoneware.

Stoneware: Distinguished from earthenware by a higher firing temperature, accepted minimum 1200°C, maximum 1350°C. Maximum porosity 5%, higher-fired vessels can be impermeable.

Sweetmeat Dish: A shallow, open vessel with three or more lobes, quatrefoil or trefoil in shape.

Thumbbed: Indented or punched with the thumb to leave a deliberate mark; common around the base of medieval jugs where the thumb marks, either singly or in groups, are evenly spaced around the edge.

Tin glaze: A glaze made white and opaque though the addition of tin oxide.

Trek: The fine outline around a motif, e.g. leaf, which is then filled in. A Dutch term from the word *trekker* meaning a fine pointed brush.

Trivet: Kiln furniture; a small tripod or stilt, usually with six points or spurs, two on each arm, used to separate vessels during firing. The scars are left where the points come into contact with the glaze.

Tyg: Drinking-vessel, slender body, usually having a splayed foot with two or more handles.

Wash: Thin coating over the surface of a vessel, used to describe the thin iron coating on Langerwehe stonewares.

Waster: Vessel so badly distorted or damaged during firing that it cannot be used. Distorted vessels that can be used are called seconds or semi-wasters.

Wear Marks: Marks on pottery which are created by the use of the vessel. Usually either on the base where movement of the vessel on hard surfaces results in slight abrasion of the lowest part of the base or knife and cutting marks in the bowl of shallow vessels.

Wheel-thrown: A pot made on a fast-turning wheel. The potter's hands are used to raise the clay which results in throwing rings; water is used as a lubricant for the clay.

Wiping: Wiping a vessel usually with the hand when the clay is still soft results in surface smearing.

Wire Marks: These result from cutting between the base of a vessel and the wheel head with a wire to remove the vessel after throwing. The wire is similar to that used for cutting cheese. Held in both hands it results in a series of concentric loop marks on the base.

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III SITE GAZETTEER

INTRODUCTION

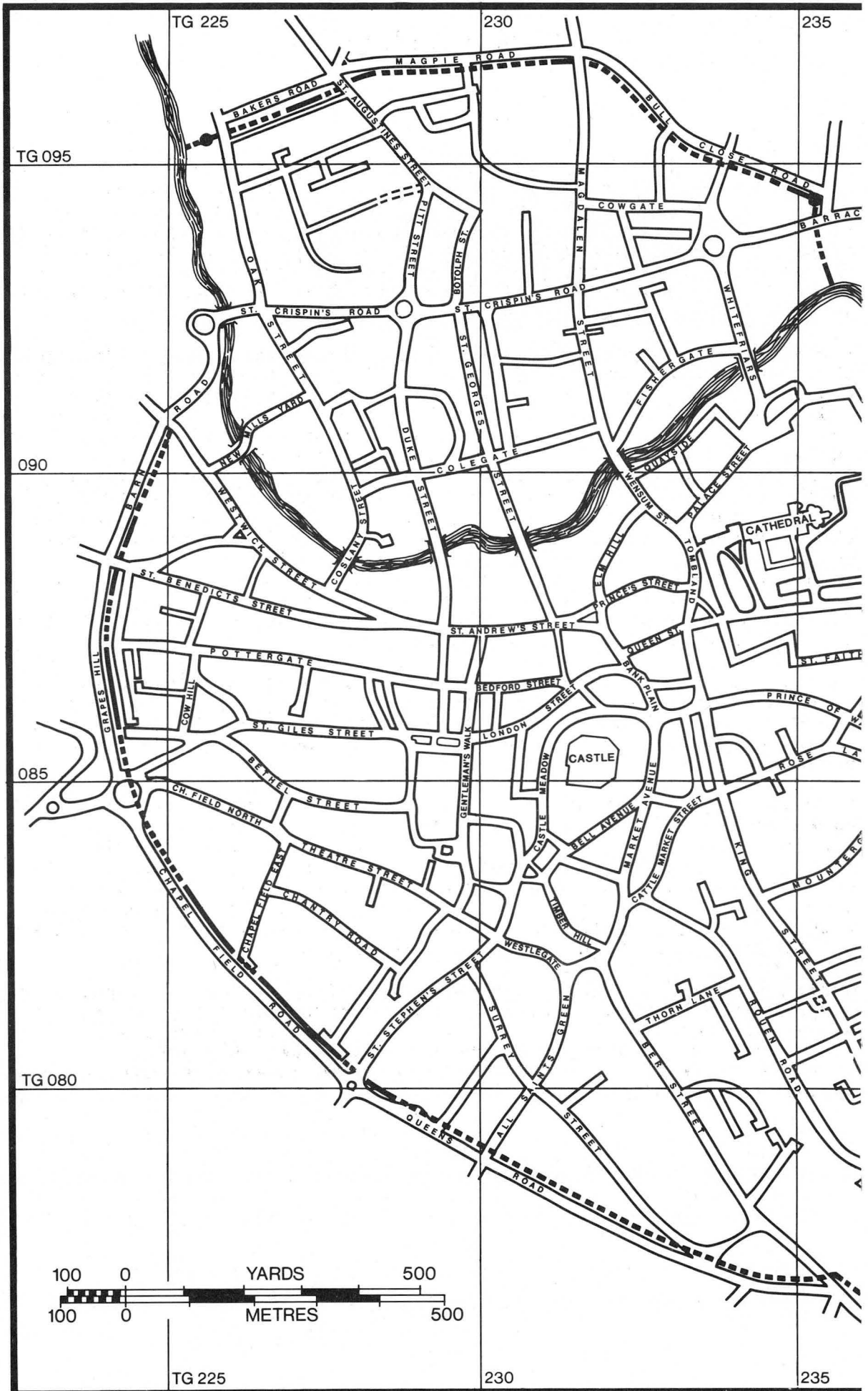
This gazetteer lists all sites in Norwich, up to December 1976, within the City walls or, from the defences themselves, from which pottery dating before c.1780 was recovered and is now in the collections of Norwich Castle Museum. In addition, to amplify the main corpus, selected pottery has been illustrated either from sites in the city suburbs or found within the walled area since 1976. The ceramic information from all these sites has been summarised in the pottery presence analysis charts (p.264-73).

