

VI.—EXCAVATIONS AT THE SOUTH CURTAIN
WALL OF THE CASTLE, NEWCASTLE UPON TYNE,
1960-61

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With reports on the pottery by C. M. Daniels, J. P. Gillam,
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INTRODUCTION

The surviving stretch of the south curtain wall of the castle of Newcastle upon Tyne lies on the top of the river bank between the Moot Hall and the High Level Bridge (National Grid ref.: NZ/251638). This wall is important, for—other than a short piece south-west of the Black Gate—it is the only part of the original curtain still to exist. When, therefore, it was learnt that the Northumberland County Council proposed to make a car park on the north side of the wall, it was decided to conduct an exploratory excavation to investigate the construction of the wall and perhaps to determine its date.

The excavation was carried out, mostly at weekends, from July to October, 1960, and from June 1961 to January 1962, and was directed by myself. I am grateful to the Northumberland County Council for permission to excavate, to the Excavation Committee of Durham University (as it then was) for financing the work, to Mr. A. C. S. Dixon for his help in directing the operation and for many of the original drawings, including the survey of the site, and to all the excavators, in particular Messrs. B. J. N. Edwards, J. Evans and K. Poad. I am also indebted to everyone who assisted with the preparation of this report—to those named above who have reported on the pottery, to Mrs. M. Daniels and Mr. P. Herson for their drawings of the Roman and

post-medieval pottery and the metalwork, and to Mr. E. Smart and his colleagues of the International Research and Development Co. Ltd. for X-rays of the iron objects. Finally, I am most grateful to Mr. A. J. Taylor, of the Ministry of Public Building and Works, for his comments on the medieval structures, and to Mr. G. C. Dunning and Mr. J. G. Hurst, of the same Ministry, for their generous help to Mr. Edwards, Mr. Parsons and myself with the medieval and post-medieval pottery.

THE SITE

In spite of modern buildings and alterations, the defensive nature of the site of the castle is still obvious (see plate XI, and fig. 1). It was built on the top of a steep-sided promontory protected on the south by the Tyne, and on the north and east by a tributary of the Lort Burn and the Lort Burn itself; only on the west was the ground comparatively level. The castle commanded the then lowest bridging point over the Tyne, a point marked by the present Swing Bridge. Here the Romans built a bridge, replaced in the thirteenth century by another, of which one land arch survives.¹

Yet, although there are substantial remains of the castle, its original layout is not apparent today.² The Black Gate lies at the northern tip of the triangular *enceinte*, separated from the Keep by a railway viaduct. The east curtain, with the great hall against its centre and the Half Moon Battery at its south end, now lies wholly beneath the County Hall and the Moot Hall, and most of the west curtain, with its mural towers and gate, is covered by modern buildings and the approach to the High Level Bridge. Immediately south of the Keep there is a road, and beyond this there was, at the time of the excavation, a patch of open ground sloping

¹ *N.C.H.*, XIII, pp. 507-511.

² For a reconstructed plan of the castle see W. H. Knowles, *The Castle, Newcastle upon Tyne, A.A.* 4, II, plate II.

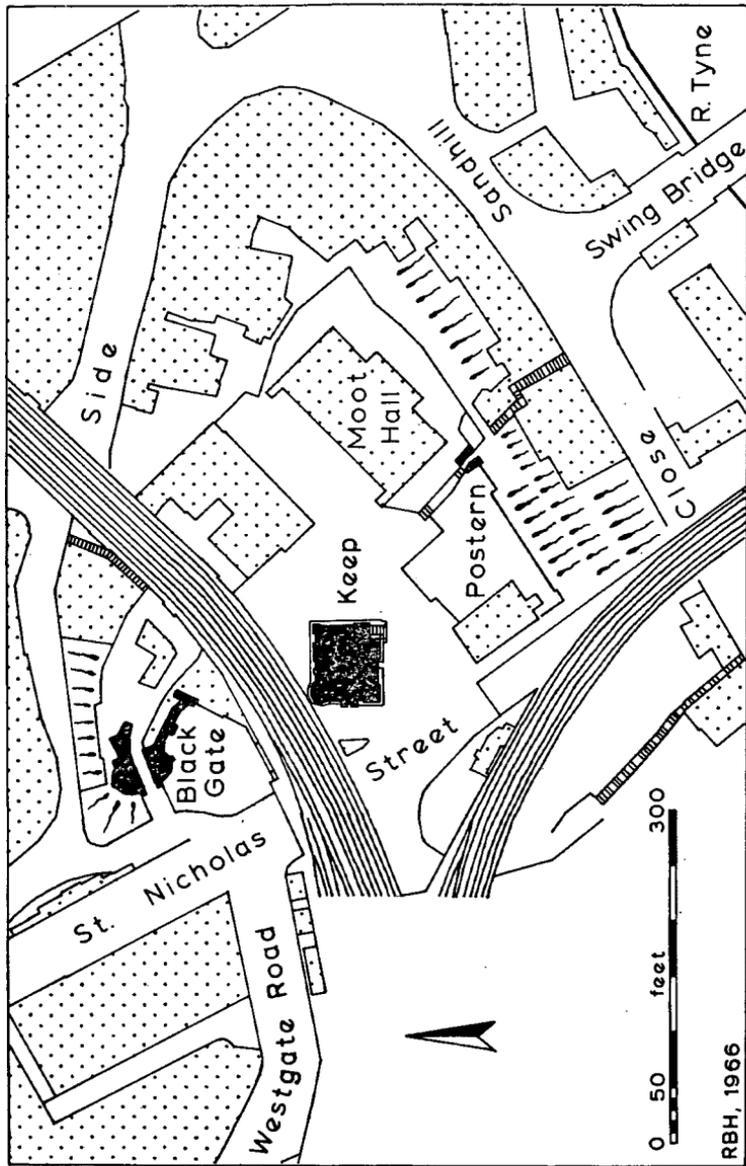


FIG. 1. THE SITE OF THE CASTLE

RBH, 1966

gently down to the south curtain, poised on the edge of a precipitous fall to the Close and the Tyne.

The south curtain originally consisted of a postern gate over the Castle Stairs (adjacent to the Moot Hall yard), and a stretch of wall running west from the postern to a corner tower (behind the Bridge Hotel, and separated from the High Level Bridge by a narrow lane). These medieval structures survive today in a sadly dilapidated and altered condition. The first floor of the postern was rebuilt in the nineteenth century and recently reduced in size, only the south and west walls of the corner tower are still standing, and the curtain itself acts as a revetment to the high ground on the north so that its south face alone is visible.

At the time of the excavation the ground on both sides of this wall was waste, and rose-bay willow-herb, thistles and grass grew in rank profusion over derelict buildings. Since 1962 the area north of the curtain has been made into a car park by the Northumberland County Council.

HISTORY OF THE SITE

Evidence for Roman occupation of this area has been found at various times, from the early eighteenth century onwards. Such finds, particularly the structures discovered on the site of the Moot Hall in 1810 and 1812, led some local antiquaries to believe that the site of the Roman fort of Pons Aelius lay in this vicinity.³ In 1929 excavations south and west of the Keep revealed walls which were interpreted as being part of the commandant's house,⁴ and on the basis of this discovery and the lie of the land it has been suggested that the fort was a small one, with its north side close enough to the Black Gate to leave room for external buildings on the south.⁵ More recently it has come to be felt that this may

³ John Hodgson, *History of Northumberland*, Part 2, Vol. III, (Newcastle, 1840), pp. 172-175.

⁴ *N.C.H.*, XIII, pp. 503-506.

⁵ I. A. Richmond (ed.) J. C. Bruce's *Handbook to the Roman Wall*, 11th ed. (Newcastle, 1957), p. 46.



Photograph by A. C. S. Dixon

View of the Site from the south-west in the summer of 1960

not be the final answer, or—in Professor Birley's words, "A review of the evidence suggests the need for a reconsideration of the case."⁶

There is no information concerning the use of this site from the end of the Roman period to the building of the "new castle" in 1080. Since so much has been written about the castle of Newcastle⁷ it is unnecessary to do more here than recount the most important facts regarding its building history.

The first castle at Newcastle was built by Robert Curthose in 1080 on his return from an unsuccessful campaign in Scotland.⁸ It later came under the control of Robert Mowbray, earl of Northumberland, from whom it was captured by William Rufus in 1095.⁹ In Stephen's reign the castle fell into the hands of Henry, earl of Northumberland, son of King David of Scotland,¹⁰ only to be recovered in 1157 by Henry II.¹¹

It has always been assumed that the castle built by Curthose was of the motte-and-bailey type, and while this seems highly probable there is no archaeological evidence to support it. It is now too late to discover whether the mound described by Brand¹² was the original motte,¹³ or just a heap of rubbish.¹⁴ It has also been suggested that Rufus was responsible for some of the stonework,¹⁵ and though it is possible that he strengthened the castle's defences after re-

⁶ Eric Birley, *Research on Hadrian's Wall*, (Kendal, 1961), p. 161.

⁷ For a detailed description of the architecture see Knowles, *op. cit.*, pp. 1-51, and for the fullest and most recent summary of the documentary evidence R. A. Brown, H. M. Colvin, A. J. Taylor, *The History of the King's Works*, II, (London, 1963), pp. 745-8.

⁸ *Symeon of Durham*, II, ed. Arnold, (Rolls Series 75, 1885), p. 211.

⁹ *Anglo-Saxon Chronicle*, trans. G. N. Garmondsway, (London, 1960), pp. 230-1.

¹⁰ *N.C.H.*, I, p. 28.

¹¹ *Ralf of Diceto*, I, ed. Stubbs, (Rolls Series 68, 1876), p. 302.

¹² John Brand, *History of Newcastle*, I, (London, 1789), p. 159n.

¹³ Knowles, *op. cit.*, p. 3.

¹⁴ C. H. Hunter Blair, *The Early Castles of Northumberland*, *A.A.* 4, XXII, p. 124.

¹⁵ W. H. D. Longstaffe, *The New Castle upon Tyne*, *A.A.* 2, IV, pp. 58-61; Hunter Blair, *op. cit.*, p. 125.

capturing it in 1095, there is as yet no satisfactory evidence to support this theory.

Be that as it may, it is certain that between 1168 and 1178 the castle of Newcastle was rebuilt in stone by Henry II, and to him one may attribute the Keep, the great gate on the west, and probably the curtain with its mural towers. The principal later additions were the great hall against the east curtain, built in the early thirteenth century, and the Black Gate, added in 1247-50. There are many mentions of repairs to the castle during the thirteenth century, in the reign of Edward III and up to the middle of the fifteenth century, and in a very few cases there is specific reference to the repair of breaches in the curtain wall.¹⁶ In 1589 the castle was described as old and ruinous.¹⁷

It was not until the second quarter of the seventeenth century that houses began to be built within the bailey of the castle,¹⁸ Speed's plan of Newcastle on his 1610 map of Northumberland showing none. Thereafter building proceeded quickly, and by the middle of the eighteenth century houses and shops lined both sides of the street (Castle Garth) from the Black Gate to the Keep, virtually surrounded the Keep itself, and lay all along the south side of the original bailey (Castle Yard or Castle Square).¹⁹ Thomas Oliver's map of 1830 shows that this latter group of buildings consisted of two rows of houses back-to-back, the northern row fronting on to Castle Square, and the southern on to Bank Side, a narrow lane which ran west and north-west from Castle Stairs into the south-west corner of Castle Square. It would therefore appear that the medieval curtain between the south postern and the corner tower was embedded between these two rows. Oliver's map also

¹⁶ For the information in this paragraph see *The King's Works*, *op. cit.*, pp. 746-8.

¹⁷ Brand, *op. cit.*, p. 156n.

¹⁸ Longstaffe, *op. cit.*, pp. 70-71; Henry Bourne, *The History of Newcastle upon Tyne* (Newcastle, 1736), p. 121.

¹⁹ Maps of Newcastle by James Corbridge (1723), Isaac Thompson (1746) and R. Beilby (1788).

makes it clear that, apart from the building of the Moot Hall in 1810-12 and the demolition of some of the houses round the Keep, this area changed little before the middle of the nineteenth century. In 1844 it was crowded with the dwellings, shops and workshops of tailors and clothes dealers, while cloggers and shoemakers clustered together down Castle Stairs.²⁰

In that same year, however, change was on the way. The site of a new railway bridge across the Tyne was chosen, and the direction of two lines settled, one from the bridge end to the proposed Central Station south of Neville Street, and the other from the station eastwards between the Keep and the Black Gate and over Dean Street.²¹ A temporary bridge and the arch over Dean Street were in use in the autumn of 1848,²² and the permanent bridge (the High Level) was opened by Queen Victoria in 1849.²³ The building of the railway, together with the construction of an approach to the bridge, St. Nicholas Street, involved the demolition of a number of houses west and north of the Keep, and down the Dog Leap Stairs.²⁴

While other parts of Newcastle were extensively redeveloped in the nineteenth century this area was neglected, and decay was far advanced by 1900. Not only does the O.S. map of that year show a decrease in the number of buildings, but it is clear that few people were living in the neighbourhood of the castle by the end of the century.²⁵ A few business premises were listed, and it is possible that they were housed under the arches of the railway viaduct as warehouses are today. Apart from the building of County Hall immediately north of the Moot Hall in 1910, the decline

²⁰ Williams's *Commercial Directory of Newcastle upon Tyne*, (Newcastle, 1844), pp. 11-19.

²¹ W. W. Tomlinson, *The North Eastern Railway* (Newcastle, 1914), p. 445.

²² *Ibid.*, p. 492.

²³ *Ibid.*, p. 500.

²⁴ Cf. O.S. map of 1859 with Oliver's map of 1830.

²⁵ Ward's *Directory of Newcastle upon Tyne* (Newcastle, 1900), p. 122.

continued, and by 1940 the area must have looked very much as it did in 1960.²⁶

EXTENT OF THE EXCAVATION (fig. 2)

The first task was to obtain a cross-section of the south curtain, and to this end Trench 1 was laid out at a point where the wall was barely visible even from the south side. This position was chosen with two objects in mind—to avoid having to remove any more overburden than was absolutely necessary, and, because the south face of the wall was leaning outwards in some places, to reduce the risk of collapse of standing masonry. By the end of the first season's work it was clear that there was nothing to be gained by further excavation on the south side, where there had been extensive disturbance in the nineteenth century, and it was therefore decided to extend this trench for 10 feet to both east and west along the north face of the wall.

Trench 2, designed to expose part of the south face of the foundations of the corner tower, was never completed. It began to fill with water before all the modern debris had been removed, and was therefore abandoned.

Trench 3 was planned as a northward extension of Trench 1, but when collapse of the sides, composed largely of modern building rubble, appeared imminent, this too was abandoned.

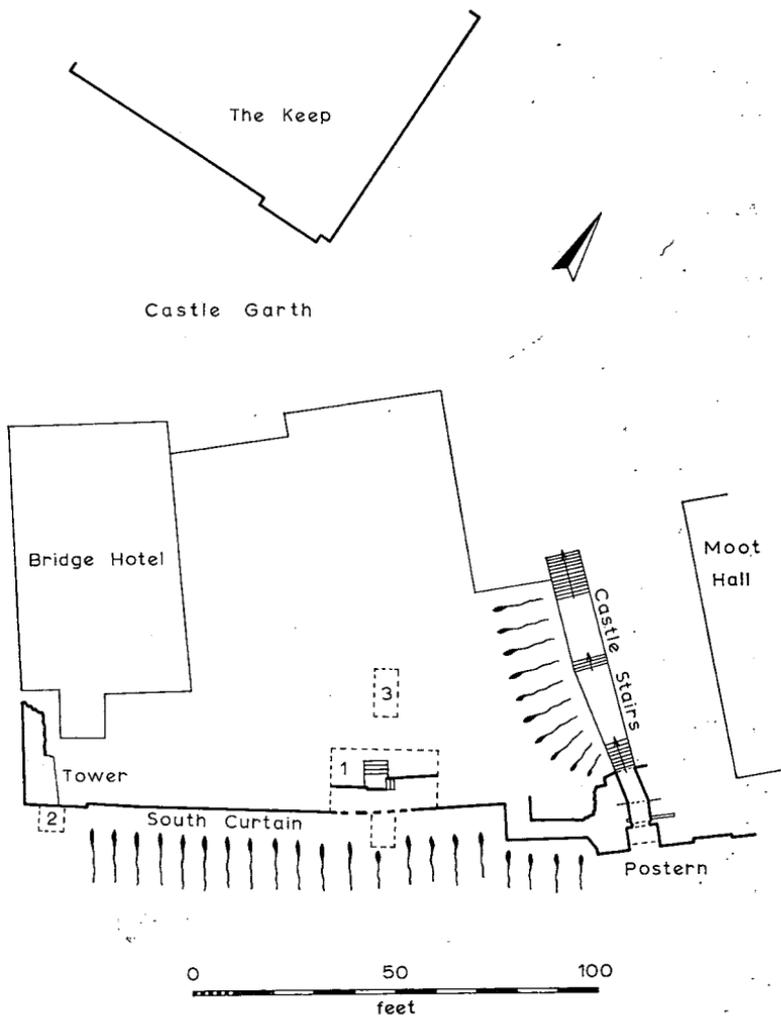
THE EXCAVATION

Trench 1 (see figs. 3-6)

All the layers in this trench have been separately lettered for easy identification. As the lower flight of steps divided the bottom of the trench into an eastern and a western

²⁶ O.S. map of 1940. For photographs and analyses of all the maps mentioned see M. R. G. Conzen, *The Plan Analysis of an English City Centre, Lund Studies in Geography, Ser. B. Human Geography No. 24* (Lund, 1962), pp. 383-414.