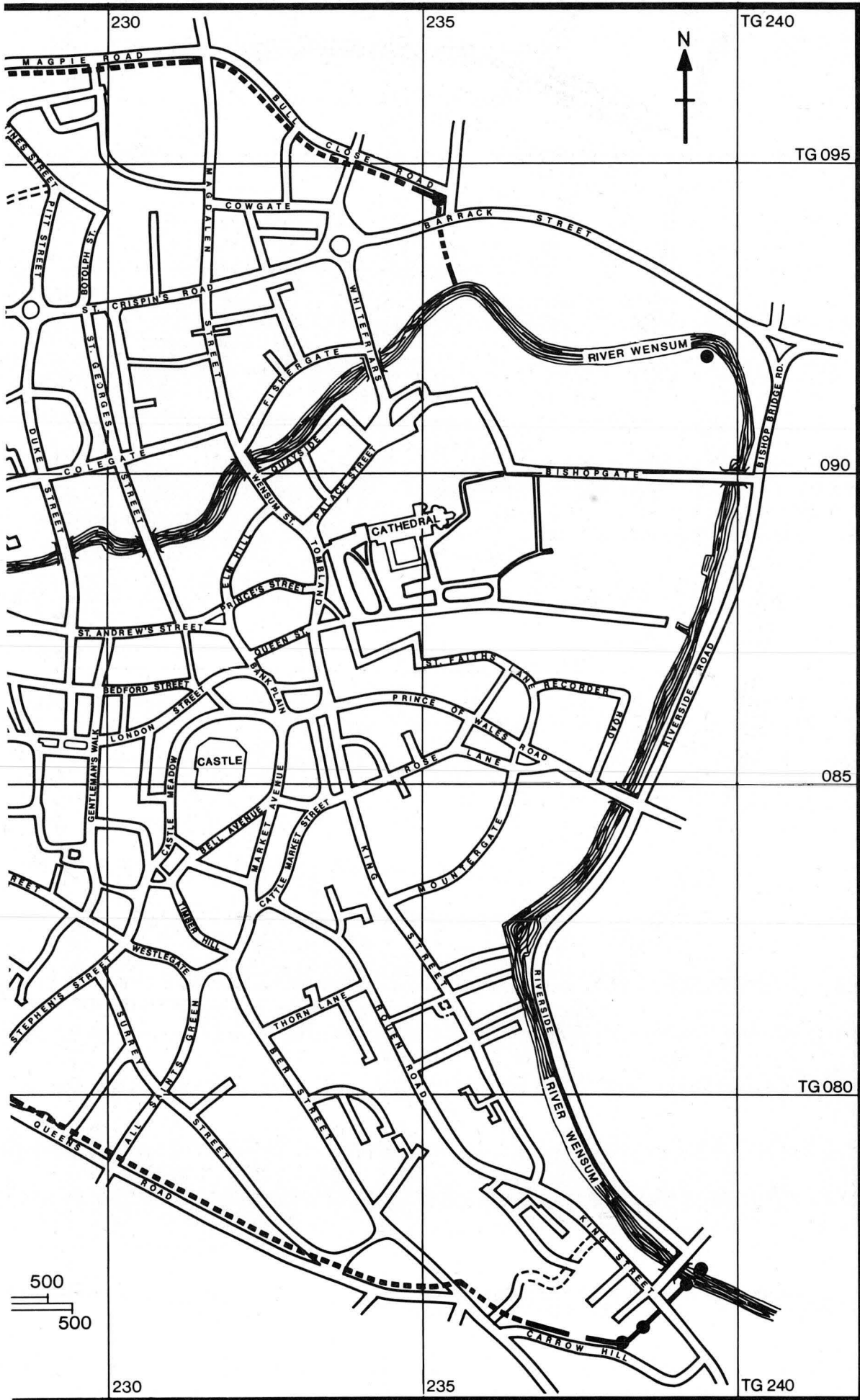
The numbering method of Norwich sites began before the setting up of the general county system and differs in a number of respects from that used for rural areas. Random site numbers were given to individual holes or building sites within Norwich and to material in the Castle collections whose precise find spots were not known. The suffix 'N' denotes a Norwich site. These are listed in the gazetteer in numerical order. The sites have also been grouped by street location in the Street Index (p.260-3). Some gazetteer entries, e.g. 2N, include references to generalised areas, such as those of the churches, monastic precincts, or the castle. These areas have been separately numbered as 'Historical Sites' within the same county number series, in order to isolate any possible peculiarity in pottery distribution caused by their historical development. Having no finds other than those of their constituent sites, they do not have gazetteer entries of their own.

As far as possible the site name is based on the street identification and numbering as given in *Kelly's Directory of the City of Norwich 1975* although other sources have been used when necessary. In any conflict over spelling the Ordnance Survey version has been preferred.

A small scale-map of modern Norwich c.1980 showing major street names and the O.S. National grid has been included (Map 3), enabling precise individual locations to be established using the grid references quoted in the gazetteer. Where it has not been possible to define the precise locations of some finds due to the date and circumstances of their discovery these entries have been prefixed with + ; the grid references given in these cases is for the centre of the street to which they were attributed.

During the post-war redevelopment of the City of Norwich a number of streets have in whole, or part, disappeared, been moved, or their names transferred to another street; the old name, marked with an *, has been given along with the new. All Norwich Museums' accession numbers for the pottery are given under each site entry, prefixed by 'NCM'.





MAP 3. Modern Norwich with major street names and Ordnance Survey Grid.

- † Site not precisely located
- * Where the street or part of a street no longer exists or has been re-located
- 1N Objects with no further information other than 'found in Norwich'
 NCM 29.44; 39.60; 9.90; 25.90; 76.94(561); 76.94(563); 76.94(612); 84.962; 99.974
 Jope 1952, fig.13; Williamson 1967, 866 No.222.
- 2N Ber Street/Thorn Lane
 TG 2325 0812
 1964: Road widening. Site of church of St. Michael at Thorn (436N).
 NCM 702.964
- 3N Ber Street/Horns Lane/Mariners Lane
 TG 2345 0795
 1963: Building site.
 NCM 439 963
- 4N Ber Street/Finklegate
 TG 2345 0778
 1964: Pipe trench in road, adjacent to church of St. John de Sepulchre.
 NCM 169.964
- 5N 169 Ber Street
 TG 2341 0780
 1966: Building site.
 NCM 227.966
- 6N Ber House, ?158 Ber Street
 TG 2348 0778
 Found 'some years before' 1853.
 NCM 112.976
 Jope 1952, 303, 318 and fig.8, with refs.
- 7N 84-104 Ber Street
 TG 2335 0796
 1948: Trial excavation by E.M. Jope for NRC and NNAS. The site partly extended into the churchyard of St. Bartholomew's Church (437N).
 NCM 202.948(c)
 Jope 1952, 292-3 and fig.3.
- 8N ?28 Ber Street/Thorn Lane
 TG 2327 0810 (approx.)
 1948: Trial excavation by E.M. Jope for NRC and NNAS.
 NCM 202.948(d)
- 9N Ber Street Gates
 TG 2356 0772
 1948: Section across City defences (384N) by E.M.Jope for NRC and NNAS.
 NCM 202.948(c)
 Jope 1952, 294-5, 318 and figs.4 and 8.
- 10N 159 Ber Street
 TG 2336 0778
 1963: Trial excavation at rear of property by C.G.Rye for NRC.
 NCM 332.963
- 11N 20 Bedford Street
 TG 2311 0864
 1971: Building site.
 NCM 38.976
- 12N Fire Station, Bethel Street
 TG 2277 0848
 1933: Building site.
 NCM 137.933
- 13N Bethel Hospital, 37 Bethel Street
 TG 2275 0841
 1968: Pipe trench in grounds.
 NCM 310.968
- 14N YMCA, Bethel Street
 TG 2265 0855
 1961: Building site (extension).
 NCM 261.961
- 15N Bonds Store, Ber Street/All Saints Green
 TG 2317 0817 (centred)
 1949, 1950, 1951, 1961: Building sites.
 NCM 185.949; 99.951; 145.955; 212.961
- 16N 13-17 Bank Plain/2-6 Bank Street
 TG 2327 0867
 1968: Building site. See also 17N.
 NCM 986.968
- 17N 11 Bank Plain
 TG 2326 0867
 1969: Building site. Extension of 16N.
 NCM 986.968
- 18N 71-73 Botolph Street
 TG 2294 0946
 1955: Building site.
 NCM 108.955

- 19N Barn Road
TG 2244 0889 (centred)
1948: Excavation of bastion of City defences (384N) by E.M. Jope for NRC and NNAS.
See also 21N, 151N, 152N
NCM 202.948(a)
Jope 1952, 295-300, 318, figs. and plates.
- 20N Ber Street Gate Tower
TG 23548 07712
c.1938-46: No further information.
Part of City defences (384N).
NCM 66.962
- 21N Barn Road
TG 2244 0889 (centred)
1954-5: Excavation behind City defences (384N) by J.G.Hurst for MPBW. See also 19N, 151N, 152N
NCM 527.962
Hurst 1963, 131-79, figs. and plates.
- 22N Sovereign House, Botolph Street
TG 2299 0934
1966: Building site. See also 23N.
NCM 580.967
- 23N Sovereign House, Botolph Street
TG 2302 0933
1967: Building site. Extension to 22N.
NCM 580.967
- 24N 1 Bridewell Alley
TG 2311 0866
1971: Internal alterations to cellar.
NCM 289.971
- 25N 2a Castle Meadow
TG 2308 0841
1965: Internal alterations.
Within Castle precinct (429N).
NCM 37.966
- 26N Castle Meadow, near Shirehall
TG 2322 0860 (approx.)
1926, 1927, 1928, 1967: Roadworks including widening. Within Castle precinct (429N).
NCM 103.948; 86.962; 213.963; 582.967
- 27N Castle Hotel, Castle Meadow
TG 2308 0843
1955: Building site (extension).
Within Castle precinct (429N).
NCM 109.955
- 28N 11-17 Castle Street
TG 2308 0853
1963: Building site. The site extended over the fill of a ditch. Within Castle precinct (429N).
NCM 291.963
- 29N 2-4 Castle Street
TG 2305 0855
1964: Building site. Within Castle precinct (429N).
NCM 578.964
Wilson and Hurst 1965, 196.
- 30N Castle Keep
TG 2316 0850 (centred)
1889: Clearance of basement;
1890: Clearing out of well 1;
1972: Pipe trench, excavation and well 2; 1974: Trial excavation by D.Bawden for NCM;
1975: Trial excavation by N.Baker for NCM. Within Castle precinct (429N).
NCM 54.90; 616.965; 713.972; 134.978; 135.978.
- 31N Castle Museum - Natural History Store/Laboratory block
TG 2319 0851
1968: Building site. Within Castle precinct (429N).
NCM 308.968
- 32N Castle Museum - Crome Gallery
TG 2317 0854
1950: Building site - excavation of Crome basement. Within castle precinct (429N).
NCM 221.950
- 33N Castle Museum - Cotman Gallery
TG 2320 0854
1950: Building site - excavation of Cotman basement. Within castle precinct (429N).
NCM 221.950
- 34N Calthorpe House, St. Martin-at-Palace Plain
TG 23494 09152
1962: Trial excavation by R.R. Clarke for NRC.
NCM 1.963
Wilson and Hurst 1964, 267.
- 35N 26-27 Cattle Market Street
TG 2332 0842
1967: Building site.
NCM 583.967

- 36N St. James' Works, Whitefriars
(ex * Cowgate)
TG 2343 0923 (centred)
1888, 1921, 1952, 1958: Building
sites and rescue excavation.
1978: Excavation in undercroft by
M.W.Atkin for NS. Site of
Carmelite friary (430N).
NCM 11.89; 87.21; 157.952;
148.958; 82.974; 2.981
Wilson and Hurst 1959, 305;
Atkin *et al.* 1978, 20-4.
- 37N All Saints Green/Westlegate
TG 2309 0818 (centred)
1970/1: Building site.
NCM 147.971; 288.971; 648.972
- 38N *4-8 Botolph Street
TG 2313 0933 (centred)
1970: Building site.
NCM 46.971
- 39N *Botolph Street/Magdalen Street
junction at Stump Cross
TG 2315 0930 (approx.)
1971: Pile-holes under
Magdalen Street flyover.
NCM 287.971
- 40N City Hall Car Park, St. Giles
Street
TG 2282 0852
1965: Building site.
NCM 283.965
- 41N 16 Charing Cross
TG 2287 0873
1954: Building site.
NCM 169.954
- 42N The Lodge, Norwich School, The
Close
TG 2349 0905
1952: Trial excavation by D.R.
Howlett for NRC on site of 17th-
century lodge. Within precinct
of Cathedral Close (377N).
NCM 156.952
Jope 1952, 319.
- 43N 71a The Close
TG 2337 0884
1955: Building site. Within
precinct of Cathedral Close
(377N).
NCM 9.956
- 44N Bishop's Palace Garden, The
Close
TG 2342 0898 (approx.)
1956: Trial excavation by
A.P.Baggs for NRC. Within
precinct of Cathedral Close
(377N).
NCM 83.956
Wilson and Hurst 1957, 148.
- 45N School Science Block, The Close
TG 2341 0897
1956: Building site. Within
precinct of Cathedral Close
(377N).
NCM 48.956
Wilson and Hurst 1957, 148.
- 46N Bishop's House, The Close
TG 2353 0904
1958: Building site. Within
precinct of Cathedral Close
(377N).
NCM 359.958
Wilson and Hurst 1959, 298.
- †47N Holland Court area, The Close
TG 2353 0875 (approx.)
1960: Building site. Within
precinct of Cathedral Close
(377N).
NCM 490.960
- 48N The Old Palace, The Close
TG 2346 0894 (approx.)
1961: Garden clearance. Within
precinct of Cathedral Close
(377N).
NCM 251.961
- 49N Bridewell Alley
TG 2309 0870 (approx.)
Pre-1925: No further details.
NCM 32.926
Jope 1952, 318.
- 50N Playing Field, Norwich School,
The Close
TG 2392 0880
1962: Pipe trench.
NCM 395.969
- 51N The Wilderness, Carrow Hill
TG 2377 0762
1971: Renovation of City Hall
(384N).
NCM 410.971
- 52N Chapel Field North/St. Giles
Street
TG 2244 0855
1969: Road works. Partly
through City defences (384N).
NCM 394.969

- 53N Bedford Street/Exchange Street/
Little London Street
TG 2301 0863 (approx.)
1964: Building site. Fragmentary
remains of Thetford-type ware
kiln.
NCM 84.965
Wilson and Hurst 1965, 173;
Webster and Cherry 1974, 181.
- 54N 9 Davey Place
TG 2305 0850
1957: Building site.
NCM 205.957
- 55N Exchange Street
TG 2298 0860 (approx.)
1839 or before: No further
details; 1935: Cable trench;
1936: Building site.
NCM 77.39; 128.935; 9.936
Woodward 1847, 2;
Jope 1952, 318.
- 56N 26-32 Exchange Street
TG 2297 0868
1949: Building site.
NCM 163.949
Archaeol. News Letter III, 1950,
39;
Jope 1952, 319.
- 57N Central Library, Esperanto Way
TG 2280 0842 (approx.)
1960: Building site.
NCM 493.960
- 58N 1-11 Exchange Street
TG 2300 0860 (approx.)
1918 (or before),
1957: Building site.
NCM 52.18; 111.957; 112.957
- 59N 8-10 Exchange Street
TG 2296 0861 (approx.)
1970: Internal building alter-
ations.
NCM 43.971
Wilson and Moorhouse 1971, 129.
- 60N 7 Farmers Avenue
TG 23188 08337
1963: Partial section across
Castle Bailey defences excavated
by B.Green for the NRC. Within
Castle precinct (429N).
NCM 333.963
Wilson and Hurst 1964, 255-6.
- 61N Fisher Lane/50 Pottergate
TG 2271 0865 (centred)
1965: Building site.
NCM 427.965
- 62N Fyebridge Street/Wensum Street
TG 2323 0900
1896: Pipe trench cutting Saxo-
Norman causeway. See also 171N.
NCM 134.16
Hudson 1898, 217-32,
Jope 1952, 318 and fig.10.
- 63N 21 Gentlemans Walk
TG 2299 0849
1950: Building site.
NCM 170.950
- 64N *Globe Lane
TG 2330 0833
1962: Building site.
NCM 529.962
Wilson and Hurst 1964, 267.
- 65N Greyfriars Road
TG 2342 0858
1962: Building site. Within
precinct of Greyfriars (373N).
NCM 381.962; 382.962
- 66N Hay Hill/Church Street
TG 2292 0837
1969: Building site.
NCM 605.969
- 67N 5 Haymarket
TG 2300 0840
1966/7: Building site.
NCM 22.967
Wilson and Hurst 1967, 294.
- 68N 7-10 Haymarket
TG 2303 0838
1962, 1977: Building sites.
On possible site of Jewish
synagogue (448N).
NCM 377.962; 559.966
Wilson and Hurst 1964, 267-8.
- +69N 'Within the precinct of the
Chapel-in-the-Field'
TG 2260 0840 (approx.)
c. 1872: No further details.
NCM 76.94(559)
- 70N *Horns Lane
TG 2350 0804 (approx.)
1964: Building site.
NCM 159.964
- 71N Music House Lane/King Street
TG 2357 0810 (centred)
1950: Building site.
NCM 98.950; 130.963
- 72N 150-164 King Street
TG 2359 0807 (centred)
1962: Building site.
NCM 256.962