THE SOUTH CURTAIN - PLAN OF EXCAVATIONS



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FIG. 2

portion, and as the stratification in the two was not identical, the position of the lower levels is indicated by the addition of **E** or **W** as appropriate. Where it appears probable that a layer on one side of the steps was similar to and might be contemporary with a layer on the other side, the initial letter is the same for both, e.g. black clay, **DE** and **DW**. The order of letters should not be taken to indicate a chronological sequence of levels.

Roman

The earliest structural remains were some large flagstones east of the steps. They were $1\frac{1}{2}$ to 2 feet long, 1 to $1\frac{1}{2}$ feet wide and 4 to 6 inches thick, and they lay close together on the yellow clay subsoil. The three westernmost flags appeared to form a convex outer edge, and it is certain that nothing resembling these stones was removed from between them and the east face of the steps.

There can be no doubt that these flagstones were Roman. The black silt (**BW**), which was at a level similar to the flags but west of the steps, produced a group of second-century Roman pottery (see p. 101), and the black clay (**DE**, **DW**), which covered both **BW** and the flags, yielded pottery ranging in date from the second to the fourth century (fig. 7, Nos. 1-6).

Medieval

The medieval structures revealed in this trench consisted of a stretch of the south curtain, with the remains of a parapet stair forming part of the inner face of the wall, together with a lower flight of steps running down from this wall face northwards into the bailey.

The building of the south curtain was the first event for which there was archaeological evidence after the deposition of the Roman layers. It would appear that a trench some 12 feet wide was dug for the wall foundations from east to west through the earlier levels (**A-CW**, **DE** and **DW**) and the flagstones into the subsoil, and was then filled with stone

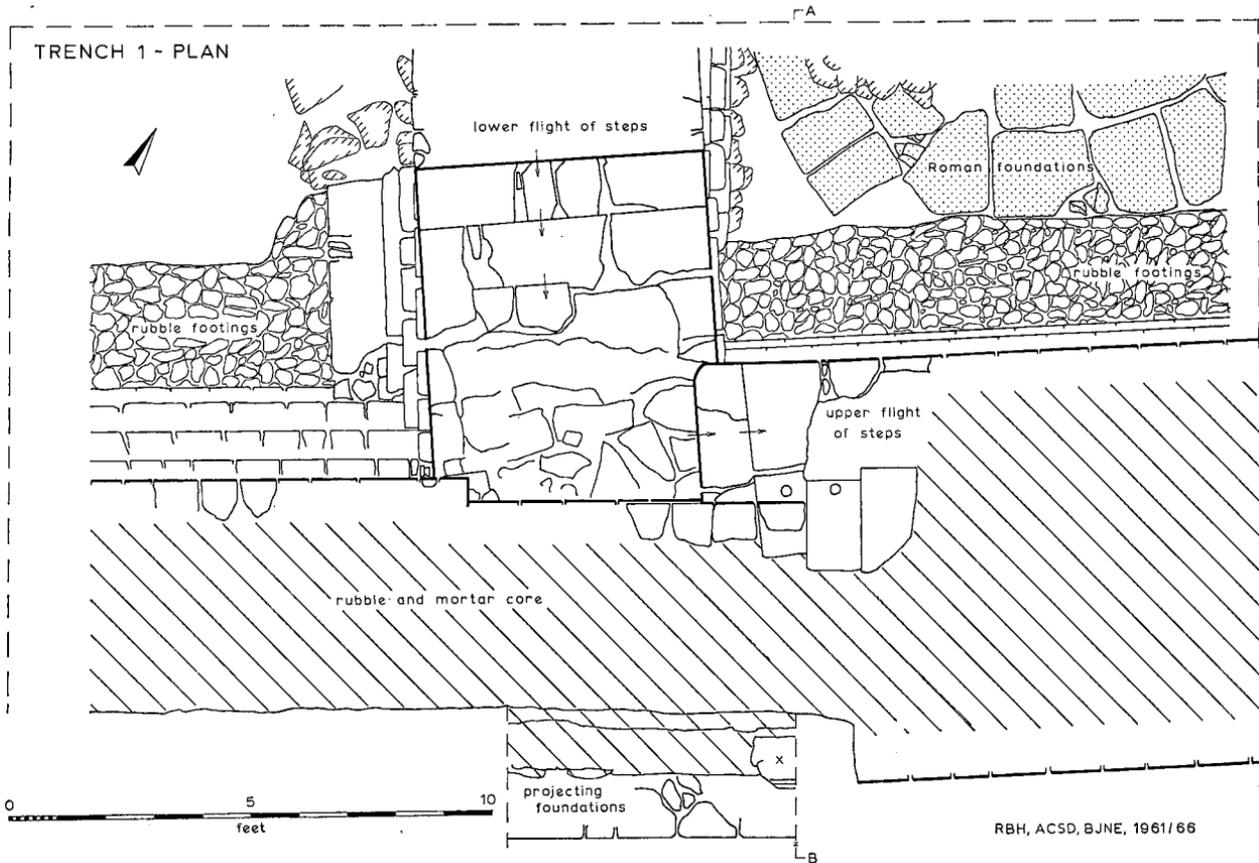


FIG. 3

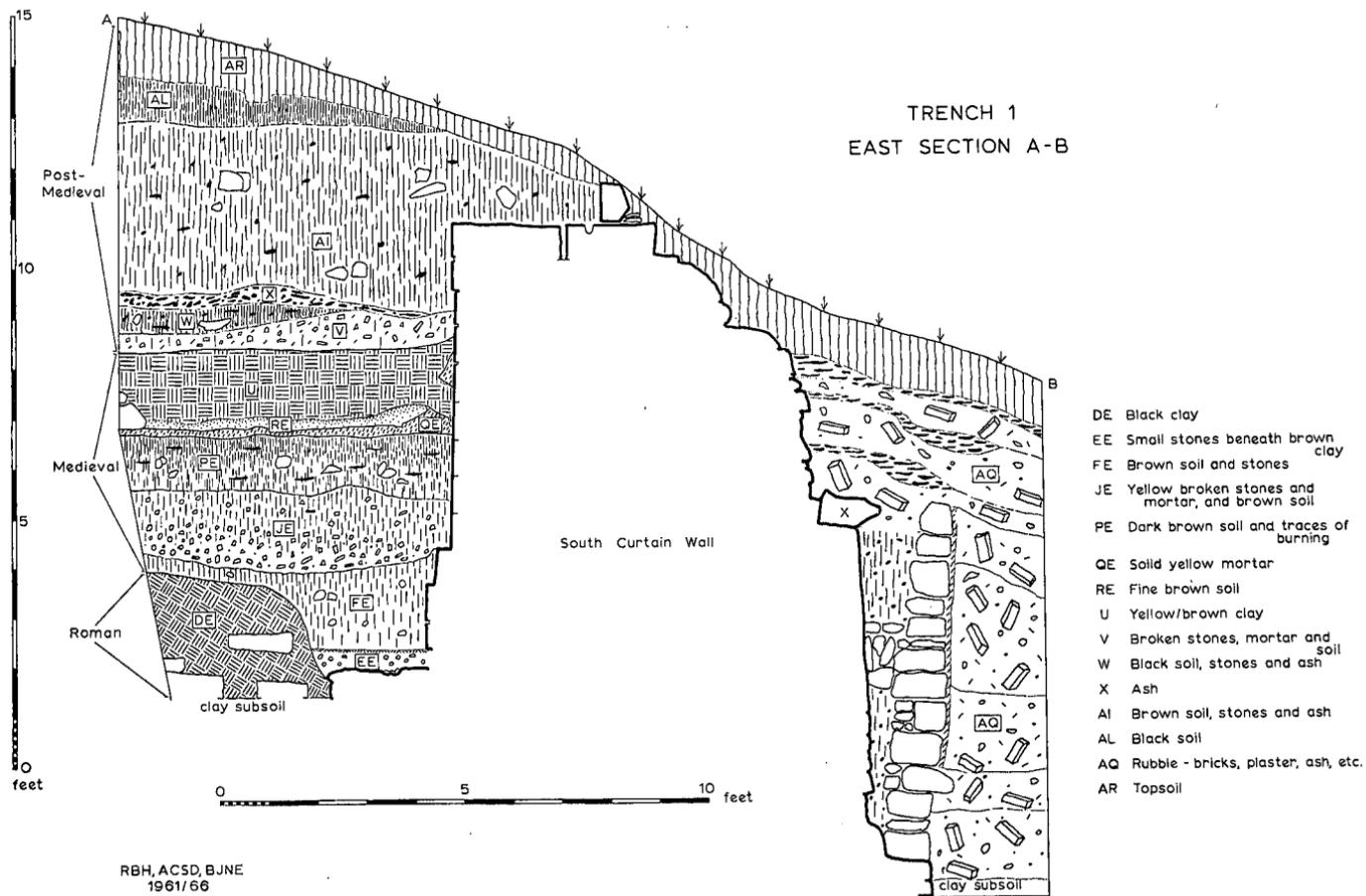


FIG. 4

TRENCH 1
WEST SECTION

- AR Topsoil
- AP Rubble - bricks, mortar, etc.
- AO Black soil
- AN Ash pit
- W Black soil, stones and ash
- V Broken stones, mortar and soil
- U Yellow/brown clay
- TW Black soil
- OW Brown soil and stones
- JW Yellow broken stones and mortar
- IW Powdery burnt material
- FW Brown soil and stones
- EW Small stones beneath brown clay
- DW Black clay
- CW Burnt orange clay
- BW Black silt
- AW Black burnt material

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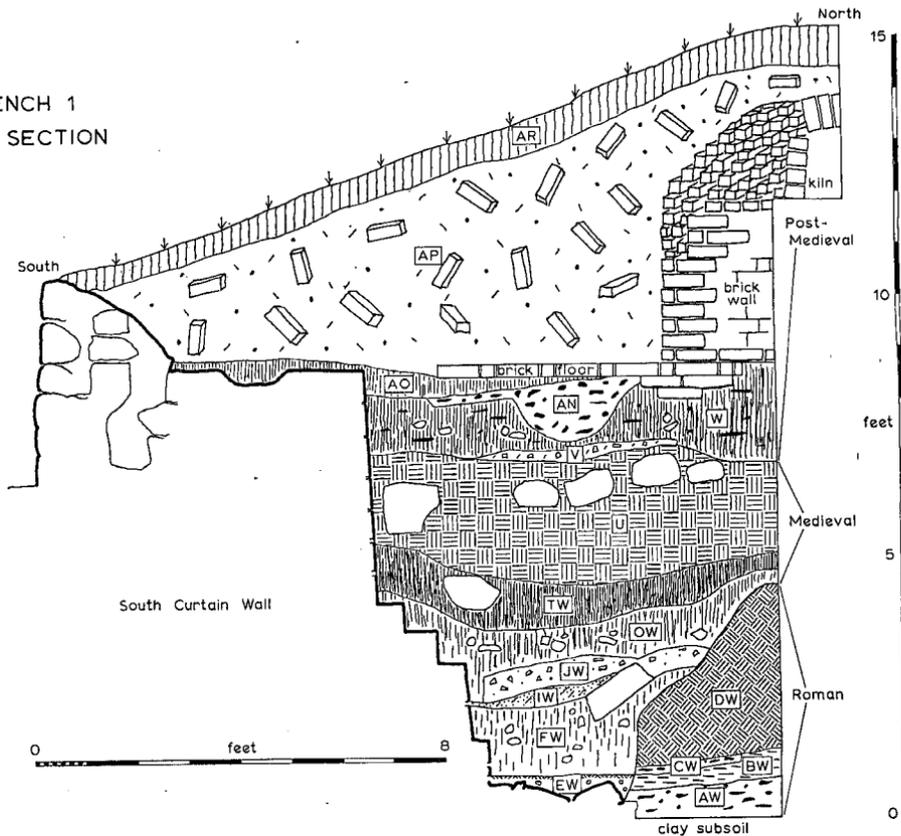


FIG. 5

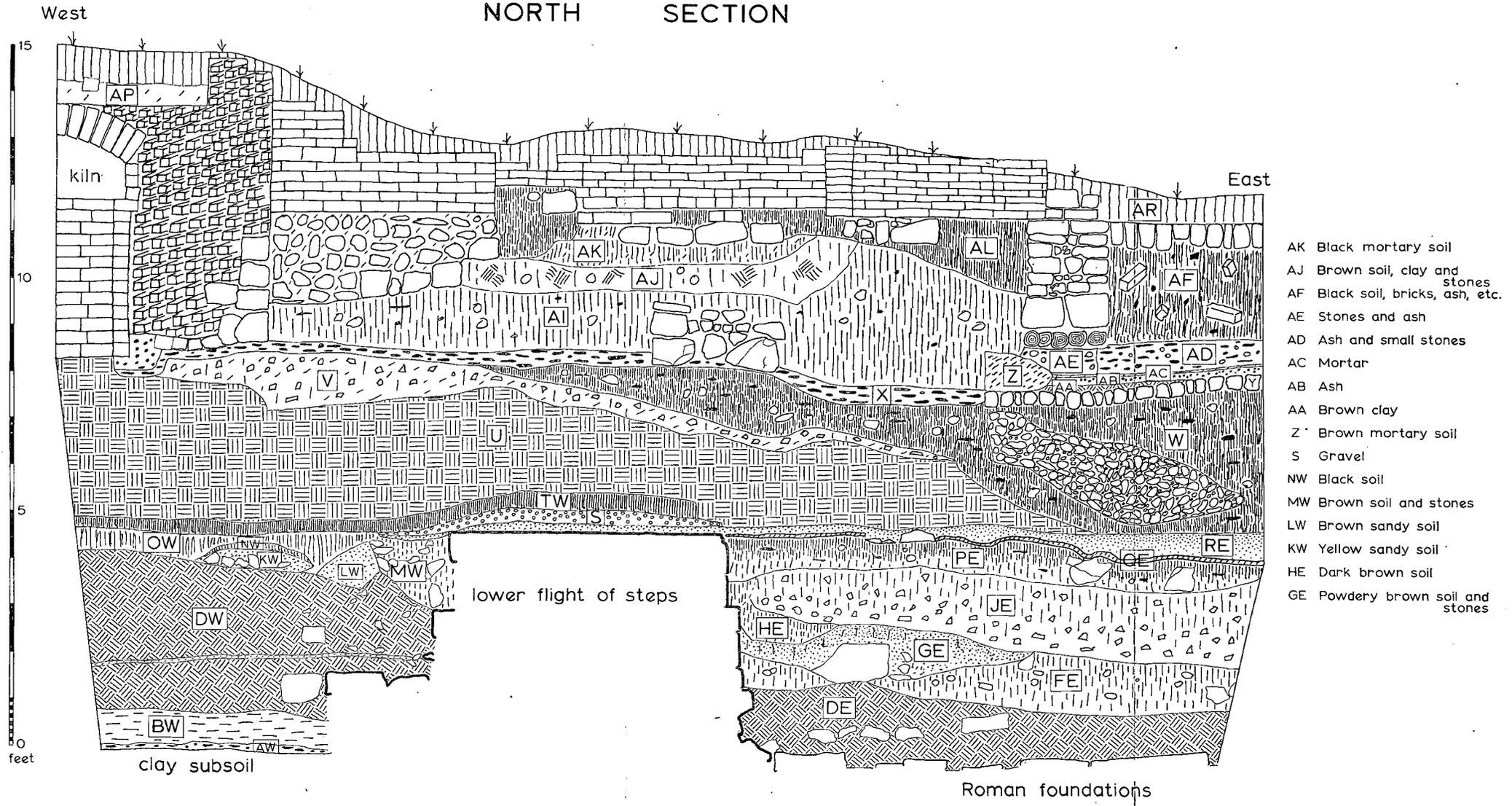
rubble, which on the north side of the wall projected some 2 to 2½ feet beyond the wall face. The footings on the south side of the curtain were differently constructed, rising almost vertically for 6½ feet from the two projecting courses at the very bottom. The original treatment of the face of these foundations is uncertain, for smears of modern mortar and the insertion of a brick here and there showed it had been tampered with in the nineteenth century.

Above the foundations, the curtain wall was built with ashlar faces and a rubble and mortar core. Where the south face was still standing it was badly weathered and in many places outside Trench 1 had been reconstructed; where it was missing it was possible to see how the rubble of the core had been built up, each course having been laid and bedded in the yellow mortar before the next was added. A large stone (marked X on figs. 3 and 4) was found projecting from the top of the footings, and it is possible that this is the battered remnant of a plinth, perhaps indicating medieval ground level outside the curtain.

The inner face of the wall was in much better condition, but differed in appearance on either side of the lower flight of steps. East of the steps (see plate XII, fig. 1), and immediately on top of the rubble footings, there were two offsets, and above these the wall rose with a slight batter for a height of nine courses of excellent ashlar, the two uppermost jutting forward very slightly. West of the steps (see plate XII, fig. 2) there were four offsets, and above them four courses of medium-quality and three of high-quality ashlar, again built with a slight batter.

Forming an integral part of the curtain was the upper flight of steps rising eastwards to the parapet walk. Of this flight two complete steps remained, measuring 3 feet in width, 1 foot in depth and almost 9 inches in height. The broken ends of two higher steps projected from the wall face, showing that the south end of each step had been firmly bonded into the curtain. In the tread of each of the second and third steps and close to the wall face there was a round

TRENCH 1 NORTH SECTION



- AK Black mortar soil
- AJ Brown soil, clay and stones
- AF Black soil, bricks, ash, etc.
- AE Stones and ash
- AD Ash and small stones
- AC Mortar
- AB Ash
- AA Brown clay
- Z Brown mortar soil
- S Gravel
- NW Black soil
- MW Brown soil and stones
- LW Brown sandy soil
- KW Yellow sandy soil
- HE Dark brown soil
- GE Powdery brown soil and stones

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0 5 10 15
feet

FIG. 6

hole, 2 inches deep and $2\frac{1}{2}$ inches in diameter. Their function remains uncertain, since—if they were sockets for the uprights of a guard-rail—one would expect to find them on the outside, not the inside, of the stair.

Although the curtain differed in width and in the treatment of its north face on either side of the lower flight of steps, the fact that the stratification immediately above the projecting footings was the same on both sides makes it certain that the wall, and hence the upper flight of steps, was of one build. The layers **EE** and **EW** were identical and may be interpreted as the lower level of the filling of the foundation trench, and in the same way **FE** and **FW** resembled one another and formed the upper level. The pottery from **FE** and **FW** (see fig. 7, Nos. 11-17) appears to be a sufficiently homogeneous group to support this view.

The next layer common to both sides of the lower flight of steps was **JE/JW**, which from its nature would appear to be masons' chippings. While it should be noted that **JE** was thicker, covered a much more extensive area and contained more brown soil than **JW**, the fact that most of the chippings lay immediately above the foundation trench filling, and—in the case of **JE**—lay up against the face of the wall, makes it probable that they were the result of building the curtain. The layer **OW** covered most of the west end of the trench and the top offset of the curtain, but did not run up against the west face of the lower flight of steps. It had the character of an occupation layer, even of a rubbish dump, for it produced a large quantity of pottery, some of it in big pieces, most of it from cooking-pots and all unglazed (see figs. 8-9, Nos. 23-57). A join between a fragment of pottery from **FW** and a piece from **OW** (fig. 9, No. 58), and another between a sherd from the top of **JE** and one from the bottom of **OW** (fig. 9, No. 59) perhaps suggest that building was still in progress when the deposition of **OW** began.

The lower flight of steps approached the face of the curtain from the north, but was not at right-angles to it. This flight was 6 feet wide, and had originally consisted of

four steps of ashlar, of which only the two lowest survived in their entirety, measuring 1 foot 2 inches deep and 8 inches high. Less than half the third tread remained *in situ*, and none of the fourth, although its bed of rubble and mortar clearly indicated its original position. At the junction of the two flights of stairs the curtain had been recessed about 6 inches to form a half-landing, constructed of rubble with a mortar surface.

The foundations of the lower flight of steps were oddly asymmetrical. On their east side (see plate XIII, fig. 1) they were bonded with the north face of the curtain, had one narrow offset, and rode over a jumble of rubble (associated with **DE**) into the north section. On the west side (plate XII, fig. 2, and plate XIII, fig. 2), however, the raft of rubble beneath the curtain was curved round to lie beneath part of the stairs, and the face of the stairs was built with four offsets, none of which were bonded into the curtain. On this same side, only that course which formed floor level at the foot of the stairs projected into the north section.

Against the west face of the lower flight and overlying the offsets was a deposit of brown soil and stones (**MW**). Although this differed little in colour from **OW**, it was less compact and produced two fragments of pottery (fig. 10, Nos. 78-79) very different in character from Nos. 23-57, but somewhat similar to two pieces (fig. 10, Nos. 83-84) from the stony mortar which formed a level surface immediately north of and presumably contemporary with the bottom step. The position of **MW** suggests that it was the filling of a foundation trench for the lower flight of stairs.

For purely structural reasons—because the footings of the lower steps differed so markedly from one side to the other, and because only the east face was bonded with the curtain—it seems likely that this flight was an addition to the original structure. Such an addition would imply that the original stair from the parapet had probably run down the wall face to the bottom, and would have involved removing the lower part of this original stair, digging a hole for the



Photograph by B. J. N. Edwards

Fig. 1. North face of Curtain east of Steps



Photograph by B. J. N. Edwards

Fig. 2. North face of Curtain west of Steps



Photograph by B. J. N. Edwards

Fig. 1. East face of lower flight of Steps



Photograph by B. J. N. Edwards

Fig. 2. Junction of west face of lower flight of Steps (on left) with north face of Curtain

new foundations, and on the east side, as there was no sign of a foundation trench, laying these footings up against the side of the hole, and removing facing stones from the curtain to allow a bond to be made between the two. The existence of **MW** over the projecting footings on the west side, where it would have been necessary to backfill soil to cover them, supports this interpretation. To complete this reconstruction, it would have been necessary to remodel the face of the curtain at the junction of the upper and lower flights.

East of the steps **JE** was entirely covered by black soil (**PE**), in which there were a few stones, slight traces of burning, some bones and much medieval pottery (figs. 9-10, Nos. 60-77). While it was almost certainly another level of occupation, the place of **PE** in the sequence is not entirely clear. Neither in appearance nor in content did it correspond with **OW**, and the fact that it was not found west of the steps, and appeared to lie up against their east face, above the only offset on that side, suggests that it postdated the steps. On the other hand, joins between pottery from this layer and from the upper part of **MW** (fig. 10, Nos. 80-81) seem to indicate that **PE** was disturbed while the steps were being built, and was therefore earlier. If this is so, then the upper lip of a foundation trench must have been overlooked between **PE** and the east face of the lower flight of stairs.

PE was in turn overlaid by bright yellow mortar (**QE**), damaged in the centre but otherwise remarkably solid in view of the fact that it was only some $1\frac{1}{2}$ to 3 inches thick. While it had the superficial appearance of a floor, it was not particularly flat, and it is hard to believe that it would have stood up to much traffic without a covering of tiles. A few medieval floor tiles were found in this trench, but none in a medieval context, so it is impossible to say whether they had once been laid over this mortar. As this layer corresponded in level with the stony mortar which formed a floor at the bottom of the lower flight, it appears probable it was contemporary with or later than these stairs.

Fine brown soil (**RE**) covered **QE** and lay in patches on the steps, including both the surviving treads and the rubble and mortar bed for the missing ones. Its position makes it certain that it had accumulated after some of the steps had been removed, and—though it contained a little pottery (fig. 10, Nos. 86-95)—it was clean and dusty enough to suggest that it was a natural, perhaps wind-blown, deposit rather than the result of occupation.

The black soil (**TW**), which lay over the whole area west of the steps and lapped over **RE** and the patch of gravel (**S**), produced a large quantity of pottery (figs. 10-12, Nos. 97-122) and appeared to be an occupation level. It also contained some large stones, one of which resembled in size and shape the facing stones of the curtain, and it thus appears probable that by this time not only were the steps no longer in use, but that the curtain itself was in a state of disrepair.

The latest medieval level was represented by a 2 to 3-foot deep bank of clay (**U**), which lay between the north section and the north face of the curtain, and which ran from the west section across the lower flight of stairs tapering off before it reached the eastern end of the trench. This clay varied in colour from yellow through brown to red, the latter probably the result of burning, and it produced a mixed group of pottery and tiles ranging in date from Roman to sixteenth century (figs. 12-13, Nos. 126-159, and No. 173, etc.). It seems probable that this layer was deposited here after having been dug out in the course of work elsewhere on the site, work which must have taken place no earlier than the sixteenth century, and—in view of the uneven surface of this clay—it is difficult to see that it indicates anything other than that the castle defences had ceased to be a matter for concern.

Post-medieval

This clay bank was covered for the most part by a deposit of stones, mortar and a little soil (**V**, and fig. 14, Nos. 174-175), which could well have been the result of demolition of

the curtain in the seventeenth century. At the east end of the trench the place of **U** and **V** was taken by black soil, stones and burnt material (**W**, and fig. 14, Nos. 176-184), tipped here in the same century perhaps to get rid of rubbish, perhaps to create a level surface for the cobble floor (**Y**). The layer of ash (**X**) and the floor appear to be roughly contemporary, both from their relative positions, and from the pottery, **X** producing sherds which were not later than the mid-seventeenth century (fig. 14, Nos. 185-187), and the layers on the same floor (**AC**, **AD**) pottery from the same date into the early eighteenth century (fig. 14, Nos. 188-198). It is possible that the patch of pale brown mortary soil (**Z**) represents traces of a wall associated with the western edge of this floor.

The eighteenth century left little trace in this area, and only the small north-south wall in the centre of Trench 1 appears to date from this period (Nos. 216-217). The brown soil (**AI**) which overlay this wall does not really fit into the sequence, for it produced no pottery later than the seventeenth century (fig. 15, Nos. 207-215), and the only possible inference is that it was the result of clearing an earlier level from elsewhere.

By contrast there was extensive building in the nineteenth century, and evidence for some minor industrial activity. The north-south wall at the east end of the trench, the brick wall in the north section and the kiln at the west end all date from this time, and were all demolished no later than the early years of the twentieth century. The foundation courses projecting from the south side of the curtain had been used as a base for a later stone wall, and this too appears to be nineteenth century in date.

Trench 2

The footings of the tower, so far as they were exposed, were at least 6 feet deep below modern ground level. They consisted of a roughly squared plinth, projecting 8 inches from the face of the wall above, and 5 inches from the face

of the foundations, on top of some ten courses of undressed masonry, which in turn rested on two projecting courses.

Immediately in front of the tower there was a small brick-lined tank, which had enclosed the drain from a lavatory, and beneath it varying amounts of earth, cinders and loose bricks covered a brick floor, laid just above the lowest projecting courses of the footings. Below the floor there was over 1 foot of brown soil and 2-inch bricks, but the trench was abandoned before this layer had been entirely removed. All these levels contained nineteenth-century pottery.

Trench 3

Although the bottom was never reached, and in spite of the fact that Trench 3 was sited only 8 feet north of Trench 1, it was clear that the medieval levels in the two did not correspond. The lowest layer excavated in 3 consisted of small broken stones and yellow mortar, and resembled **J**, and immediately above there was clay, similar in character to **U**.

A brick floor sealed off the clay, and was separated from another, higher brick floor by a layer of tumbled bricks, in which there was nineteenth-century pottery. The upper floor was associated with a fireplace, and brick walls, and was thickly covered with orange-brown soil showing traces of burning, and containing many scraps of leather and heel-plates, presumably the rubbish of a cobbler's workshop, together with nineteenth-century pottery. Building debris covered the whole trench beneath the topsoil.

DISCUSSION

It must be admitted that this excavation was interesting rather for the quantity and variety of pottery it produced than for any new light it shed on the history of and buildings in this area of Newcastle. Quite apart from the fact that this is the first large stratified collection of medieval and post-medieval sherds from the north-east to be published, the

presence of so much imported pottery, both from other parts of England and the continent, provides archaeological evidence for the importance of Newcastle, or at least the River Tyne, as a port.

The Roman remains do not permit one to come to any fresh conclusions about the Roman occupation of this area. The foundations were too fragmentary to help in solving the problem of the exact position of the fort, and the range in date of the pottery is the usual one on Hadrian's Wall. Nor was any evidence found to confirm the existence of the Saxon settlement of Monkchester.

The immediate purpose of the excavation was only partially successful. A new survey of the south curtain (fig. 2) produced a more accurate plan than that of Knowles,²⁷ who was almost certainly hampered by the existence of standing buildings, and a limited section of the curtain was examined in some detail. The parapet stair was a new discovery, and it seems reasonably clear that this had originally been built as a straight flight down the wall face, and subsequently altered so that the bottom steps ran northwards from the curtain into the bailey.

Unfortunately, however, neither the documents nor the excavation provided clear evidence for the period of construction of the curtain and of the steps. While it would be reasonable to assume that the curtain is unlikely to date from before the reconstruction of the castle in the latter part of the twelfth century, the documentary evidence by itself does not allow one to be more precise. Furthermore, it is impossible to use the pottery to date the structures, since no closely dated sequence of medieval pottery has yet been established for north-east England. It does, however, appear likely that both curtain and stairs were in a state of disrepair, and had ceased to serve a military purpose, in or even before the sixteenth century, and this would agree well enough with the documentary evidence.

²⁷ Knowles, *op. cit.*, plate II.

The question of date was not the only problem posed by the medieval structures. Within a castle it was more usual than not to reach the wall walk by a stair within a mural tower, and it does not appear that any such tower had ever projected outwards from the curtain in Trench 1, and no trace of one was found inside the wall. If, however, the stair to the parapet was not inside a tower, then one would expect to find it rising alongside the wall so as to take up as little space as possible in the courtyard. This lends weight to the view that the earlier stair on the south curtain at Newcastle had been against the wall face from top to bottom. The excavation provided no reason for the alteration to the lower part of the stair, and one can but guess that its line was dictated by the need to communicate with or avoid a building close to the curtain. What, or even where, such a building was is unknown, though it should be pointed out that a floor such as **QE**, if indeed it was a floor, would normally be found within a building rather than outside.²⁸

The archaeological evidence for the subsequent history of the site added little to the information derived from documentary sources. It would appear that there was some demolition of the curtain in the seventeenth century, perhaps to obtain building material for use elsewhere, followed by a dumping of rubbish. The only feature which could be seventeenth century in date was the cobble floor (**Y**), and even that might be early eighteenth century, as was the small wall to the west of it. In other words, it is possible that the south side of the medieval bailey lay undeveloped for longer than the north and east sides.

In view of the evidence from the maps that the area of the south curtain was covered with buildings in the eighteenth century, the dearth of pottery and clay tobacco-pipes from that period is puzzling. This suggests that either the excavation was too limited to provide reliable informa-

²⁸ I am indebted to Mr. A. J. Taylor for most of the contents of this paragraph. He added that he could not provide an early parallel for the stair in its secondary phase.

tion, or that there had been some clearance before the erection of the nineteenth-century buildings.

From the discoveries in all three trenches it is certain that both sides of the curtain were lined with buildings in the nineteenth century. While the function of the kiln in Trench 1 is unknown, the remains of the workshop in Trench 3 were a confirmation of the existence of the cloggers and shoemakers recorded in the directories. The pottery found in the rubble and topsoil show that these buildings were demolished, and the area abandoned, not long after 1900.

THE FINDS

An asterisk indicates that the object is not illustrated.

ROMAN POTTERY (fig. 7)

C. M. Daniels and J. P. Gillam

BW. Black silt.

The pottery found in this layer included pieces from a black-burnished cooking-pot, pieces from a colour-coated vessel, probably Castor ware, the rim of a grey jar, and three pieces from samian vessels, one of which was a coarse Dr. 31.

The whole group could be 2nd century in date.

DW. Black clay.

1. Fragment of the rim of a rough-cast beaker, *cf.* Gillam type 75, of Hadrianic-Antonine date.
2. Fragment of a straight-sided flanged bowl in black-burnished fabric with intersecting arc decoration. Late 3rd to mid-4th century date.

DE. Black clay

3. A rim fragment from a mortarium in white fabric with yellow slip, probably of Midland origin. The stepped rim is morphologically intermediate between the flanged rim and the reeded hammer-head. Late 3rd to 4th century in date.
4. Fragment of a straight-sided flanged bowl in typical lead-grey Crambeck fabric, but lacking the internal wavy line. Mid-4th century date.