- †74N Mann Egerton, 21-23 King Street
TG 2339 0858 (approx.)
1913, 1934: Building sites.
Within Greyfriars precinct
(373N).
NCM 81.934; 133.963
- 75N 127-129 King Street
TG 2357 0815
1955: Internal building alteration.
NCM 66.955
- 76N 33-41 King Street/2-4 Rose Lane
TG 2341 0850
1964: Building site. Within the site of St. John the Evangelist's Church (427N) later incorporated within the precinct of the Greyfriars (373N).
NCM 28.964
Wilson and Hurst 1965, 173.
- 77N 139-163 King Street
TG 2364 0811 (approx.)
1962: Building site. On the site of St. Clement's Church (451N).
NCM 388.962; 389.962; 193.66
Wilson and Hurst 1964, 267.
- 78N 98 King Street/*Thorn Lane
TG 2350 0822
1948, 1967: Building sites.
NCM 78.968; 113.976
- 79N 61 King Street
TG 2342 0842
1970: Building site.
NCM 407.971
- 80N 142 King Street/Music House Lane
TG 2357 0809
1969: Building site.
NCM 604.969
- 84N 99-107 King Street/1-35 Mountergate
TG 2353 0831
1967: Test hole; 1968/9: Excavations by T.H.McK.Clough and R.B.Woodings for NRC; 1970, 1972: Building sites. Within the precinct of the Austin Friary (374N).
NCM 904.967; 297.969; 92.974
Wilson and Hurst 1969, 247;
Wilson and Moorhouse 1971, 129.
- 85N 8 Magdalen Street
TG 2317 0911
1964: Building site. Within first precinct of Dominican Friary (381N).
NCM 666.964
- 86N 114-116 Magdalen Street
TG 2315 0950
1963: Building site.
Within first precinct of Dominican friary (381N).
NCM 220.963
- 87N Malthouse Road
TG 2269 0825
1964: Building site. Within the precinct of the Chapel-in-the-Field (372N).
NCM 514.964
- †88N Mountergate/King Street
TG 2346 0832
c.1910: Pipe trench.
NCM 208.967
Joep 1952, 318 and fig.8.
- 90N Norman Buildings, off Rouen Road
TG 2335 0832
1966: Building site.
NCM 152.966
- 92N 3-5 Orford Place
TG 2301 0834
1956: Building site.
NCM 71.956
- 94N Orford Place/Red Lion Street
TG 2301 0830 (centred)
1952, 1953, 1954: Building sites.
NCM 29.952; 14.954; 168.954
- 95N Bishopgate/St. Martin-at-Palace Plain
TG 2353 0913
1966/67: Excavation by M.Taylor for the NRC.
NCM 106.967
- 97N 2-6 Botolph Street (*was 41-45 Pitt Street)
TG 2393 0929 (centred)
1964, 1967, 1971: Building sites. Includes site of St. Olave's Church (452N).
NCM 161.964; 581.967; 412.971
- 98N 12-16 Pottergate
TG 2288 0865 (centred)
1963: Building site. Site of the Seld Hall (461N). Possible Thetford-type ware kiln site.
NCM 378.963
Wilson and Hurst 1964, 296.

- 99N 14 Pottergate
TG 22878 08648
1963: Excavation by C.G.Rye
for the NRC.
NCM 151.964
Wilson and Hurst 1964, 296-7.
- 100N 77-81 Pottergate/Three King
Lane
TG 2263 0871
1967: Building site.
NCM 494.967
- 101N 2-4 Pottergate/Dove Street/
5 Guildhall Hill
TG 2293 0862 (centred)
1852, 1898, 1966: Building
sites. Site of Chamberlin's
warehouse.
NCM 85.52; 69.929; 228.966;
284.966
Jope 1952, 304, 318, and
fig.9,1-3.
- 102N 36 Prince of Wales Road
TG 2348 0867 (approx.)
1946: Building site. Within
the precinct of Greyfriars
(373N).
NCM 197.946
- 103N 39-41 Prince of Wales Road
TG 2552 0861
1964: Building site. Within
the precinct of Greyfriars
(373N).
NCM 582.964
- 104N 8 Quayside/Pigg Lane
TG 23310 09021
1963: Excavation by R.R.
Clarke for the NRC on the site
of the 'New Star' Inn.
NCM 219.963
Wilson and Hurst 1964, 267.
- +105N Queens Road
TG 2290 0795 (approx.)
1962/3: Road widening. Partly
through City defences (384N).
NCM 317.962; 390.962; 208.963
- 106N 18 Queen Street
TG 2332 0875
1956: Building site.
NCM 273.956
- 107N 5 Queen Street
TG 2328 0872 (centred)
1954: Building site.
NCM 225.955
- 108N 2-6 Rampant Horse Street/Church
Street
TG 2293 0832
1970: Building site.
NCM 90.971
- 109N 2-4 St. Stephens Street/Rampant
Horse Street
TG 2300 0824 (approx.)
1954: Building site.
NCM 19.955
- 110N 7-13 Rose Lane
TG 2343 0848
1964: Building site.
NCM 48.964
- 111N 6-22 Rose Lane/Greyfriars Road
TG 2343 0851 (approx.)
1967: Building site. Within
the precinct of Greyfriars
(373N).
NCM 846.967
- 113N Prospect House, Rouen Road
TG 2328 0827 (centred)
1967: Building site.
NCM 1.968
- 114N 3-7 Redwell Street
TG 2320 0872 (centred)
1958: Building site.
NCM 201.958
- 115N 5-7 St. Andrews Hill
TG 2317 0872 (centred)
1906, 1947/8, 1970: Building
sites.
NCM 30.06; 8.952; 54.971
Jope 1952, 319.
- 116N 13-21 St. Andrews Street
TG 2302 0885 (approx.)
1965: Building site.
NCM 284.965
- 117N 18-20 St. Andrews Street
TG 2304 0872
1969/71: Building site.
Possible site of churchyard of
St. Cross (462N).
NCM 141.970
- 118N 22-26 St. Andrews Street
TG 2306 0869
1970/71: Building site.
NCM 44.971; 45.971
- 119N 37-39 St. Benedicts Street/
1-5 St. Margarets Street
TG 2263 0881
1971: Building site.
NCM 292.971