5. A fragment of a straight-sided flanged bowl in grey fabric, smoked black in places and oxydised pink in other places. This is possibly Crambeck ware, but without the internal wavy line. Wherever produced probably of mid-4th century date.
6. A rim fragment from a cooking-pot in hard light grey fabric with a darker grey surface. In form this piece closely resembles so-called Dales ware, dated to the turn of the 3rd and 4th centuries, although its fabric is not the typical shell-gritted Dales ware material.

One or two northern sites have produced vessels very similar to Dales ware, but not in the normal fabric. These were published in the paper on Dales ware along with more normal examples.²⁹ In spite of this, and in spite of the association of the present fragment with exclusively Roman material in a sealed level, the second writer was at first inclined to assign it to the medieval rather than the Roman period, as were Dr. G. Webster and Professor S. Frere, both of whom handled it. This would have implied that the level was medieval but contained an unusually high proportion of residual material. However, as none of the authorities on medieval pottery who has seen the fragment will accept it as medieval, and in view of its association and the already noted resemblance to Dales ware, it is now concluded that the fragment is Roman, and, if so, specifically of the 3rd or 4th century. This being so, the sealed level must be regarded as of Roman date.

The group also contains: the rim of an undercut jar in grey fabric (probably of early 2nd century date); the rim of a straight-sided dish in grey fabric, the surface of which is now matt and shows no decoration (possibly 2nd century); the base of a grey jar (probably 2nd century); a rim fragment from a Rhenish ware beaker; a mortarium fragment with black grit (possibly 3rd or 4th century); wall and base fragments from separate colour-coated—Castor ware—vessels (not earlier than 2nd century); seven pieces from samian vessels, most too small for identification, but including part of a coarse Dr. 37, and a rim fragment from a form resembling *Oswald and Pryce* plate LIX no. 5. Also in this group are pieces of *tegulae* and *imbrices*, and fragments of what appear to be terra-cotta pipes.

The four largest fragments present are all of types of vessel which could still have been in use down to the time of the Picts' War of A.D. 367, though there is also survival material going back as early as the early years of the 2nd century.

²⁹ *Ant. J.*, XXXI (1951) pp. 154 *et seq.*

Medieval and modern layers in Trench 1.

7. A rim fragment of a bowl or dish in a smooth fabric now defined as black-burnished ware B. Late 2nd century. The decoration in parallel lines instead of cross-hatching is unusual, but is paralleled on a dish from Corbridge published as Gillam type 310, and a bowl from Tynemouth (report forthcoming).
8. A small fragment from the neck of a narrow-mouthed jar in self-coloured grey, gritty fabric, decorated with a slashed cordon and traces of oblique rouletting. Probably 3rd or 4th century in date.
9. Fragment of a cavetto-rim jar in light grey fabric. Probably of 3rd century date.
10. Rim fragment of a vessel in matt fabric, black throughout.

This group also contains: the rim fragment of a cup-mouthed flagon in white fabric, of a type rare north of York, common in the Colchester region (where some of the examples were made) and recently noted at Tynemouth (report forthcoming); a fragment of a lid-seated jar in light grey fabric with a dark grey surface near to Gillam type 155 (probably 3rd century); a fragment of a jar similar to No. 9, but not joining; a rim, base and wall fragments of grey jars; an abraded rim fragment of a bowl or dish of the same type as No. 6; a rim fragment of a plain-rimmed dish in grey fabric; fragments from colour-coated vessels (so-called Castor ware), including a narrow base; a mortarium fragment with black grit, once white but now burnt grey, and another with multi-coloured grit; several pieces of amphora, including an unstamped handle; and fragments of samian, including part of a footstand and base, and part of a rim, of a Dr. 18 or 18/31, part of a badly flaked rim of a Dr. 37, a rim fragment from a shallow vessel such as *Oswald and Pryce* plate LXIV, a large wall section from a vessel apparently of form Dr. 46, resembling *Oswald and Pryce* plate LV No. 5, a fluted wall fragment without grit, possibly from Curle type 21, and other unidentifiable pieces.

Viewed as a whole this material falls into two main groups: one comprises a small deposit of 2nd-century material, the other two larger deposits dating to the 4th century. In addition to these there is a scatter of fragments spanning a period from the early 2nd to the late 4th century.

The number of pieces expressly assigned to the 3rd century is small, but some of the fragments of colour-coated ware (to take one example only) could easily be of that date. Meaning,

in effect, that Roman occupation lasted at, or near, the site for a period stretching from slightly earlier than the reign of Hadrian until the late 4th century.

The presence at both Tynemouth and Newcastle of two types of vessel rare elsewhere in the North of England suggests the possibility of localised distribution of pottery imported into the Tyne. It should be added that amongst the samian ware there is a high proportion of comparatively unusual pieces accompanied by an absence of some of the more common types.

MEDIEVAL POTTERY (figs. 7-13)

B. J. N. Edwards

Abbreviations used in this pottery report:

Books and Journals

Ant. J.—*Antiquaries Journal*.

Arch.—*Archæologia*.

L.M. Med. Cat.—*London Museum Medieval Catalogue*, 1954, pp. 210-229.

Med. Archaeol.—*Medieval Archaeology*.

St. AA & A Soc. Trans.—*St. Albans Architectural and Archaeological Society's Transactions*.

TB & GAS.—*Transactions of the Bristol and Gloucestershire Archaeological Society*.

Reports and Papers, with author of relevant section

Ascot Doilly — *Ant. J.*, XXXIX (1959), pp. 239-268. E. M. Jope and R. I. Threlfall.

Bothwell — *PSAS*, LXXXVI (1951-2), pp. 140-170. S. H. Cruden.

Bristol — *TB & GAS*, 79 (1960), pp. 266-279. K. J. Barton.

Cambokeels — *AA4*, XXV (1947), pp. 181-196, and *AA4*, XXVII (1949), pp. 177-206. J. Charlton.

Carlisle I — *CW2*, LV (1955), pp. 59-107. E. M. Jope and H. W. M. Hodges.

Carlisle II — *CW2*, LXIV (1964), pp. 14-62. M. G. Jarrett and B. J. N. Edwards.

Elstree — *St. AA and A Soc. Trans.* (1961), pp. 65-69. M. Biddle.

Finchale — *AA4*, XXXIX (1961), pp. 229-267. M. G. Jarrett and B. J. N. Edwards.

- F & S* — *Two medieval habitation sites in the Vale of Pickering*, T. C. M. Brewster, Scarborough, 1952.
- Hartlepool* — *AA4*, XL (1962), pp. 241-251. M. G. Jarrett and B. J. N. Edwards.
- Melrose* — *PSAS*, LXXXVII (1952-3), pp. 161-174. S. H. Cruden.
- Nafferton* — *AA4*, XXXIX (1961), pp. 172-177. B. J. N. Edwards.
- Northolt* — *Med. Archaeol.*, V (1961), pp. 254-276. J. G. Hurst.
- SAN* — *AA4*, XLI (1963), pp. 85-106. M. G. Jarrett and B. J. N. Edwards.
- Scarborough* — *Scarborough and District Arch. Soc. Research Report 3* (1961). J. G. Rutter.
- SMP* — *PSAS*, LXXXIX (1955-6), pp. 67-82. S. H. Cruden.

Acknowledgements

For specialist reports and discussion of a number of points embodied in the text I should like to thank Mr. G. C. Dunning and Mr. J. G. Hurst of the Ministry of Public Building and Works, and Dr. R. F. Tylecote of the Department of Metallurgy, University of Newcastle upon Tyne. Dr. M. G. Jarrett of the Department of Archaeology, University College, Cardiff, has kindly read the text for me.

Much of the work of preparation for this report was done while the author was Sir James Knott Fellow in Archaeology at King's College, Newcastle upon Tyne.

Introduction

The two main problems on which the pottery from this site might be expected to throw light are (i) the relative dating of apparently similar deposits on either side of the steps; (ii) the absolute dating of any of these deposits as a guide to the date of construction of the curtain wall and/or the steps. Unfortunately, the usefulness of the pottery for these purposes is strictly limited by the present state of knowledge of medieval pottery in the north-east of England. The fact that, apart from sherds of French polychrome ware from Finchale Priory, Co. Durham, and 13th-century Normandy ware from Hartlepool, Co. Durham,³⁰ the pieces mentioned in this report³¹ are the first early imported pottery to be described from

³⁰ *Finchale* 139, *Hartlepool* 47.

³¹ Nos. 22, 72, 73, 117, 127 and 156.

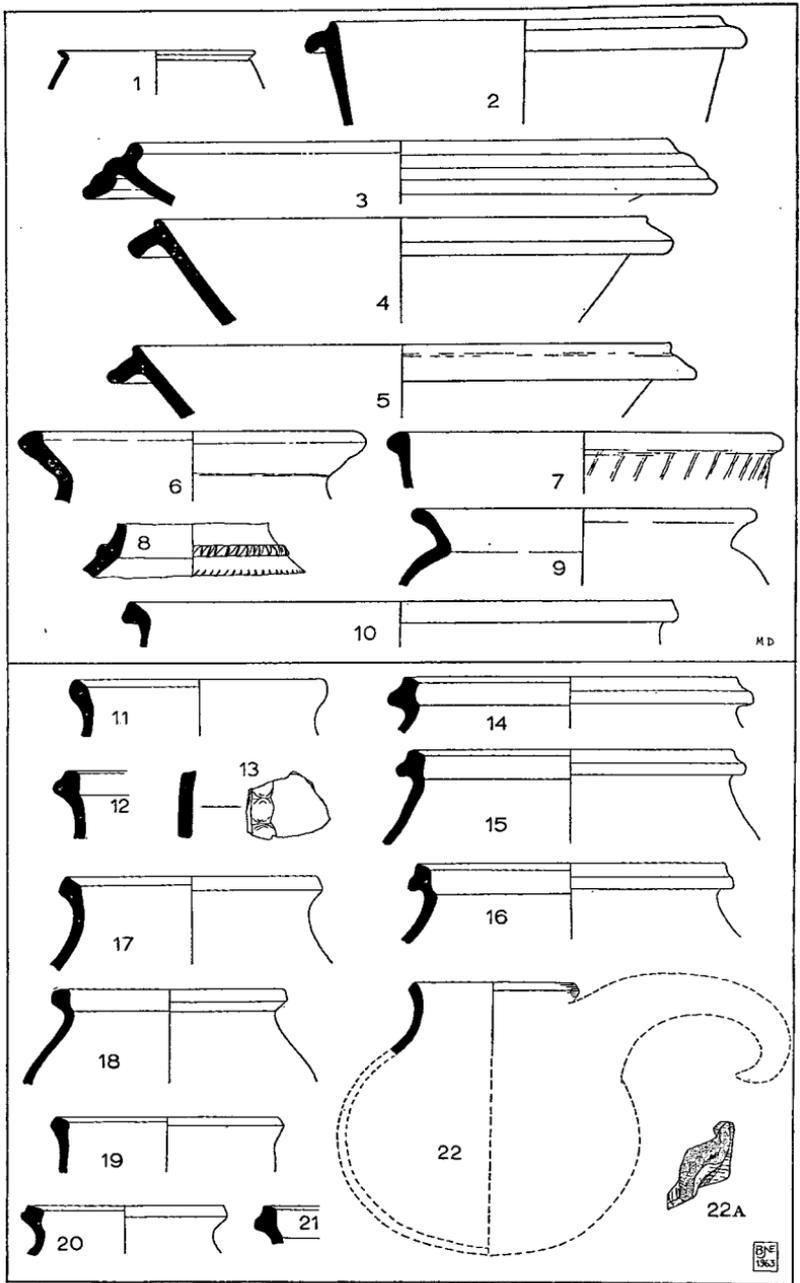


FIG. 7. (4) NOS. 1-10 ROMAN POTTERY; NOS. 11-22 MEDIEVAL POTTERY

the area will serve as an indication of the paucity of knowledge. However, this does not mean that the excavation has been of no use from the point of view of the study of medieval pottery. This is the first group of stratified medieval pottery of any size to be published from the area. Its usefulness will become apparent when more such groups are published.

In view of the fact that there is known to have been a castle on or near the site since 1080, one would expect to find one or two survivals of late 11th-century date on the site, and while it is not possible to point these out, it may be that the type represented by No. 24 and No. 60 will prove to be this. The frilled rim cooking-pots do not occur in what should be a sequence of medieval pottery from Carlisle,³² nor do they occur in later sites in the north-east.

Two other points worth mentioning are the intriguing suggestion of a west country connection provided by Nos. 31, 34 and 102, and the occurrence of so many small pot rims which do not seem to be of jugs (e.g. Nos. 47, 70).³³

Throughout this report references to pieces within it are made in the form "No. 5", and to pottery from other sites in the form "*Finchale* 10".

Catalogue

FE. Foundation trench of curtain wall east of the steps.

11. Rounded rim of cooking pot with internal bevel in buff fabric, slightly pinkish with some soot-blackening on exterior. Aper. diam. 5".
12. Rim fragment in pale buff fabric of type discussed under No. 58.
13. Wall fragment in very gritty orange laminated fabric, the outer surface being rather darker. Bears part of a thumb-pressed strip. Cf. No. 57.

FW. Foundation trench of curtain wall west of the steps.

14. Cooking pot rim similar to No. 58, but with interior grey, exterior buff with some soot-blackening. Aper. diam. 6 $\frac{3}{4}$ ".
15. Part of a cooking pot rim similar to No. 58. Aper. diam. 6 $\frac{1}{2}$ ".
16. Cooking pot similar to No. 58, with exterior bright orange. Aper. diam. 6 $\frac{1}{4}$ ".

³² *Carlisle II.*

³³ Are some of these referred to in the following? ". . . defensive preparations made in 1296 included . . . the provision of 1,000 small jars to throw lime at the enemy." *The King's Works, op. cit.*, p. 747, with reference to Pipe Roll 26 Edward I, rot. 23. I am indebted for this suggestion to Dr. M. G. Jarrett.

17. Rim of cooking pot with internal bevel in hard dark grey fabric with pale grey interior surface. Aper. diam. 5".

JE. Masons' chippings east of the steps.

18. Part of the rim and body of a small cooking pot in buff fabric with a grey core. The whole of the exterior of the surviving fragment below the rim is covered with a curious dull green to sulphur yellow "rough-cast" glaze, this effect being caused by small brownish globules, c. $\frac{1}{2}$ -1 mm. in diameter, which are shown, when scratched, to consist of a soft white metal. I am indebted to Dr. R. F. Tylecote, Senior Lecturer in Metallurgy in the University of Newcastle upon Tyne, for the following note.

"The blobs are certainly lead and it would be quite possible to have conditions in the kiln sufficiently reducing to reduce the lead oxide present in glazes of this period. The temperature would not matter particularly, providing it was above 800° C. and the conditions were sufficiently reducing, as the lead would not volatilise significantly at these temperatures." Aper. diam. 4 $\frac{1}{4}$ ".

19. Rim of small vessel in hard pimply dark grey fabric with pale orange-buff surfaces inside and outside c. $\frac{1}{2}$ mm. thick. For a larger, but similar vessel in this fabric *cf.* No. 59. Aper. diam. 4 $\frac{1}{2}$ ".
20. Rim with internal hollow of small vessel in greyish pimply fabric. Aper. diam. 4".
21. Small fragment of cooking pot rim in pale buff fabric. The type is discussed under No. 58.

JW. Masons' chippings west of the steps.

22. Part of a "handled ladle" of Dunning's Group 12.³⁴ Like the red-painted ware (Nos. 72, 73 and 117) this is a 12th-century import, but from the Rhineland. The surviving fragment, part of the rim, is in whitish gritty fabric with blue-grey surfaces. It has a protuberance, shown in the perspective drawing No. 22A, matched by a depression from the interior, showing that the handle was attached by finger pressure from inside the vessel.

It should be noted that two more chips of this ware were found, one in **JW** and one in **OW**. No further reference is made to these.

³⁴ *Med. Archaeol.*, III (1959), pp. 56-60.

OW. Brown soil west of the steps.

23. Cooking pot in dark grey fabric with sand and mica. Surface layers grey/buff. The type discussed under No. 60. Aper. diam. 9".
24. Rim of bowl in grey gritty fabric with mica. Interior surface layer pinky-buff. Outer surface layer also pinky-buff but much soot-blackened. The interior of the rim shows a mark which indicates that the rim has been formed by folding inwards. The fabric is only 2.5 mm. in thickness at the base of the surviving portion. The nearest parallel in this group is No. 42/43, which is in a similar fabric, as is No. 38. *Scarborough* 48/3 seems to be in a similar fabric and has stab marks on the rim. A different type of rim, but with a similar type of decoration is *Elstree* 7. These parallels give a date from the 12th to the late 13th century, and it is not possible to be more precise. Aper. diam. 9".
25. Neck and part of the body of a large cooking pot in medium grey sandy fabric with some mica. Surface layers inside and outside pale grey, but there are areas of greyish orange and dark grey, the latter at least probably caused by burning after breakage. Some soot-staining towards the base. One piece of what is almost certainly the same vessel has been burnt orange all over. For discussion see No. 60. Aper. diam. 8".
26. Cooking pot in dark grey fabric containing water-worn sand and a little mica. Surface layers inside and outside greyish-buff, the outside layer (c. 1 mm.) being the thicker. The surface layer does not appear on the outside of the neck and part of the top of the rim. Just starting to turn down for straight vertical sides as the last. See No. 60. Aper. diam. 8".
27. Cooking pot rim in grey gritty fabric with pale grey/buff surface layers, the exterior with a blackened surface. See No. 60. Aper. diam. 7½".
28. Cooking pot in smooth softish fabric with buff surface layers turning to pinkish on the rim, and with blackening on the exterior. Slight finger-tipping on rim. This is *not* an example of the type discussed under No. 60, and is unique on the site. *Scarborough* 45C/6 is a possible, if not very helpful parallel, with the addition of the finger-tipping. Aper. diam. 7".
29. Cooking pot rim with core and outer surface grey/black and inner surface orange/pink. See No. 60. Aper. diam. 7".
30. Cooking pot similar to last. Surface layers orange. Aper. diam. 6¾".
31. Rounded rim of cooking pot in greyish black fabric. This and No. 38 find their nearest parallel at *Bristol*, fig. 5, No. 7,

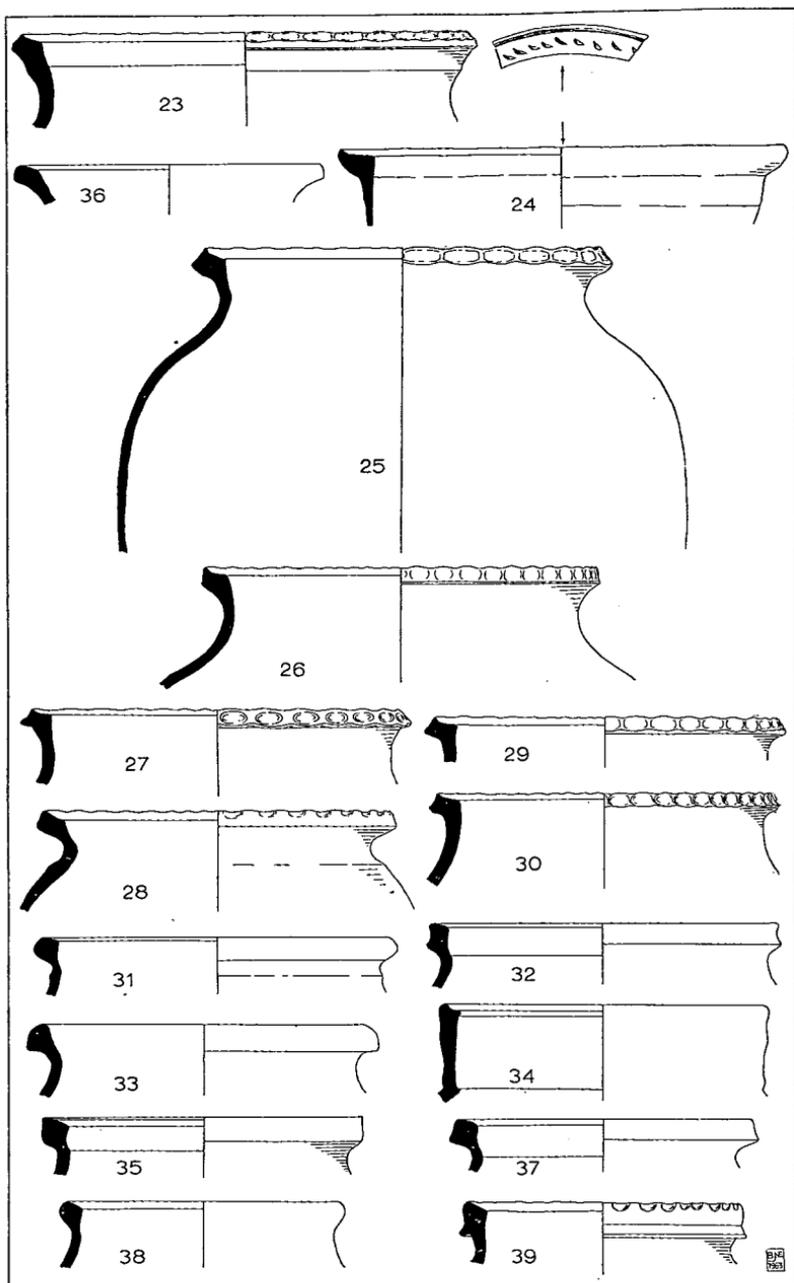


FIG. 8. (4) MEDIEVAL POTTERY

- where the type is given a west midland background and a date late in the 13th century. Aper. diam. 7".
32. Cooking pot rim with internal hollow in purplish brown hard fabric with darker and lighter patches on the interior. One tiny speck of glaze on exterior. Aper. diam. 7".
 33. Rounded rim of cooking pot in greyish black fabric with purplish interior. Aper. diam. 6½".
 34. Two portions, not conjoined, of a tall upright rim with internal bevel in a harsh sandy pale grey fabric with dark grey surfaces. There is a very sharp outward angle at the base of the surviving portion. Mr. J. G. Hurst suggests that this is probably a local variant of a type of 12th/13th-century cooking pot common in S.W. England.³⁵ Aper. diam. 6½".
 35. Cooking pot rim with internal hollow in hard buff fabric. Aper. diam. 6½".
 36. Portion of a rim, possibly of a lid, in a soft fine-gritted buff fabric with a grey core. Cf. No. 99. Aper. diam. 6".
 37. Cooking pot rim with internal hollow in grey fabric with buff exterior. Aper. diam. 6".
 38. Rim of small pot with rounded outer edge and internal bevel and hollow, in fabric with grey core and very pale brown surface layers. Exterior of vessel black. Cf. No. 31 and discussion there. Aper. diam. 5½".
 39. Cooking pot rim in harsh but hard pale buff fabric with grey core. Small finger-depressions on top of rim. *Scarborough* 46/1 (not 46/2, which is a different type) and No. 52. Aper. diam. 5½".
 40. Rim of small vessel in dark grey fabric with pale buff surface layers. Traces of pale green glaze on exterior. Aper. diam. 4¾".
 41. Rim with internal hollow of small vessel in smooth very pale orange fabric. Aper. diam. 5".
 42. Rim with flange of vessel in fabric similar to No. 24. Aper. diam. 5".
 43. Rim of small vessel in hard grey fabric with orange-buff surface layers. One patch of brownish glaze on rim with pale yellow trickle downwards, indicating that vessel was fired upright. Cf. Nos. 19 and 59. Aper. diam. 4¾".
 44. Rim of small pot in hard blackish buff fabric. Aper. diam. 4¾".
 45. Large portion of a cooking pot in fabric with a grey core which has disappeared by about half way down the surviving portion.

³⁵ *Ibid.*, II (1958), p. 137.

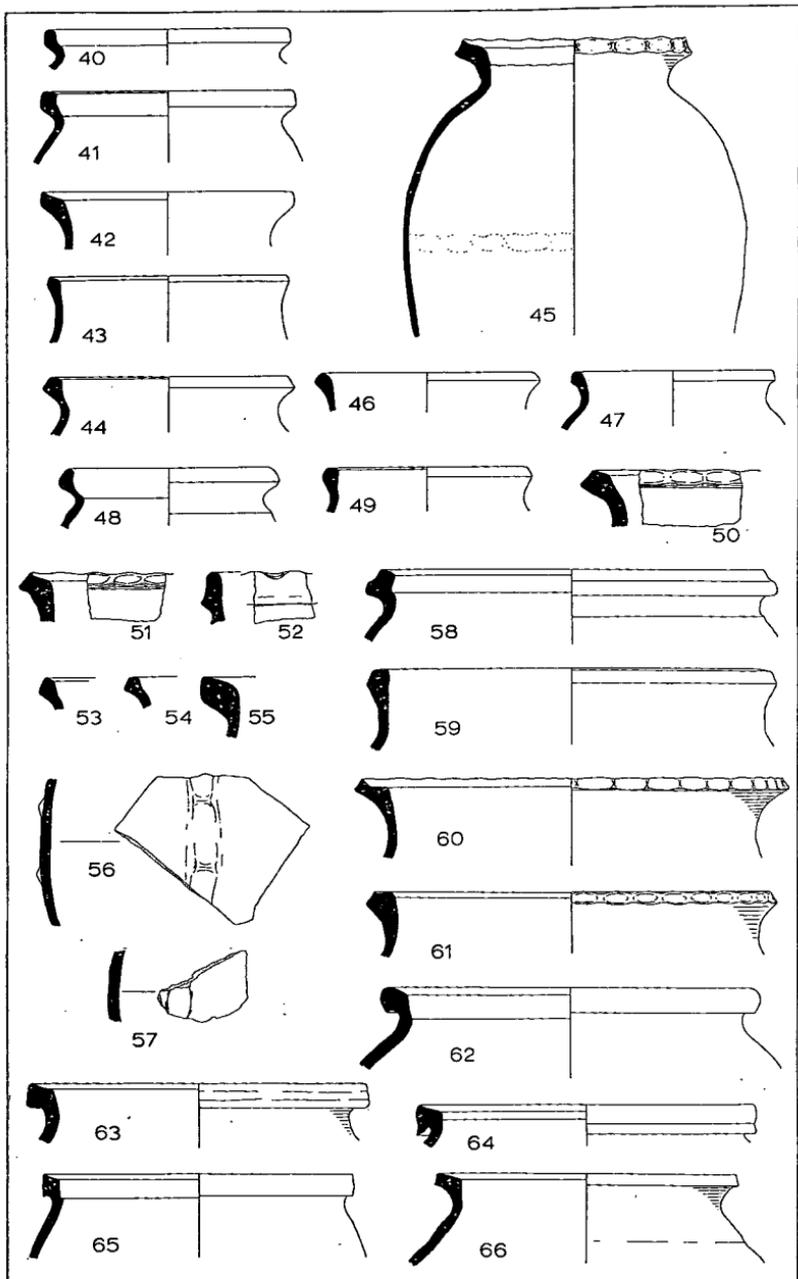


FIG. 9. ($\frac{1}{4}$) MEDIEVAL POTTERY

General surface colour orange inside and outside, but exterior soot-blackened and part of the rim grey/black throughout. Shows clearly the mark produced by folding the rim inwards. This is the largest portion preserved of one of the finger tipped rim cooking pots discussed under No. 60. It is also one of the smallest of the type and the only one to show the mark made by folding the rim inwards. Another interesting feature of this vessel is demonstrated by inserting the fingers of one hand through the mouth with the thumb outside. The tips of the fingers then rest in a series of slight depressions above which the marks made by throwing on the wheel can be seen. Below this the vessel seems to have been wiped. This would suggest either that the vessel was held thus while the lower portion was wiped, in which case one would not expect the depressions to go all the way round, or that the rim was thrown separately and attached to a coiled base.³⁶ Aper. diam. 4½". Max. diam. 7".

46. Rim of small pot in grey fabric with buffish surfaces. Aper. diam. 4¼".
47. Rim of small vessel in rather soft buff fabric with orange surface inside and slightly soot-blackened exterior. Aper. diam. 4".
48. Rim of small vessel with marked internal hollow. Fabric, surface outside, and surface inside hollow down to level of ridge, blackish. Below that level pinkish. *Scarborough* 11/1, there regarded as a jug, is a close parallel, though it has some glaze. Aper. diam. 4".
49. Rim of small vessel with slight internal hollow in black fabric. Aper. diam. 4".
50. Rim fragment of cooking pot. Fabric as No. 97.
51. Similar rim fragment. Fabric as No. 134.
52. Rim fragment of cooking pot. For fabric and shape *cf.* No. 39.
53. Rim fragment in buff ware.
54. Rim fragment in buff ware.
55. Rim fragment in buff ware with grey core. Patch of green glaze on rim.
56. Wall fragment bearing thumb-pressed strip. Fabric, outer layer, 3 mm. orange-buff; core, 3 mm. dark grey; inner layer 1 mm. buff. *Cf.* No. 108 for discussion and Nos. 13 and 57.
57. Wall fragment in grey fabric with very thin buff inner and orange outer surface layers, the actual outer surface

³⁶ See *Finchale*, p. 254.

being brown. Bears part of a thumb-pressed strip. See last.

FW/OW. Pottery having joins between these two layers.

58. Two conjoined portions of the rim of a cooking pot in buff to pink fabric with a grey core. One of the most distinctive types of cooking pot rim on the site,³⁷ on which relatively little can be said.

JE/OW. Pottery having joins between these two layers.

59. Two conjoined fragments of a rim in hard pimply dark grey fabric with pale orange-buff surfaces inside and outside c. $\frac{1}{2}$ mm. thick. Aper. diam. $7\frac{3}{4}$ ". Cf. Nos. 19 and 43.

PE. Dark brown soil below mortar floor east of steps.

60. Rim of cooking pot with finger-impressed decoration round the outside of the rim. One of a group of vessels represented by the rims of at least 16 vessels³⁸ and a large quantity of sherds. The characteristics of the type are the finger-impressed rim (though No. 123 seems to be an example in which the finger marks have been omitted) and the fabric, which varies considerably in superficial colour, but is quite different from the normal fabric of cooking pots not having finger decoration. The fabric has a dark grey core and contains water-worn sand grains and a little mica. There is normally a surface layer of 1-2 mm. both inside and outside the vessel, and these may be the same or different colours. Types 40, 44 and 49 at *Scarborough* all have finger-impressed decoration on the rims and some at least of them may have come from the Staxton kiln-site. However, despite the similarity in the description of the fabric, none of the rims or restored shapes from either the *Scarborough* catalogue or *F & S* gives a really good parallel, nor is such a parallel known to the writer from the north-east of England.³⁹ It seems quite possible that these vessels were supplied to the royal castle by a kiln-site whose whole output was taken up by this market, and that the Staxton kiln, which went in strongly for finger-impressed rims, was working in the same tradition. The question of the date of these vessels must be left open until further examples are excavated in the area. The surface layers inside and outside this vessel are pink, and the aper. diam. $8\frac{1}{2}$ ".

³⁷ Nos. 12, 14, 15, 16, 21, 58, 88.

³⁸ Nos. 23, 25, 26, 27, 29, 30, 45, 50, 51, 60, 61, 85, 97, 104, 134.

³⁹ Two rims of this type are included in the material from the 1963 excavations at Tynemouth Priory, Northumberland. I am indebted to Mr. G. Jobey for allowing me to see this unpublished material.

61. Another example of the type, in grey gritty fabric with rather darker core, traces of pink on the exterior, and the interior brownish-black. Aper. diam. 8".

The considerable apparent differences in the last two rim sections as drawn are a matter of degree only, the distortion of the original rim in No. 60 being much greater than in this example.

62. Four fragments, three conjoined and one separate, together forming about $\frac{2}{3}$ of the rim of a cooking pot in hard grey fabric with buff surfaces. Soot-blackening on outer surface of rim. Two large splashes of glaze on the underside of the rim. This glaze has trickled downwards, showing that this vessel was fired in an upright position. Aper. diam. $7\frac{1}{4}$ ".
63. Cooking pot rim in hard grey fabric with buff-pink outer surface. Aper. diam. $6\frac{1}{4}$ ".
64. Cooking pot rim in hard pale buff fabric with pale grey core. Aper. diam. $6\frac{1}{4}$ ".
65. Angular rim of cooking pot in hard pale grey fabric with orange inner and purplish outer surfaces. Sharp tooled groove below rim in interior. Aper. diam. $6\frac{1}{4}$ ".
66. Angular cooking pot rim in hard fabric, grey interior, buff exterior. Aper. diam. 6".
67. Fragment of rim in pimply grey fabric with buff surfaces. Aper. diam. $4\frac{1}{2}$ ".
68. Rim of small vessel with internal hollow in pimply buff fabric with pinkish-orange surfaces. Aper. diam. $4\frac{1}{2}$ ".
69. Neck of jug in grey fabric with orange surfaces where not protected by bright green external glaze. Here the surface layer is whitish. Aper. diam. 4".
70. Neck and angular rim of small pot in buff fabric. Aper. diam. $3\frac{3}{4}$ ". A finely-made little vessel to which no parallel is known by the writer.
71. Fragment of wall of cooking pot or bowl in harsh sandy fabric with grey core and orange surfaces. Ridged outer surface.
- 72, 73. Two fragments from pitcher walls in hard whitish gritty fabric with decoration in reddish paint. These are two of the three pieces of this ware found in the excavation. Under the other (No. 117) will be found a restoration drawing of the base of the type of vessel from which they came. The restoration, by Mr. G. C. Dunning, uses our Nos. 72 and 117, and is based on a jug from Goincourt (Oise).⁴⁰ Mr. Dunning informs me that they are early 12th-century imports from Normandy,

⁴⁰ *Med. Archaeol.*, III (1959), p. 68; fig. 38, No. 2.