- 120N 17 St. Faiths Lane
TG 2365 0872
1912, 1964: Building sites.
Within precinct of Cathedral
Close (377N).
NCM 75.962; 247.964
- 122N St. Gregorys Alley
TG 2283 0870
1972: Pipe trench through part
of St. Gregory's churchyard
(453N).
NCM 380.972
- 123N Maddermarket Theatre, St. Johns
Alley
TG 2292 0870
1949, 1966: Building sites.
NCM 163.949(a); 229.966
- 124N Zoar Chapel, St. Marys Plain
TG 2281 0910 (approx.)
1949: No data.
NCM 126.963
- 125N *Howlett and White factory,
St. Georges Street
TG 2301 0895 (approx.)
1912, 1954: Building sites.
NCM 54.12; 55.12; 56.12;
170.954
- 126N 1 St. Georges Street
TG 2308 0887 (approx.)
1960: Building site. Within
second precinct of Dominican
Friary (428N).
NCM 147.960
- 127N 23-27 St. Giles Street
TG 2280 0863 (centred)
1970/71: Building site.
NCM 527.970
- 128N Car park, Malthouse Road
TG 22895 08236
1948: Excavation by E.M.Jope
for NRC and NNAS. Site lies
within the boundary of 87N and
within the precinct of the
Chapel-in-the-Field (372N).
NCM 202.948(b)
Jope 1952, 291-2 and fig.12
(published as Malthouse Lane).
- 129N 16-18 St. Stephens Street
TG 2294 0818 (approx.)
1952: Building site.
NCM 117.952
- 130N 40-46 St. Stephens Street
TG 2286 0815 (centred)
1964: Building site.
NCM 581.964
- 131N 8 St. Vedast Street
TG 2355 0857 (centred)
1970/71: Building site.
Within churchyard of St. Vedast
(395N).
NCM 53.971
- 132N 22-24 All Saints Green
TG 2308 0813 (approx.)
1959: Building site.
NCM 100.959; 463.966
Wilson and Hurst 1960, 149.
- 133N Rear of 2 Surrey Street
TG 2305 0819 (approx.)
1956: Building site.
NCM 13.957
- †134N Surrey Street/All Saints Green
TG 2308 0807 (approx.)
1960: Building site.
NCM 136.960
- 135N Shirehall Chambers, Market
Avenue
TG 2326 0850 (approx.)
1905: Building site. Within
Castle precinct (429N).
NCM 57.05
Jope 1952, 318 with ref.
- 136N Pykerell's House, St. Marys
Plain
TG 2280 0909
1976: Gardening.
NCM 140.978
- 137N 1 Upper King Street
TG 2335 0873
1964: Building site.
NCM 583.964
- 138N Outside No. 24 Tombland
TG 23360 08794
1963: Pipe trench.
NCM 248.963
- 139N 2 Tombland Alley
TG 23285 08838
1969: Building site.
NCM 179.969
- †140N Tombland Alley
TG 2331 0885 (approx.)
1951: No further details;
1965: Pipe trench. Within the
churchyard of St. George
Tombland (454N).
NCM 285.965; 114.976
- 141N 6 Waggon and Horses Lane
TG 23235 08850
1963: Pipe trench.
NCM 440.963

- 142N 17-19 White Lion Street
TG 2306 0841
1964: Building site.
NCM 327.964
- 143N 2-4 White Lion Street
TG 2301 0845
1967: Building site.
NCM 579.967
- +144N Pottergate/Grapes Hill
TG 2241 0874 (centred)
1970: Road construction.
Partly through City defences
(384N).
NCM 230.970
- 145N Bracondale near Ber Street Gate
TG 2357 0772 (approx.)
1974: No further details.
NCM 443.974
- 146N Outside 197 King Street
TG 23710 07860
1973: Excavation across the
pre-1964 line of King Street
by J.P.Roberts for the NS.
NCM 154.974
Carter *et al.* 1974, 65, fig.6.
- 147N 29-31 St. Benedicts Street
TG 22684 08788
1973, 1980: Excavations by
A.Carter and M.W.Atkin for the
NS.
NCM 33.976
Carter *et al.* 1974, 54; Webster
and Cherry 1974, 202.
- 148N 132 Magdalen Street
TG 2315 0957
1973: Excavation by J.P.Roberts
for the NS.
NCM 596.973
Carter *et al.* 1974, 59-62 and
fig.5; Webster and Cherry 1974,
202.
- 149N 33-55 Pottergate
TG 2276 0871 (centred)
1973: Excavation by A.Carter
for the NS.
NCM 101.974
Carter *et al.* 1974, 42-54 and
fig.2; Webster and Cherry 1974,
202.
- 150N Shirehall Car Park, Market
Avenue
TG 2328 0948
1973: Excavation across the
line of possible bailey defences
by J.P.Roberts for the NS.
Within the Castle precinct
(429N).
NCM 646.975
Carter *et al.* 1974, 66-7 and
figs.6,7.
- 151N Barn Road/Grapes Hill
TG 2243 0885 (centred)
1951: Excavations by J.G.Hurst
and J.Golson for MPBW partly
on City Defences (384N). See
also 19N, 21N and 152N.
NCM 63.952
Hurst and Golson 1957, 1-112
with plates and figs.
- 152N Barn Road/St. Benedicts Street
TG 2245 0890 (centred)
1953: Excavations by J.G.Hurst
and J.Golson for MPBW on City
defences (384N). See also 19N,
21N and 151N.
NCM 527.962
Hurst and Golson 1957, 1-112
with plates and figs.
- 153N 104-106 St. Benedicts Street
TG 2247 0881
1971: Excavation by A.Carter
for NS.
NCM 117.972
Carter 1972, 413-14, fig.2;
Cherry 1974, 125; Webster and
Cherry 1974, 181.
- 154N Gas Works, Bishopgate
TG 2360 0927
1971: Excavation by A.Carter
for the NS.
NCM 588.971
Carter 1972, 414-15; Cherry 1974,
125-6; Webster and Cherry 1974,
181.
- 155N Bishopgate
TG 2365 0922
1971: Excavation by A.Carter
for the NS. Site of churchyard
of St. Matthew's Church (455N).
NCM 34.976
Carter 1972, 414-15.

- 156N Gas Works, Bishopgate
TG 2353 0917
1972: Excavation by J.P.Roberts for the NS.
NCM 588.971
Carter *et al.* 1973, 449-53;
Webster and Cherry 1973, 169-70.
- 157N St. Benedict's Church, St. Benedicts Street
TG 2249 0878
1972: Excavation by J.P.Roberts for the NS of the Church (460N).
NCM 153.974
Carter *et al.* 1973, 455-7 and fig.4.
- 159N Westwick Street/west side
Coslany Street
TG 2275 0883
1972: Excavation by A.Carter and J.P.Roberts for the NS.
NCM 93.973
Carter *et al.* 1973, 457-62 and figs.5 and 6.
- 160N Westwick Street (south side)/ behind 35 St. Benedicts Street
TG 2268 0882
1972: Excavation by A.Carter and J.P.Roberts for NS.
NCM 94.973
Carter *et al.* 1973, 463;
Webster and Cherry 1973, 170.
- 161N 49-59 St. Martins Lane
TG 2275 0923
1973: Excavation by J.P.Roberts for the NS on the suspected line of the late Saxon defences. Within precinct of Gildencroft (438N).
NCM 157.974
Carter *et al.* 1974, 58-9;
Webster and Cherry 1974, 202.
- 162N 73 St. Benedicts Street
TG 2250 0887
1973: Excavation by A.Carter and J.P.Roberts for the NS.
NCM 152.974
Carter *et al.* 1974, 55; Webster and Cherry 1974, 202.
- 163N 21 Bedford Street
TG 23075 08664
1973: Building site. Fragmentary remains of a Thetford-type ware kiln.
NCM 595.973
Carter *et al.* 1974, 66; Webster and Cherry 1974, 181.
- 166N Coslany Street/Colegate
TG 2284 0895
1972: Trial excavation by J.P.Roberts for the NS.
NCM 647.975
Carter *et al.* 1973, 463-4.
- 167N Road in front of 64 The Close
TG 23525 08780
1973: Pipe trench. Within the precinct of Cathedral Close (377N).
NCM 155.974
Carter *et al.* 1974, 65.
- 168N 79-87 Magdalen Street/8-12 Cowgate
TG 2318 0940
1974: Excavation by J.P.Roberts for the NS.
NCM 74.976
Roberts *et al.* 1975, 105-6;
Webster and Cherry 1975, 247.
- 169N 1-11 Duke Street
TG 2296 0870
1974: Excavation by P.Donaldson for the NS on the site of the palace of the Duke of Norfolk (463N).
NCM 648.975
Roberts *et al.* 1975, 100-1 and fig.1; Cherry 1975, 248.
- 170N 46-58 Botolph Street
TG 2295 0943
1974: Excavation by J.P.Roberts for the NS. Site continued in 1975 as 281N.
NCM 610.974
Roberts *et al.* 1975, 106-8 and fig.3; Cherry 1975, 24; Webster and Cherry 1975, 246-7.
- 171N 22 Wensum Street
TG 2322 0897
1974: Trial excavation by S.Dunmore for the NS. On the site of a medieval inn beside a Saxo-Norman causeway (see 62N).
NCM 514.980
Roberts *et al.* 1975, 101;
Webster and Cherry 1975, 247.
- 172N Bacon's House, 31 Colegate
TG 2303 0903
1974: Excavation by A.S.Esmonde Cleary for NS of the rear range of Bacon's House.
NCM 649.975
Roberts *et al.* 1975, 108-9 and fig.4; Webster and Cherry 1975, 247.

- 173N St. Crispins Road underpass
TG 2293 0926 (centred)
1972/3: Road Works.
NCM 650.972; 215.973
- 174N 22-26 St. Stephens Street/
Malthouse Road
TG 2290 0818 (centred)
1973: Building site.
NCM 81.974
- 176N 1 St. Georges Street
TG 2312 0885
1974, 1976: Test hole and
excavations by J.P.Roberts and
M.W.Atkin for NS on the cloi-
sters of the Dominican Friary
(428N). See also 194N.
NCM 80.974; 650.975
Roberts *et al.* 1975, 102-4 and
fig.2; Webster and Cherry 1975,
236.
- 178N River Lane/River Wensum
frontage
TG 2357 0931
1972: Building site. Across
City defences (384N).
NCM 216.973
- 179N 87-103 Barrack Street
TG 2361 0933
1973/4: Building site.
NCM 147.975
- 181N 14 Upper King Street
TG 2333 0867 (approx.)
1884: Building site.
NCM 92.962
- 184N 3-7 Ten Bell Lane/99-131
Pottergate/1-7 Wellington Lane/
96-104 St. Benedicts Street
TG 2250 0885 (centred)
1973-5: Building site. See
also 153N, 157N and 271N.
NCM 88.977
- 185N ?8 Swan Lane
TG 2307 0864 (approx.)
1932: Building site.
NCM 151.933
- 186N St. Swithins Terrace
TG 2256 0893 (centred)
1972: Building site.
NCM 312.973
- 187N Rear of 32 St. Stephens Street
TG 2288 0816
1972: Building site. See also
288N.
NCM 86.973
- 188N St. Peter Hungate Church,
Princes Street
TG 2320 0880
1970: Internal alterations.
(Church 456N).
NCM 160.971
- 189N 7 Upper King Street
TG 2337 0871 (centred)
1962, 1971-3: Building sites.
Possible site of St. Cuthbert's
Church (398N). See also 137N
and 164N.
NCM 69.962; 344.973
- 190N 2-4 St. Miles Alley/23 Rosemary
Lane
TG 2284 0904
1972: Building site.
NCM 708.972
- 191N 47 St. Martins Lane
TG 2277 0923
1973: Building site.
Within precinct of Gildencroft
(438N).
NCM 311.973
- 192N 10 St. Martin-at-Palace Plain
TG 2343 0910
1971: Internal building alter-
ations.
NCM 584.971
- 193N 34 St. Giles Street
TG 2275 0856
1973: Building site. Group of
post-medieval pottery.
NCM 653.975
- 194N St. Andrews Hall complex, 1 St.
Georges Street
TG 2315 0881 (centred)
1958: Excavation by C.Green
for MPBW on site of Becket's
Chapel;
1970-5: Internal building al-
terations. See also 176N.
The site forms part of the
second precinct of the Domini-
can Friary (428N).
NCM 158.958; 387.970; 90.974;
446.974
Wilson and Hurst 1959, 305;
Green 1964, 298-309.
- †196N 60-102 Chapel Field Road
TG 2250 0837 to TG 2254 0830
1974: Pipe trench. Partly
through City defences (384N).
NCM 400.974(2)

- 197N 28 St. Benedicts Street
TG 2273 0875
1973: Building site.
NCM 254.973
- 198N Opposite 5-7 St. Augustines Street
TG 2292 0946
1972: Pipe trench.
NCM 214.973
- 199N 6-12 St. Andrews Street
TG 2298 0872 (centred)
1973: Building site.
NCM 79.974
- 200N Brewery, Rouen Road (*junction Thorn Lane/Market Lane)
TG 2342 0820
1972: Building site.
NCM 78.974
- 201N 3-4 Haymarket
TG 2300 0842 (centred)
1972: Building site and internal alterations to 'Curat House'.
NCM 211.973
- 202N 21-25 Rampant Horse Street
TG 2296 0825 (approx.)
1950: Building site.
NCM 103.950
- 203N Opposite 24 The Close
TG 2384 0876 (approx.)
1971/2: Pipe trench. Within precinct of Cathedral Close (377N).
NCM 387.972
- 204N 15-17 Princes Street
TG 2328 0877 (centred)
1972/3: Building site. Layer 10, pit group, late 17th century.
NCM 32.976
- 205N Strangers Court, off Pottergate
TG 2286 0868
1973: Building site.
NCM 76.974
- 206N Chapel Field Road/Grapes Hill roundabout
TG 2246 0848 (approx.)
1969: Roadworks. Partly through City defences (384N).
NCM 133.978
- 207N 1-2 Paradise Place
TG 2335 0820 (approx.)
1973: Building site.
NCM 77.974
- 208N 33 Orford Place
TG 23055 08361
1973: Internal building alterations.
NCM 597.973
- 209N 82 Oak Street
TG 2268 0927
1972: Roadworks.
NCM 93.974
- 210N Cathedral Mills, The Close
TG 2350 0890 (approx.)
1921 or before: No further information. Within precinct of Cathedral Close (377N).
NCM 21.21(34)
- 211N 'Near' Tombland
TG 2335 0880 (Tombland)
c.1835: 'cellar near Tombland'.
No further information.
NCM 59.35
- 212N Mariners Lane
TG 2349 0789 (approx.)
1966: Building site.
NCM 21.967
- 213N Behind 46-48 Magdalen Street
TG 2312 0924 (centred)
1973: Building site.
NCM 75.974
- 214N 'Near New Mills'
TG 2262 0905 (New Mills)
1887 or before: No further details.
NCM 6.87
- 215N 13-25 London Street
TG 2305 0861 (centred)
1862, 1971, 1972: Building sites. Probable waste heap from Thetford-type ware kiln. Pit containing large group of 17th-century vessels, including tin-glazed earthenware drug jars, perhaps within tenement owned by John Birch, apothecary. Some material was recovered from site spoil dumped at Trowse. Layer 32 possible cess-pit group, early 17th-century.
NCM 25.18; 120.972; 376.972; 606.972; layers 33, 34, 36 from Trowse, NCM 208.973
Webster and Cherry 1973, 170.
- 216N 80 King Street
TG 2342 0833 (centred)
1972: Building site - rear of property.
NCM 91.974