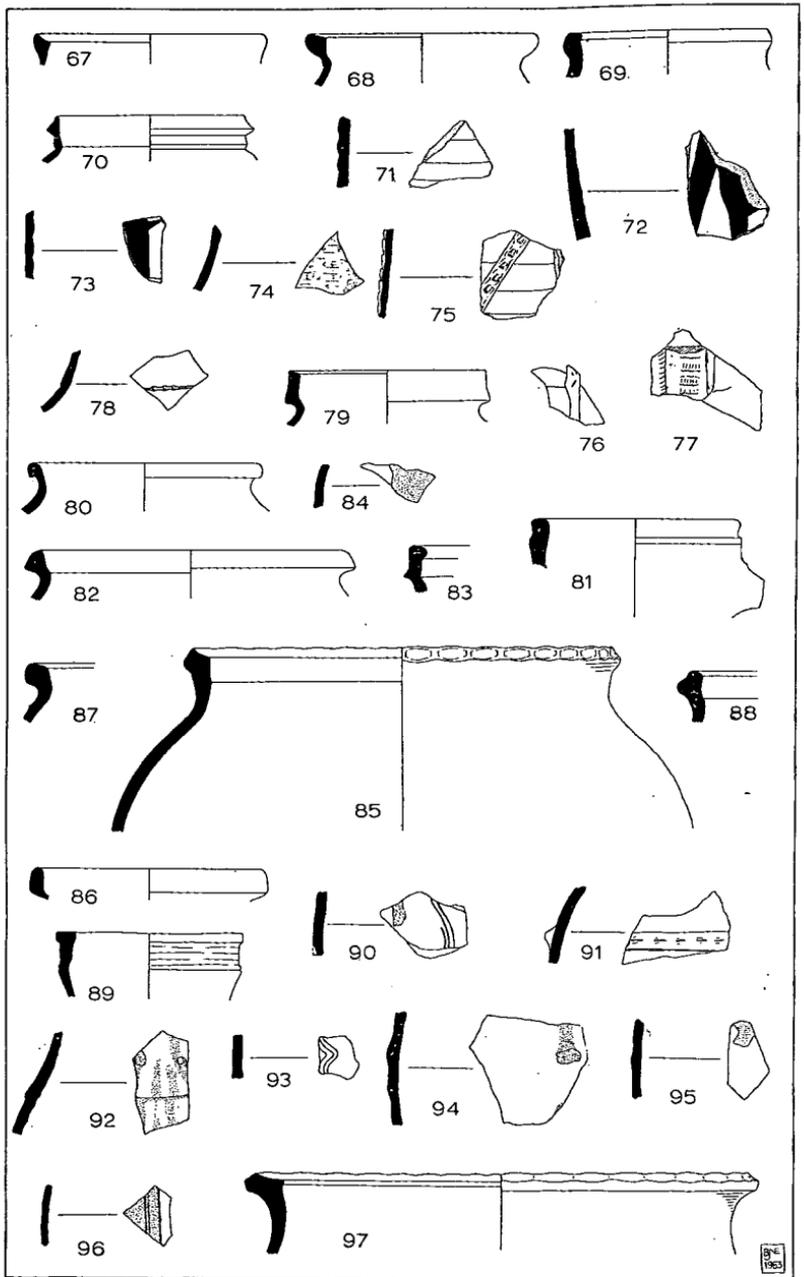


FIG. 10. (4) MEDIEVAL POTTERY

though coarser in fabric and with more grits than is usual on the Normandy pottery found over here. However some of the jugs found at Pevensey⁴¹ and at Southampton⁴² are in a coarse fabric, and Mr. Dunning has seen similar fabrics at Rouen. At the time of the excavation this was the farthest north in Britain that red-painted ware of this type had been found, but Mr. Dunning informs me that a similar sherd has since been found at Red Castle, Inverkeillor, Angus.⁴³ It should be noted that the actual colours of the three sherds in this report are all slightly different. No. 72 has a whitish surface and brownish paint; No. 73 has an orange-buff surface and deep cherry red paint.

74. Wall fragment in crumbly buff fabric. Interior surface orange. Exterior glazed brownish green with darker green mottlings and traces of a metallic stripe or pellet at one side of the sherd.
75. Wall fragment in grey fabric with whitish layer under the very bright green and exceedingly shiny external glaze. Tooled vertical and diagonal applied strips. This is another convenient way of alleviating the monotony of plain applied strips, other than finger-pressing.
76. A fragment of the same vessel.
77. Wall fragment in the same general technique as the last two, but with a very much wider flat strip. Grey fabric, whitish layer under green external glaze.

MW. In loose dark brown soil overlying 1' wide offset on west face of steps.

78. Wall fragment from the neck of a jug. Orange fabric with orange/green external glaze. Exactly paralleled by *Hartlepool* 36.

MW. In loose dark soil at the angle between the steps and the curtain wall, on the west side.

79. Rim of jug in hard grey fabric with orange surfaces. Treacly brown glaze below rim. It is possible that this and No. 109 are *Scarborough* Type 11. Aper. diam. 4".

PE/MW. Pottery having joins between these two layers.

80. Rim of small pot in hard grey fabric with buff surface layers. Pale green glaze in patches on exterior. No. 47 is the nearest parallel. Aper. diam. 4½".

⁴¹ *Ant. J.*, XXXVIII (1958), pp. 205-217.

⁴² *Med. Archaeol.*, III (1959), p. 51; fig. 23.

⁴³ *P.S.A.S.*, XCIV (1960-61), p. 325.

81. Part of rim, handle junction and separate rim fragment of a jug in whitish gritty fabric with orange surfaces and splashes of orange-yellow glaze. Aper. diam. 4".

QE. Mortar floor immediately north of bottom step.

82. Rim of cooking pot in rather soft grey fabric with pale pink surface layers. Aper. diam. 6".
83. Rim fragment of jug in hard orange ware with slight grey core.
84. Wall fragment similar to No. 161, but glaze bright orange.

OW/QE. Pottery having joins between these two layers.

85. Cooking pot in dark grey sandy fabric. Surface layers very thin. Inner pale grey, outer orange. Much sand and some mica in fabric. The type discussed under No. 60. Aper. diam. 8½".

RE. Brown soil over mortar floor east of the steps and on the steps.

86. Rim of a small vessel in buff fabric with pinkish surface. Very marked inner hollow covered with pale yellow-green glaze. Wall thickness at the point where the fragment has broken off c. 2 mm. Cf. *Scarborough* 11/1. Aper. diam. 4½".
87. Cooking pot rim fragment in hard smooth dark grey fabric with dull orange surfaces. Splashes of green to orange glaze on rim.
88. Cooking pot rim fragment in pale buff fabric. For discussion of the type see No. 58.
89. Rim of jug in sandy pale grey fabric with pale buff surface layers. Very pale sage green glaze on exterior. Aper. diam. 3⅝".
90. Wall fragment in dark grey fabric with whitish surface layer under green external glaze. Brown pellet, and combed decoration. Cf. No. 153.
91. Wall fragment in dark grey fabric with whitish surface layers. Bright green external glaze. Applied horizontal strip with tooled decoration.
92. Wall fragment in grey fabric with buff inner surface. Whitish layer under external green glaze. Applied pellets in very dark brown, from which the glaze has run.
93. Wall fragment in same fabric and decoration as Nos. 90 and 153.
94. Wall fragment in grey fabric. Brownish green external glaze. An applied pellet covered with a metallic glaze which has run.

There is no whitish layer below the glaze on this fragment, as there is on most of the glazed fragments from the site. It has been suggested that this layer, when present, is due to the presence of salt in the clay from which the vessel was made.⁴⁴ It seems improbable, however, that so large a proportion of the glazed vessels from this site could have been made at a coastal site.

95. Wall fragment in grey fabric with whitish surface layer under external glaze. An applied brown pellet.

S. Gravel over north end of the steps.

96. Wall fragment in buff fabric with grey core. External green glaze. Applied strip and adjacent panel very dark brown almost black.

TW. Black soil west of the steps

97. Cooking pot rim in grey gritty fabric with rather darker core and traces of pink on exterior. The type is discussed under No. 60. Aper. diam. 10".
98. Cooking pot in grey fabric with surface layers orange. Type discussed under No. 60. Aper. diam. 8".
99. Rim in black fabric with pale grey-buff outer layer. The shape is curious, and it may be part of a lid. Aper. diam. 8".
100. Cooking pot rim in hard grey fabric with pimply buff surfaces. *Nafferton 1* is similar, but has a depression on top of the rim. Aper. diam. 7½".
101. Cooking pot rim in hard, rather sandy grey fabric with buff surfaces. Aper. diam. 7½".
102. Rim of cooking pot in hard dark grey fabric with metallic black surfaces. A type of fabric alien to the site, and generally to the area. There is a handle of this ware, grey with black surfaces, but rather finer textured, in the Society's collection (not included in *SAN*) which came from the County Hall excavations, Newcastle, in 1932. The ware occurs on southern sites (e.g. *Northolt*, group h) but the nearest parallel in shape is *Ascot Doilly A1* (fig. 7). In any case all examples of this black ware seem to be 12th-century or earlier. Aper. diam. 7".
- 103.*Rim of similar cooking pot in paler fabric throughout. This fragment is so similar in shape and size that it may be part of the same vessel, but the colour is very much paler. There were also wall fragments of this fabric from the following levels: **JE/JW** 2 pieces; **OW** 5 pieces; **TW** 2 pieces.

⁴⁴ *Carlisle I*, pp. 103-104.

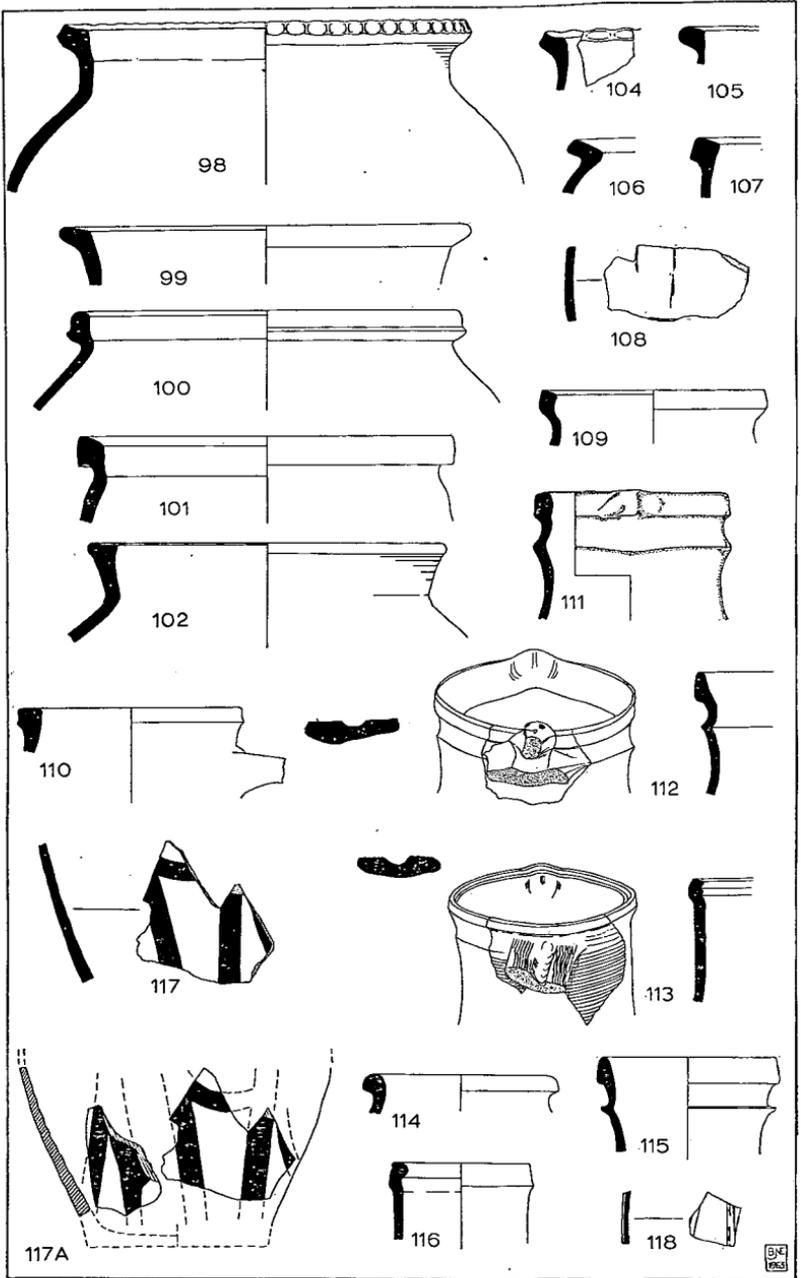


FIG. 11. (4) MEDIEVAL POTTERY

104. Fragment of cooking pot rim in grey gritty fabric with pale grey/buff surface layers, the exterior with a blackened surface. For the type see No. 60.
105. Rim fragment with rounded outer edge, in black fabric.
106. Rim fragment of cooking pot in hard dark grey fabric with an interior orange "wash" and the exterior purplish with splashes of green glaze and soot blackening.
107. Rim fragment of cooking pot in pimply buff fabric with pale grey core and orange-pink surfaces.
108. Wall fragment in grey fabric with very thin buff inner and orange outer layers, the actual outer surface being rather darker orange. One of four fragments⁴⁵ of cooking pots from the site bearing thumb-pressed strip. This, while common on southern sites⁴⁶ does not appear commonly on northern sites. *Scarborough* 38 has horizontal finger-pressed strips, and 41A/1 has a vertical row. There are examples in *F & S* (e.g. fig. XIV, Nos. 6 and 7).⁴⁷
109. Rim with internal hollow of small pot in blackish to orange fabric. Aper. diam. 4½".
110. Neck and handle junction of a jug in smooth grey fabric with brown to green external glaze. Strap handle. Aper. diam. 4¾".
111. Neck of a jug in hard grey slightly sandy fabric with orange exterior where not covered with glaze. Most of the surviving area below the cordon is covered with a rather dull sage green glaze. Very simple lip, produced by pressure of two fingers outside the jug and one inside. One of the commonest forms of medieval jug rim in the north. It is *Scarborough* Type 2, and examples can be found throughout the Scottish Medieval Pottery reports (e.g. *SMP* 4 (Jedburgh); *Bothwell* 37; *Melrose* 2). Aper. diam. 3¾". 13th/14th century.
112. Neck and handle junction of a jug in dark grey fabric with buff surface and sage green external glaze. There are the remains of a grotesque head above the handle. For this type of applied head *cf.* *SAN* 44. Aper. diam. 4". 13th century.
113. Part of the rim and handle of a jug in hard pinky-buff fabric. Patches of green glaze with orange edges on exterior. Handle decorated with two sets of wavy lines executed with a seven-toothed comb. Combed lines round neck. Aper. diam. 3¾". 13th century.

⁴⁵ Nos. 13, 56, 57, 108.

⁴⁶ E.g. *L.M. Med. Cat.*, fig. 71; *Northolt*, fig. 70, No. 2.

⁴⁷ There is a possibility that these represent a development of the Stamford Ware tradition or a parallel to it. See *Northolt*, p. 258, n. 119.

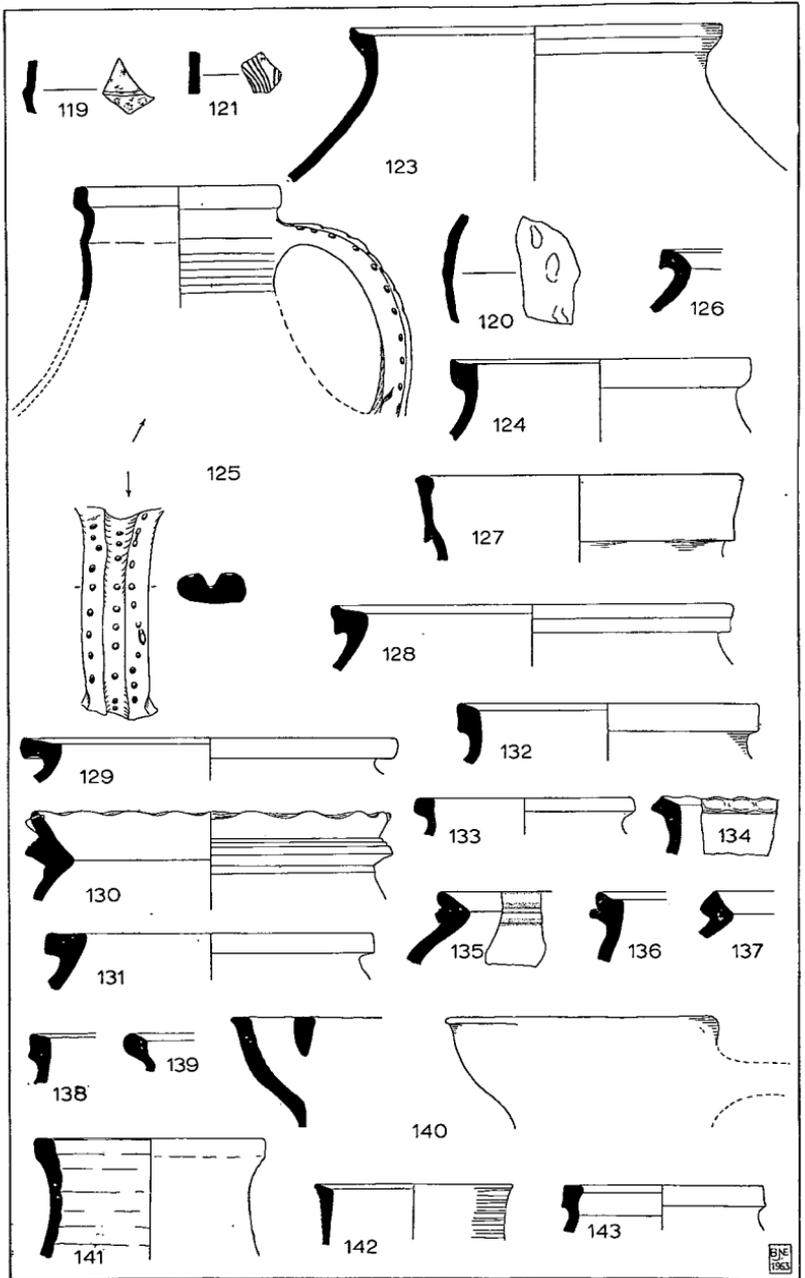


FIG. 12. (1/3) MEDIEVAL POTTERY

114. Neck of ? jug in dark grey fabric with buff surface and bright green external glaze. Aper. diam. $3\frac{1}{2}$ ".
115. Rim of jug in grey fabric with buff surfaces. Yellow/green glaze on outer surface. Cordon moulding round neck. Another variant of the type represented by No. 111. Aper. diam. $3\frac{1}{2}$ ".
116. Neck of jug in pale grey fabric with buff surfaces where not protected by dark brownish green external glaze. Internal beading and hollow round rim. Aper. diam. $2\frac{3}{4}$ ".
117. Wall fragment of 12th-century red-painted ware imported from Normandy. See No. 73 for discussion. This fragment has a whitish surface and orange paint.
- 117A. Restoration drawing by Mr. G. C. Dunning based on Nos. 72 and 117.
118. Wall fragment of jug in buff ware with pale green glaze and applied strip. Cf. No. 157.
119. Wall fragment in buff ware with external pale green glaze with mottlings of very dark green. The exterior surface of the sherd is rough to the touch.
120. Wall fragment in almost black fabric with dull sage green external glaze covering all including the pellets. Cf. No. 94.
121. Wall fragment in pale grey fabric with olive glaze and combed decoration.
- 122.*Part of a thumbled base of a jug similar to No. 166, but in almost black fabric with greyish surface and green glaze. Much soot on exterior.

OW/TW. Pottery having joins between these two layers.

123. Cooking pot in "sandwich" fabric with fine sand and some mica. Core dark grey; outer surface layer 2 mm. pale grey; inner surface layer 1 mm. orange/grey. This vessel seems to be of the type of No. 85 and the others listed in the footnote to No. 60, but has not received the characteristic finger-pressing of the rim. Aper. diam. $7\frac{1}{2}$ ".
124. Cooking pot rim in hard gritty fabric with grey core and orange/buff surfaces. Splashes of greenish glaze on rim. Aper. diam. 6".
125. Part of the neck and handle of a jug in very hard fairly smooth grey fabric. Where not covered with glaze, the surface is orange. A fine lustrous very dark green glaze covers the exterior and the upper surface of the handle, which is decorated with rows of stab marks. There are six lightly incised lines below the level of the handle in the surviving fragment. Where these have been filled with glaze, and in other places where the

glaze is thick, it is almost black. The top of the rim shows that it adhered to another vessel in the kiln.⁴⁸ No spout survives and none has been restored. Aper. diam. 4".

U. Yellow/brown clay.

126. Fragment of everted, flanged rim of cooking pot, in hard sandy grey fabric, with dark grey matt surfaces. Mr. J. G. Hurst has commented that this piece appears to be a variant of Thetford ware, the scar on the rim caused by the method of firing and removal from the kiln being a typical Saxo-Norman feature, and he suggested that it was probably of the late 11th or early 12th century.
127. Mr. G. C. Dunning has contributed the following note on this fragment, which was drawn by Mr. J. G. Hurst:

"The sherd has a hard, sandy fabric, grey throughout, with darker grey matt surface. The pot is wheel-turned with precision. The rim is thickened on the inside in a squared beading and is bevelled internally on top. Below the rim is a vertical collar, 1.3" deep, with a sharp lower edge, undercut and set off from the neck. The sherd may have belonged to a cooking-pot or to a large globular pitcher with a tubular spout.

Collared-rim pottery is characteristic of a wide area of the adjacent part of the Continent, from Normandy⁴⁹ to the Netherlands. The fabric and colour of the Newcastle sherd are, however, typical of much pottery in Flanders covering a long period, from the 12th to the 14th century at least. In Belgium instances of this grey ware (*simples de forme, en terre gris noir, sonores et mats*) may be quoted from the Abbaye des Dunes, Coxyde, West Flanders,⁵⁰ the destroyed hamlets on the coast near Ostend,⁵¹ Bruges (in the Gruuthuse Museum), Ghent (in the Bijloke Museum), and Malines. A particularly close parallel as regards fabric and rim-section from Zeebrugge is in my own collection. Comparable pottery is also common in the adjacent part of Holland, for instance at Aardenburg in Zeeland, where a large tubular-spouted pitcher is dated 13th century.⁵² At Aardenburg a large globular cooking-pot of this fabric was found in a pottery kiln of the later 14th cen-

⁴⁸ See *Carlisle I*, p. 102.

⁴⁹ *Med. Archaeol.*, III (1959), pp. 62 ff., fig. 34, 7 and fig. 36, 4.

⁵⁰ P. Schittekat, *Sous les dunes de Coxyde* (1960), p. 91.

⁵¹ A. Chocqueel, *Les Civilisations préhistoriques et anciennes de la Flandre occidentale* (Brussels, 1950), p. 89, pls. II-III.

⁵² *Berichten R.O.B.*, 12-13 (1962-63), p. 503, fig. 9.

ture;⁵³ the rim is a degenerate version of the collared type, with the lower edge reduced to a mere ridge.

These parallels suffice to identify the Newcastle pot as an import from Flanders, probably in the 13th century."

128. Part of the rim of a large cooking pot in soft buff fabric with many soft grits (? grog). The surface layers of c. 1 mm. are pinkish. For the fabric *cf.* *Nafferton* 10 and 11 and this report No. 131. Aper. diam. 8". ? 12th/13th century.
129. Cooking pot rim in hard grey fabric with pinkish buff surfaces. Traces of pale green glaze on rim. Aper. diam. 7½".
130. Rim of a dish or bowl in smooth buff fabric with the sloping interior of the rim covered with a glaze which appears as a shiny surface slightly darker than the fabric, full of speckles of dark to light apple green. ? The result of a suspension of particles in a slip. The rim is heavy, bifid, and carries large depressions apparently made with a tool. Aper. diam. 7½". ? 16th century.
131. Cooking pot rim in soft smooth orange-pink fabric with grey core. *Cf.* No. 128 and reference there. Aper. diam. 6½".
132. Cooking pot rim in hard pale buff fabric. Aper. diam. 6".
133. Rim of small vessel in grey fabric with orange-buff surface layers. Dark brownish green glaze below rim on exterior. Aper. diam. 4¼".
134. Rim fragment of cooking pot in dark grey fabric with pinkish orange surfaces. Rim with thumb impressions. For the type see No. 60.
- 135, 136. Two fragments of cooking pot rims in hard grey fabric with orange surfaces. Both are tooled into elaborate bifid sections. *Finchale* 111 shows a large vessel with a bifid rim, but this example had finger-impressed decoration.
137. Small fragment of a rim in fabric similar to No. 128, but with a pale grey core. There is a trace of glaze on this fragment.
138. Rim of jug in whitish fabric with the top of the rim and the exterior covered with dull brown to apple green glaze.
139. Rim fragment of cooking pot in buff fabric. The rounded rim and internal bevel are unfamiliar in the north of England, but *cf.* Nos. 31 and 38.
140. Bridge-spout of a jug in hard pale orange fabric covered on the exterior with dark green glaze varying in intensity. Handle restored. The fabric and glaze of this fragment, *Hartlepool* 9, 10, 24, 45, 46, *Scarborough* Types 4 and 5 and a fragment of

⁵³ *Ibid.*, p. 533, fig. 47.

- a knight-decorated jug from Whitby Abbey are all similar, and suggest a northern centre of manufacture in addition to that at Nottingham—possibly at Scarborough. Aper. diam. 4". 13th/14th century.
141. Neck of a jug in soft buffish fabric with pink surfaces. Dull brownish glaze on outer surfaces. For surface and glaze *cf.* *Finchale* 15. Aper. diam. 4½".
 142. Rim fragment of jug in hard smooth pale buff fabric. Top of rim and exterior covered with very dark green glaze over combings. Aper. diam. 4".
 143. Rim of jug or small pot with internal hollow, in hard grey fabric with buff surfaces. Trace of glaze on exterior. Aper. diam. 4".
 144. Neck of jug in grey fabric with orange surfaces where not protected by bright green external glaze, where the surface layer is whitish. Aper. diam. 3¾".
 145. Rim of jug in hard smooth grey fabric with orange surfaces where not protected by dark green external glaze. Aper. diam. 4".
 146. Neck of jug in hard dark grey fabric with orange surfaces where not protected by sage green external glaze. Aper. diam. 3½".
 147. Neck of jug in orange fabric with green external glaze. This and the last are *Scarborough* Type 2, there assigned to the 13th century, continuing into the 14th. Aper. diam. 3½".
 148. Rim fragment of a jug with inward sloping rim in smooth dark grey fabric with dull green external glaze. Fabric and glaze suggest a 15th-century date.
 149. Rim fragment of jug with internal ledge in whitish fabric.
 150. Wall fragment of jug in smooth orange-buff fabric with yellow external glaze and a brown applied strip. A piece of a jug with decoration influenced by imported French polychrome pottery, and therefore presumably post-dating it. *Cf.* Nos. 164, 170, *Hartlepool* 33, 41, 42, *Northolt*, fig. 72, No. 10 and *Scarborough* 18/1.
 151. Wall fragment of jug in grey fabric with whitish outer surface layer under dull apple green glaze. Applied pellet and strip of very dark brown.
 152. Wall fragment in grey fabric with whitish outer surface layer under grey-green glaze. Applied tooled strip.
 153. Wall fragment in grey fabric with buff surface layers. Dull yellow-green external glaze. Very rough brownish pellet between combed lines. *Cf.* No. 90.
 154. Wall fragment in grey fabric with buff surface layers. Patches

of pale green external glaze; incised decoration executed with a seven-toothed comb.

155. Wall fragment in grey fabric with buff surfaces. Sage green external glaze. Applied finger-impressed strip.
156. Wall fragment in almost white fabric. Green glaze on both sides, with darker green mottlings on outside. Decoration of a group of applied scales, pointing upwards. Mr. Dunning has kindly provided me with the following note on this sherd.
- “The vessel is an import from Normandy, where a close parallel for the glaze on both sides and for the decoration is in the Musée des Antiquités at Rouen (No. 156A). This is the upper half of a barrel-shaped jug, an unusual form at Rouen.⁵⁴ The decoration is a symmetrical and very stylized tree or foliage pattern, with the stem and leaves of overlapping scales.”
157. Wall fragment in buff fabric with an applied strip, the whole covered with pale green glaze. *Scarborough* Type 14.
- 158.*Part of the base of a large jug with finger-impressions round it, in dark grey fabric with speckled green glaze. Cf. No. 166.
159. Wall fragment in grey fabric with whitish surface layer under sage green external glaze. Finger-impressed strip. Cf. *Scarborough* Type 17, and references there.

Trench 3. Brown clay similar to U in Trench 1.

160. Rim fragment of jug in grey fabric with dull brown outer surface. *Scarborough* Type 2.
161. Two wall fragments in crumbly buff fabric with external treacly brown glaze and metallic (? manganese) stripe.
- 162.*Part of a base similar to No. 158, in buff ware throughout.
- 163.*Part of a similar vessel in very dark grey fabric with dull orange surface and traces of green glaze.
164. Wall fragment of a jug in smooth buff fabric with a brown raised stripe with pellets (diagonal hatching) and a green raised stripe (stippled). Cf. No. 150 and *Hartlepool* 14.

U/brown clay in Trench 3. Pottery having joins between these two layers.

165. Three conjoined fragments of a large heavy rim in hard pimply fabric with dark grey core and orange-buff surfaces. Widely spaced finger impressions on outside of rim, and a splash of pale orange glaze. The fabric of this vessel is that of most of the cooking pots from the site without finger impressions, and although the general form bears some resemblance to

⁵⁴ A. J., CXXII, (1965), pp. 73-85.

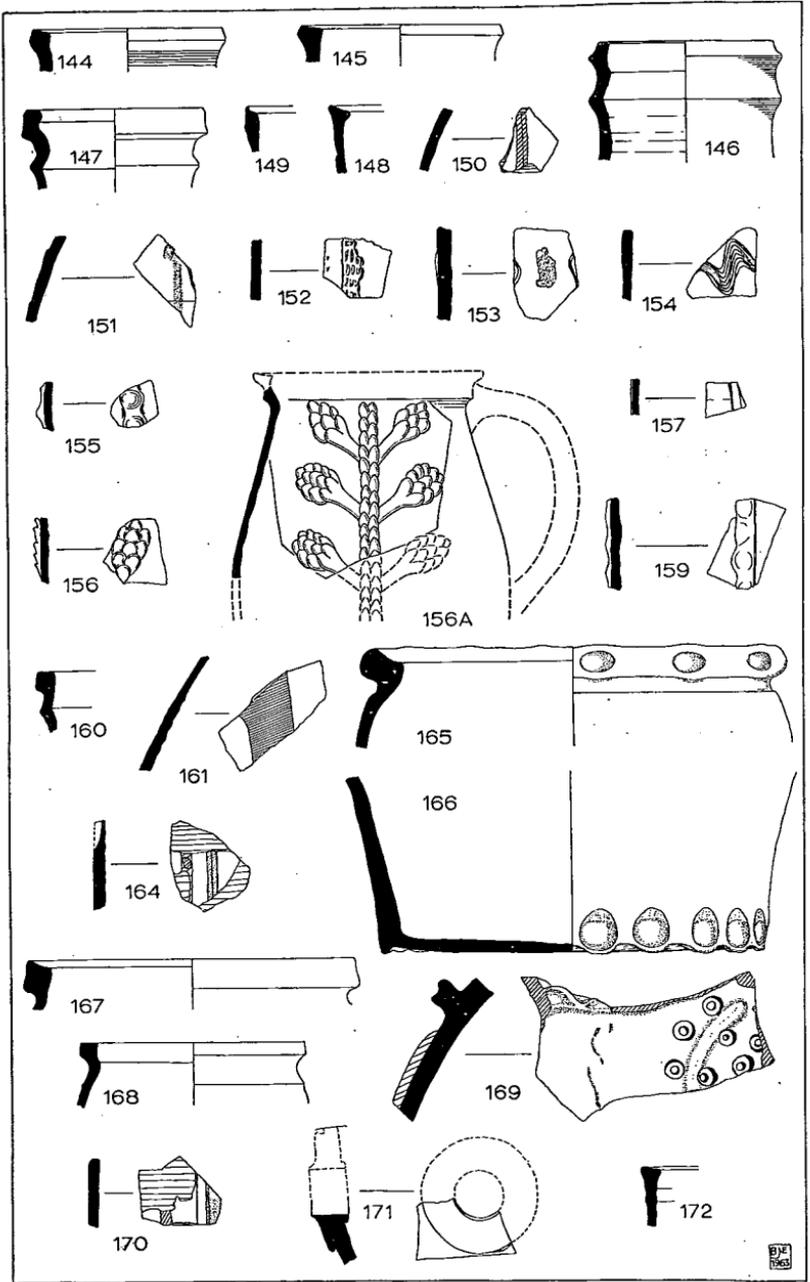


FIG. 13. (†) MEDIEVAL POTTERY

some of those in *Scarborough* (e.g. Type 40) and in *F & S*, there is no exact parallel. Aper. diam. 8". ? 13th/14th century.