- 217N 34-40 King Street
TG 23374 08525
1973-4: Building site.
Within Castle precinct (429N).
NCM 319.974
- 218N 18 Davey Place
TG 2307 0851
1961: Building site.
Within Castle precinct (429N).
NCM 274.961
Wilson and Hurst 1962-3, 322.
- 219N Quakers Lane
TG 22740 09353
1967: Building site. Within
precinct of Gildencroft (438N).
NCM 336.967
- 220N Guildhall, Market Place
TG 22915 08560
Before 1920: No further infor-
mation.
NCM 85.962
- 221N 59 Colegate
TG 22878 09000
1973: Building site.
NCM 73.974
- 222N 1 Market Avenue
TG 23223 08224
1973: Internal building
alterations.
NCM 74.974
- 223N 40 The Close
TG 2370 0888
1971: Garden. Within precinct
of Cathedral Close (377N).
NCM 161.971
- 224N North of 68 The Close
TG 2343 0886
1971: Trial excavation by
B.Green for the NRC.
NCM 89.974
- 225N 63 The Close
TG 2349 0881
1956: From wall. Site of
Infirmary within the precinct
of the Cathedral Close (377N).
NCM 4.957
- 226N The Cathedral, The Close
TG 2350 0892
Before 1967, 1976: Test holes.
Within precinct of Cathedral
Close (377N).
NCM L.1967.18; 231.976
- 227N *20 Unthank Road
TG 2238 0849
1967: Rear of property. Building
site.
NCM 331.967
- 228N Sweet factory, Chapel Field East
TG 2270 0820 (approx.)
1921: Building site. Within the
precinct of the Chapel-in-the-
Field (372N).
NCM 92.921
- 229N Vicarage, Chantry Road
TG 2285 0822
1973: Building site. Within the
precinct of the Chapel-in-the-
Field (372N).
NCM 88.974
- 234N Printing works loading bay,
Whitefriars (*ex 119-21 Cowgate)
TG 2342 0930
1973, 1974: Building site.
Within precinct of Carmelite
Friary (430N).
NCM 318.974
- 235N 136-150 Ber Street
TG 2347 0781 (centred)
1974: Building site.
NCM 140.975
- 237N 20-24 Colegate
TG 2310 0895 (centred)
1972: Trial excavation by
J.P.Roberts for the NS, and
building site.
NCM 651.975
- 238N 166 King Street
TG 2360 0804
1973: Levelling for a car park.
NCM 130.978
- 239N 45-51 Prince of Wales Road
TG 2353 0861
1974: Building site:
Within precinct of Greyfriars
(373N) and churchyard of
St. Vedast (395N).
NCM 148.975
- 240N Behind 47 Holland Court
TG 2351 0871 (approx.)
1972: Building site. Within
precinct of Cathedral Close
(377N).
NCM 151.974
- 241N 90 St. Faiths Lane
TG 2351 0868 (centred)
1973, 1974: Building sites.
Within precinct of Greyfriars
(373N).
NCM 149.975

- 242N Behind 23/55 St. Stephens Street,
and 9 Surrey Street
TG 2293 0806 (centred)
1973-1974: Building site.
NCM 141.975
- 243N The bridge, Castle Mound
TG 2318 0846 (approx.)
1950: No further information.
Within Castle precinct (429N).
NCM 221.950
- +244N Golden Ball Street
TG 2322 0826 (approx.)
1894 or earlier: While making
alterations in street.
NCM 72.94
- +245N River Wensum, near St. Georges
Bridge
TG 2307 0888 (St. Georges
Bridge)
1935, 1936: While dredging
river.
NCM 124.935; 215.963
- 246N 23 Pottergate
TG 2275 0863
1937: Building site.
NCM 28.967
- +247N St. Gregorys Alley
TG 2284 8871 (approx.)
1880, 1937: No further details.
Within St. Gregory's church-
yard (453N).
NCM 17.80; 8.934
- 248N 67 King Street
TG 2294 0838
1897: Building site.
NCM 53.929; 54.929
- 249N ?Market Place
TG 2295 0850 (approx.)
1872: No further information.
NCM 39.72
- +250N Duke Street
TG 2290 0900 (approx.)
1881 or before: No further
information.
NCM 6.81; 131.958
- 251N Alderson Place, off Finklegate
TG 2344 0773 (approx.)
1959: Building site.
NCM 151.959
- +252N Bank Street
TG 2331 0840 (approx.)
1871: No further information.
NCM 4.71
- +253N ?St. Margarets Street
TG 2263 0882 (approx.)
1854 or before: 'In pulling
down a house in St. Margarets'.
NCM 60.54
- +254N King Street
TG 2345 0832 (approx.)
1858 or before, 1896 or before,
1965, 1967: Building sites.
NCM 44.58; 24.96; 193.966;
779.967; 311.968
- +255N Rampant Horse Street
TG 2295 0829 (approx.)
1864: Building site in Priests
Court.
NCM 36.934
- +256N Near St. Georges Bridge
TG 2307 0888 (approx.)
1898 or before: In buildings
near bridge.
NCM 35.98
- 257N St. Peter Mancroft Church,
St. Peters Street
TG 2294 0843
1850: Restoration of church
(457N).
NCM 111.51; 76.94(564)
Minns 1872, 93-101 and figs.
- 258N St. Peter Parmentergate Church,
King Street
TG 2341 0838
1860: Restoration of church
(458N).
NCM 28.65; 7.69
Minns 1872, 93-101 and figs.
- 259N St. Simon and St. Jude Church,
Elm Hill
TG 2325 0892
1831 or before: In cellar
during restoration of church
(459N).
NCM 23.31
- 260N Chapel Field Road underpass
TG 2253 0832 (centred)
1976: Roadworks. Partly
through City defences (384N).
NCM 131.978
- +261N Princes Street
TG 2325 0881 (approx.)
1909 or before: No further
information.
NCM 20.09
- 262N 14-20 London Street
TG 2304 0856
1974: Building site.
NCM 645.975

- 264N 1-3 Castle Street
TG 2308 0856
1974: Building site. Within
Castle precinct (429N).
NCM 142.975
- 265N 137 Magdalen Street
TG 2318 0957
1974: Building site.
NCM 447.974
- 266N St. Mary's House, St. Crispins
Road
TG 2284 0924
1974: Building site.
NCM 143.975
- 267N 55-57 St. Benedicts Street
TG 2257 0886 (centred)
1974: Building site.
NCM 144.975
- +268N St. Swithins Street
TG 2250 0886 (approx.)
1974: Roadworks.
NCM 151.975
- 269N 110-112 St. Georges Street
TG 2295 0920 (centred)
1974: Building site.
NCM 146.975
- 270N *Wales Square/St. Faiths Lane
TG 2357 0867 (centred)
1974/5: Building site. Within
precinct of the Greyfriars
(373N).
NCM 132.978
- 271N 80-82 St. Benedicts Street/
Ten Bell Lane
TG 2255 0880
1974: Building site.
NCM 152.975
- 273N Watlings Yard/Cow Hill
TG 2248 0862 (centred)
1974: Building site.
NCM 154.975
- 274N 25-65 Rose Lane
TG 2350 0850 (centred)
1975: Building site.
NCM 139.978
- 276N 23 Cattle Market Street
TG 2334 0834 (centred)
1973: Building site.
NCM 72.974
- 277N 113-119 Ber Street
TG 2332 0794 (centred)
1971: Building site.
NCM 411.971
- 278N 45 King Street
TG 2341 0846 (approx.)
1951: Building site.
NCM 65.962
- +279N Bedford Street
TG 2305 0865 (approx.)
Before 1963: No further details
NCM 217.963
- 280N Norwich School, Tombland
TG 2334 0891
1975: Excavation by J.P.Roberts
for the NS within the Cathedral
precinct (377N).
NCM 515.980
Atkin *et al.* 1976, 195;
Webster and Cherry 1976, 167
and 191.
- 281N 49-63 Botolph Street
TG 2297 0944
1975: Excavation by J.P.Roberts
for the NS on, and outside,
the line of the Late Saxon
defences.
NCM 35.976
Atkin *et al.* 1976, 199-200;
Cherry 1976, 165; Webster and
Cherry 1976, 191.
- 282N 134-136 King Street
TG 2356 0811
1975: Excavation by M.W.Atkin
for the NS.
NCM 37.976
Atkin *et al.* 1976, 194
(where published as 129 King
Street); Cherry 1976, 165;
Webster and Cherry 1976, 167
and 191.
- 283N 29-45 Heigham Street
TG 2239 0919
1975/6: Excavation by
P.Donaldson and M.W.Atkin for
the NS. At the outer limit of
the earliest suburb of Norwich.
NCM 652.975
Atkin *et al.* 1976, 196;
Atkin and Carter 1977, 292-8;
Cherry 1976, 165 and 1977, 91.
- 284N 182-188 St. Georges Street
TG 2298 0940
1975: Excavation by J.P.Roberts
for the NS.
NCM 36.976
Atkin *et al.* 1976, 199-200
(where published as 178-188
St. Georges Street); Cherry
1976, 165; Webster and Cherry
1976, 167 and 191.

- 285N School Meals Store, 183-189
King Street
TG 2368 0792
1975: Excavation by M.W.Atkin
for NS.
NCM 75.976
Atkin *et al.* 1976, 195;
Webster and Cherry 1976, 191.
- 286N 13 White Lion Street
TG 2304 0842
1975: Internal building alter-
ations.
NCM 50.977
- 287N 12 Gentlemans Walk
TG 2300 0850
1975: Internal building alter-
ations.
NCM 51.977
- 288N 30 St. Stephens Street
TG 2290 0815
1975: Internal building alter-
ations.
NCM 52.977
- 289N Stamp Office Yard, behind 29-
35 St. Andrews Street
TG 2307 0880 (centred)
1975: Building site.
NCM 53.977
- 290N Wades Yard, behind 8 Bank Street
TG 2330 0867
1975: Building site.
NCM 54.977
- 291N 30 London Street/13 Castle
Meadow
TG 2309 0858
1973: Internal building alter-
ations. Within Castle precinct
(439N).
NCM 55.977
- 292N 78-80 Upper St. Giles Street
TG 2251 0855 (centred)
1975: Building site.
NCM 56.977
- 293N 21-45 Bishopgate
TG 2385 0904 (centred)
1975/6: Building site.
NCM 49.977
- 294N 260-272 King Street (*Cinder
Ovens Row)
TG 2387 0764 (centred)
1975/6: Building site. Partly
through City defences (384N).
NCM 48.977
- 296N Carrow Abbey, Bracondale
TG 2428 0745 (centred)
1968: Sewer trench.
NCM 84.949, an inscribed medi-
eval cooking-pot (see p.47-8)
which was on loan to the museum
when work on this part of the
catalogue was done. This pot
has now been returned to the
owners.
Wilson and Hurst 1969, 247.
- 300N Lower Close
TG 2359 0880
1976: Excavation by M.W.Atkin
for the NS. The site lies
within the Cathedral precinct
(377N).
NCM 516.980
Atkin *et al.* 1976, 195; Webster
and Cherry 1977, 211.
- 301N 48-62 St. Stephens Street
TG 2286 0812
1976: Building site. 17th-
century well group see p.
NCM 373.976
- 302N 11-13 Muspole Street/Alms Lane/
84-98 St. Georges Street
TG 2298 0909
1976: Excavation by M.W.Atkin
for the NS. The site lay on
and outside the line of the
Late Saxon defences.
NCM 517.980
Atkin and Carter 1977, 287-92;
Cherry 1977, 91; Webster and
Cherry 1977, 246.
- 303N South bank of River Wensum,
west of Cow Tower
TG 2395 0919
Before 1975: Bank erosion.
NCM 414.978
- 308N 26 Coslany Street
TG 2283 0893
1977: Excavation by M.W.Atkin
for the NS.
NCM 518.980
Atkin *et al.* 1978, 20; Webster
and Cherry 1978, 148.
- 309N 76 Rose Lane
TG 2363 0854
1976: Building site.
NCM 45.977
- 311N 10-11 Tombland
TG 2333 0884
1976: Building site.
NCM 44.977

- 318N Whitefriars (*Cowgate)
 TG 2340 0929
 1976: Excavation across street
 by M.W.Atkin for the NS. The
 site lay within the precinct of
 the Carmelite Friary (430N).
 NCM 1.981
 Atkin *et al.* 1976, 287.
- 351N 70-80 Oak Street
 TG 2270 0920
 1977: Excavation by M.W.Atkin
 for the NS.
 NCM 518.980
 Atkin *et al.* 1978, 24-44;
 Cherry 1978, 113; Webster and
 Cherry 1978, 148 and 176-7.
- 365N 26 St. Andrews Street
 TG 2307 0873
 1978: Pipe trench.
 NCM 137.978
- +370N 44-58 Chapel Field Road
 TG 2255 0828 to TG 2262 0820
 1973: Pipe trench. Partly
 through City defences (384N).
 NCM 372.975
- 417N Crown Road
 TG 2333 0859 (centred)
 1980: Building site. Within
 Castle precinct (429N).
 NCM 478.980
- 423N 11-15 Rampant Horse Street
 TG 2295 0828
 1980: Internal building alter-
 ations.
 NCM 480.980
- 434N Castle Hill
 TG 2316 0842 (approx.)
 1862 or before: No further
 information. Within Castle
 precinct (429N).
 NCM 55.62

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White Lion Street	142, 143, 286

Table 1a. 1-57N pottery presence analysis chart.

SITE NUMBER	Roman	Pagan Saxon	Ipswich	Thetford-type	EMSW	EMW	Blue-grey	Relief Band Amphora	Flemish Grey	Pingsdorf-type	Andenne	Aardenburg	Low Countries Late Med	Beauvaisis	Normandy Gritty	Saintonge	Rouen	French Misc	Yorkshire Medieval	Stamford	Midlands Medieval	Cambridge Sgraffito	Misc English Medieval	Misc cooking-pots	Yarmouth-type	EMSS	Local Medieval Unglazed	Unglazed Medieval Jugs	Grimston	Grimston-type	LMT	Early Post-medieval	Martincamp Flasks	Beauvais Stoneware	Spanish Coarse Wares	Werra Slip	Weser Slip	North Holland Slip	Low Countries Plain Slip			
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Table 1d. 190-251N pottery presence analysis chart.

SITE NUMBER	Roman	Pagan Saxon	Ipswich	Thetford-type	EMSW	EMW	Blue-grey	Relief Band Amphora	Flemish Grey	Pingsdorf-type	Andenne	Aardenburg	Low Countries Late Med	Beauvaisis	Normandy Gritty	Saintonge	Rouen	French Misc	Yorkshire Medieval	Stamford	Midlands Medieval	Cambridge Sgraffito	Misc English Medieval	Misc cooking-pots	Yarmouth-type	EMSS	Local Medieval Unglazed	Unglazed Medieval Jugs	Grimston	Grimston-type	LMT	Early Post-medieval	Martincamp Flasks	Beauvais Stoneware	Spanish Coarse Wares	Werra Slip	Weser Slip	North Holland Slip	Low Countries Plain Slip				
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Table 1e. 252-434N pottery presence analysis chart.

SITE NUMBER	Roman	Pagan Saxon	Ipswich	Thetford-type	EMSW	EMW	Blue-grey	Relief Band Amphora	Flemish Grey	Pingsdorf-type	Andenne	Aardenburg	Low Countries Late Med	Beauvaisis	Normandy Gritty	Saintonge	Roquen	French Misc	Yorkshire Medieval	Stamford	Midlands Medieval	Cambridge Sgraffito	Misc English Medieval	Misc cooking-pots	Yarmouth-type	EMSS	Local Medieval Unglazed	Unglazed Medieval Jugs	Grimston	Grimston-type	LMT	Early Post-medieval	Martincamp Flasks	Beauvais Stoneware	Spanish Coarse Wares	Werra Slip	Weser Slip	North Holland Slip	Low Countries Plain Slip					
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Italian Slip	Beauvais Slip	Metropolitan Slip	Local Slip	Staffordshire Slip	Siegburg	Langerwehe	Raeren	Cologne/Frechen	Frechen	Westerwald	English Stoneware	Surrey White Ware	Dutch White Ware	Dutch GRE	Dutch-type GRE	Low Countries Unglazed	Misc Post-med Continental	Misc Post-med English	West Norfolk Bichrome	Iron glaze Wares	Speckle glaze Wares	GRE	GRE Misc	Misc Post-med Unglazed	Italian and Spanish TGE	Frankfurt TGE	Dutch TGE	Anglo-Netherlands TGE	English TGE	Chinese Porcelain	Staffs-type Stoneware	Nottingham Stoneware	Staffs White Dipped	White Salt Glaze	Scratch Blue Ware	Creamware	18th cent. Staffs	18th cent. English Porc.	SITE NUMBER		
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★ Norwich Survey excavation.

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