RE/TW/U. Pottery having joins between these three layers.

166. Several large pieces of the base and wall of a large jug, from a variety of levels. They seem to be pieces of the same vessel and were distributed as follows: (a) a join between two pieces from **RE**; (b) three pieces conjoined from **RE**, **TW** and **U**; (c) a join between **RE** and **U**; (d) two other pieces from **U**; (e) four other pieces from **TW**. The fabric is grey slightly sandy with pale buff surfaces and there are splashings of sage green external glaze on base and wall. The technique of thumb-pressed bases is widespread, and there are parts of four other similar vessels from the site.⁵⁵ Fabric and glaze suggest a 13th-century date. Base diam. 7¼".

V. Mortar and stones.

167. Cooking pot rim in soft pale buff fabric with grey core. Four tiny splashes of orange glaze on the rim of the surviving portion. Aper. diam. 6½". An example of the "Northern twelfth-century" type.⁵⁶

W. Black soil etc.

168. Angular rim with internal hollow of small cooking pot in dark grey fabric with slightly paler outer surface. Something akin to No. 65. Aper. diam. 4".
169. Wall fragment of a large vessel in very smooth dark grey fabric with very dark brown/green external glaze. The fragment bears part of "piecrust" decoration and a raised strip bordered by depressions apparently produced by pressing a hollow stick or bone into the fabric. *Cf. Bothwell 7.*

AI. Brown soil etc.

170. Wall fragment of a jug in smooth deep orange fabric with deep yellow glaze, a brown raised stripe (diagonal hatching), a self-coloured raised stripe, and a green panel (stippled). *Cf. No. 150.*
171. Bung-hole in hard smooth grey fabric with brownish green external glaze. Bung-holes in this fabric are assigned to the 15th century (*Cambokeels*, though for this dating see *Finchale*, p. 233). Other dates are assigned at *Kirkstall* and *Scarborough*.

⁵⁵ Nos. 122, 158, 162, 163.

⁵⁶ *Cf. E. M. Jope in CW, 2, LV (1955), pp. 323-325 and Finchale p. 255.*

AL. Black soil.

172. Rim fragment of jug in buff fabric, with patches of yellow-green glaze.

POST-MEDIEVAL POTTERY (figs. 14-16)

J. E. Parsons

Acknowledgements

I am indebted to Mrs. H. E. J. Le Patourel for her advice on "Cistercian" ware, and to Mr. J. G. Hurst, of the Ministry of Public Building and Works, for his comments on imports.

Introduction

The organized study of post-medieval pottery is still in its infancy and has inherited most of the dating problems of the preceding period. This is the first major group of stratified post-medieval pottery from the north-east to be published.

The date brackets suggested are of necessity provisional, but the framework has been strengthened by the application of the following: (1) where possible, the cross-dating of 17th century and later material with associated clay tobacco-pipes;⁵⁷ (2) comparative analysis with pottery from excavations in the Chapter Library, Durham, as yet the only dated group of post-medieval pottery from the area.⁵⁸

Imports figure prominently in the post-medieval period. Represented in the following catalogue are German stone and slipwares, French stoneware and Dutch "delft" ware. Although it is possible to ascribe a number of 16th/17th-century German stoneware sherds to specific centres, i.e. Raeren, Frechen, drawing reconstruction has not been attempted owing to insufficient outline. "Bellarmine" (Frechen) are familiar enough to warrant exclusion from the drawn sherds owing to lack of detail, and the almost complete absence of Siegburg pottery is noted. While some continental sources of supply can be inferred from these imported sherds, the limited area of the excavations, and hence the restricted number of finds, prevents one from saying there were no others.

English pottery includes "Cistercian" ware, brown and black glazed fabrics, "delft" and slipwares.

⁵⁷ J. E. Parsons, *The archaeology of the clay tobacco-pipe in north-east England* (*A.A.* 4, XLII, 1964), pp. 231-254.

⁵⁸ *Ibid.*, p. 237.

Brown glazed wares form the most common native material gradually to replace the medieval form, fabric and glazes, although in the north potting in a modified medieval tradition persisted for a time alongside new types. The geographical extent and coincidence of this change are not yet evaluated, but can be seen in excavated material from York,⁵⁹ London⁶⁰ and Holland.⁶¹

Characteristics of these new wares are smooth, hard, gritless, orangy-red fabrics of regular consistency, fired in oxydizing conditions, often with surface indications of rather high firing temperatures. The good standard of potting points to an all-round improvement of earlier manufacturing techniques.

Cooking pots and pipkins are only two of a diverse range of kitchen and table ware, many with the rim adapted for use with a lid. Tripod feet occur on both flat and sagging bases. Where the flat base is footless it often projects out from the junction with the vessel wall, a development traceable from the late medieval period. Single and double vertical rod and oval strap handles occur, the upper attachment being either on or just below the rim with the handle curve sometimes rising above rim level. Horizontal handles are common, and small steadying handles attached to the rim have also been noted.

The addition of the capital letters C.L. refer to an identical or similar form from the Chapter Library, Durham. Millimetre nos. indicate fabric thickness.

Catalogue

U. Yellow/brown clay.

- 173.*Neck sherd of well-potted jug in smooth pinkish-buff fabric (3 mm.) with external smooth iridescent light-brown glaze. The iridescence is probably chemically fortuitous, but the glaze and fabric appear to represent a phase in the gradual transition from medieval to firm post-medieval styles, fabrics and techniques. 16th century?

V. Mortar and stones.

174. Cylindrical neck fragment of jug (3 mm.) in unglazed stone-ware with medium grey internal surface. Beauvais, France. 16th century.

⁵⁹ K. M. Richardson, Excavations in Hungate, York (*A.J.*, CXVI, 1959), pp. 95-100.

⁶⁰ J. G. Hurst, A Late Medieval Pit at Westminster Abbey (*Ant. J.*, XL, 1960), pp. 188-194.

⁶¹ Spangen, Holland, where the local grey wares appear to have been superseded by glazed buff-red fabrics in the late 15th/early 16th century. For an example of this type of grey ware see No. 127.

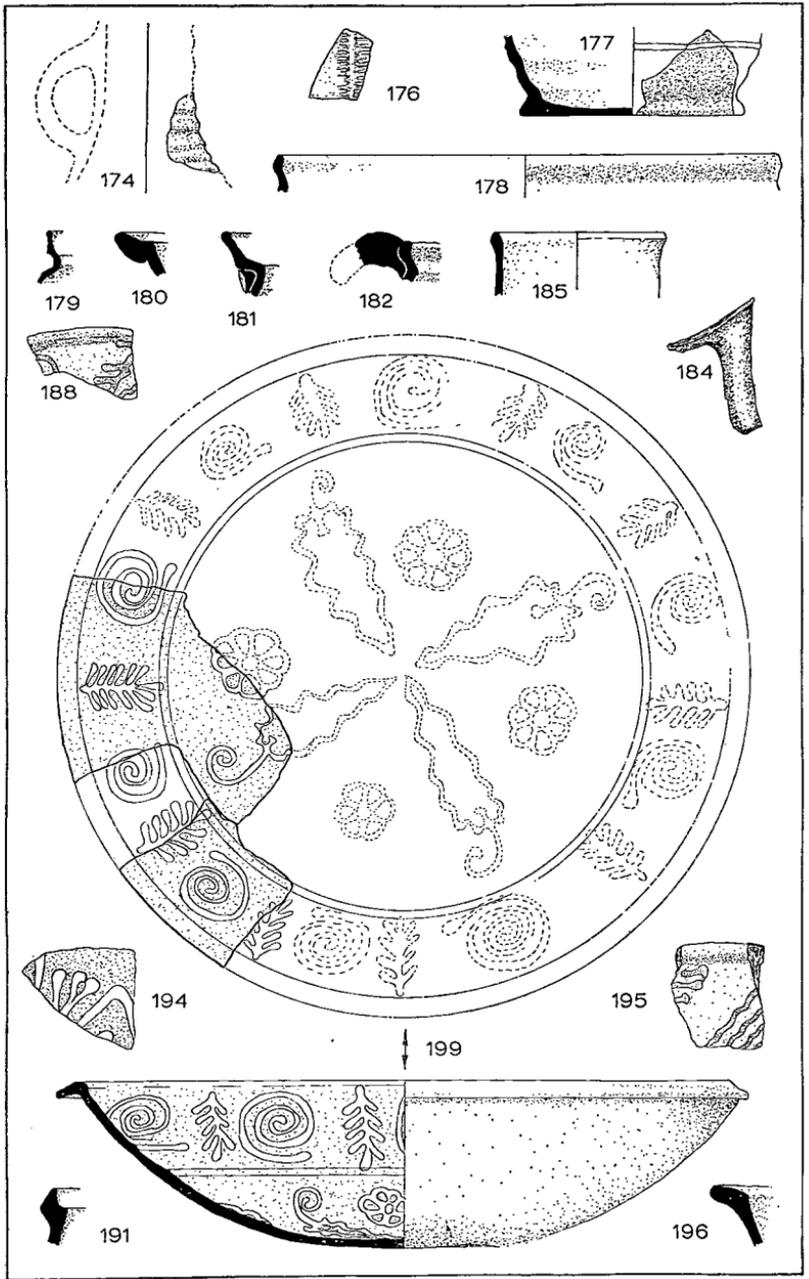


FIG. 14. (½) POST-MEDIEVAL POTTERY

- 175.*Fragment of small oval strap handle, fabric as No. 179. Evidence of over-fired glaze on part of the sherd. 17th century.

W. Black soil etc.

176. Body sherd of jug(?), in hard medium grey gritty fabric (6 mm.) with external purplish glaze. Raised vertical "fishbone" decoration formed partly by finger pressure from the inside. Fabric, glaze and decoration suggest a mid-late medieval date but this may be a late survival.
177. Base of cup in hard, dark, orangy-red fabric (6 mm.) with a horizontally applied notched strip $1\frac{1}{2}$ " above the base. Base diam. $4\frac{1}{2}$ ". "Cistercian" ware, type 1d. Late 15th/early 16th century.
178. Rim of bowl(?) in hard orangy-red fabric (5 mm.) with overall white clay slip. Light green glaze covers the exterior and a clear glaze provides a light yellow appearance to the inside. Rim diam. 10". Cf. C.L. (fabric). 17th century.
179. Rim of small pot (4 mm.) in smooth, hard, well-potted orangy-red fabric with internal light brown to chestnut glaze. A lid seat has been formed by the neck and rim. Internal rim diam. 5". 17th century.
180. Rim sherd in fabric (4 mm.) as No. 179. The convex upper rim surface has formed a lid seat. Carbon deposits on the outside. Internal rim diam. 9". 17th century.
181. Rim of vessel in fabric (4 mm.) as No. 179, with internal green-brown glaze. A form similar to but heavier than No. 209, and with applied clay strip as No. 208. Internal rim diam. 9". 17th century.
182. Handle/rim sherd in fabric (5 mm.) as No. 179 with internal brown-green glaze. The rod handle rises above the rim to which it is attached. A lid seat is formed by the inside convex face of the rim. Internal rim diam. 7". 17th century.
- 183.*Semi-oval strap handle in fabric as No. 179, attached to a body sherd (6 mm.) which has glaze as No. 179. Handle width 1". This could possibly be the handle for No. 210.
184. Foot from sagging-based tripod-footed vessel in fabric (5 mm.) and with glaze as No. 179. This type of elongated foot suggests a vessel prone to accident and damage. 17th century.

X. Ash.

185. Plain rim of jug in hard buff-pink fabric (4 mm.) with patch of light yellowish-green glaze on the outside. Aper. diam. $3\frac{1}{2}$ ". 16th century(?)
- 186.*Shoulder fragments from two(?) jugs in stoneware. Medium

light brown glaze on the outside and thin clear glaze on the interior. Raeran. 16th/17th century.

- 187.*Wall fragment of stoneware jug (3 mm.) with thin brown-grey glaze on the outside.

AC. Mortar.

188. Rim of plate in fabric (4 mm.) similar to No. 179 but with "reverse" trail slip decoration technique. Contrary to No. 213 the whole of the plate's upper surface has been covered in white slip. On this slip, decoration in the form of trails of fabric slip has been laid, then the whole surface covered in clear glaze. This gives the vessel a characteristic "brown on yellow" pattern, the "reverse" of No. 213. Diam. 11". 17th century.
- 189.*Small body sherd of "delft" ware (4 mm.) with white-glazed inner surface and "Malling" type purple-speckled white glaze outside. Mid/late 17th century?
- 190.*Wall sherd of large "Bellarmine" jug in hard grey fabric (7 mm.) with a light brown skin on the inside. The outside is covered with light brown speckled grey glaze with traces of cobalt blue. Cf. C.L. 17th century.
191. Lid-seated rim in fabric (5 mm.) as No. 179 with dark brown-green inside glaze. Thick carbon on the outside covers incised horizontal rings below the rim. Internal rim diam. 6". 17th century.
- 192.*Body sherd in purplish-red fabric, with smooth even black glaze on both sides. Probably 18th century.

AD. Ash.

- 193.*Body and neck of large jug/jar with pronounced rilling. The hard fabric (7 mm.) is fired to reddish-buff except on part of the outside where it is light grey beneath rough thin purple to yellow glaze. 16th century(?)
194. Body sherd of slipware plate in fabric (7 mm.) and glaze as No. 213. 17th century.
195. Rim of slipware plate in fabric (5 mm.) as No. 179, with decoration technique as No. 188. Diam. 12". 17th century.
196. Rim and wall sherd in fabric (6 mm.) and glaze as No. 179. A somewhat similar profile to No. 208, but without the applied clay strip. Internal rim diam. 9". 17th century.
- 197.*Rim of cooking pot in fabric as No. 179, but with dark green-brown glaze. Rim shape is close to No. 180. Internal rim diam. 8". 17th century.

- 198.*Plain rim of small vessel in off-white fabric, with decoration in cobalt blue on white glaze. Early 18th century.

Immediately below and in the core of the north-south wall towards the east end of Trench 1.

The latest pottery and clay tobacco-pipes found here were 19th century in date, but the group also included:

199. Restoration drawing of a large shallow platter/bowl in buff-pink fabric (8 mm.) with "reverse" technique of slip decoration as No. 188 on the inner face. Max. diam. 14". 17th century.
200. Body sherd of small jug or posset type of vessel in hard thin dark red fabric (2.5 mm.). Trail slip spray exterior decoration appears light yellow on a brown-green background. Cf. C.L. for a similar example except with internal brown-green glaze. 17th century.
201. Rim of small-medium bowl in fabric (4 mm.) as No. 179, but with internal green-brown glaze. The rim resembles a flatter form of No. 215, and there is enough indication to suggest a carinated body outline. Diam. ? 17th century.

AF. Black soil, debris etc.

There were a number of 19th-century sherds in this layer, together with the following:

202. Body sherd of cup in hard dark orange-red fabric (2.5 mm.) decorated with strips of vertical trail slip, un-notched. Max. diam. 5". "Cistercian" ware type 1d. Late 15th/early 16th century.
- 203.*Rim of large platter in fabric (8 mm.) as No. 179 but with inside surface of overall mid-green glaze. The same glazing technique has been used as that of No. 178. Diam. 14". 17th century.
- 204.*Shallow platter in hard smooth buff fabric (6 mm.) with simple crimped (pie-crust) rim. The upper surface is decorated in a glazed combed slip pattern of "Staffordshire" type. Diam. 12". Late 17th/early 18th century.
205. Flanged rim of bowl in fabric (5 mm.) as No. 179 but with darker glaze. Trail slip decoration occurs on both the upper rim surface and the inner face of the bowl. Internal rim diam. 7". Height 2 $\frac{1}{4}$ ". 17th century.
206. Base of bowl in "delft" fabric (6 mm.) with overall white glaze. The inside surface depicts a "Mediterranean gondola" (?) scene in cobalt blue. A foot ring raises the bottom of the vessel 4 mm. in height. Base ring diam. 5".

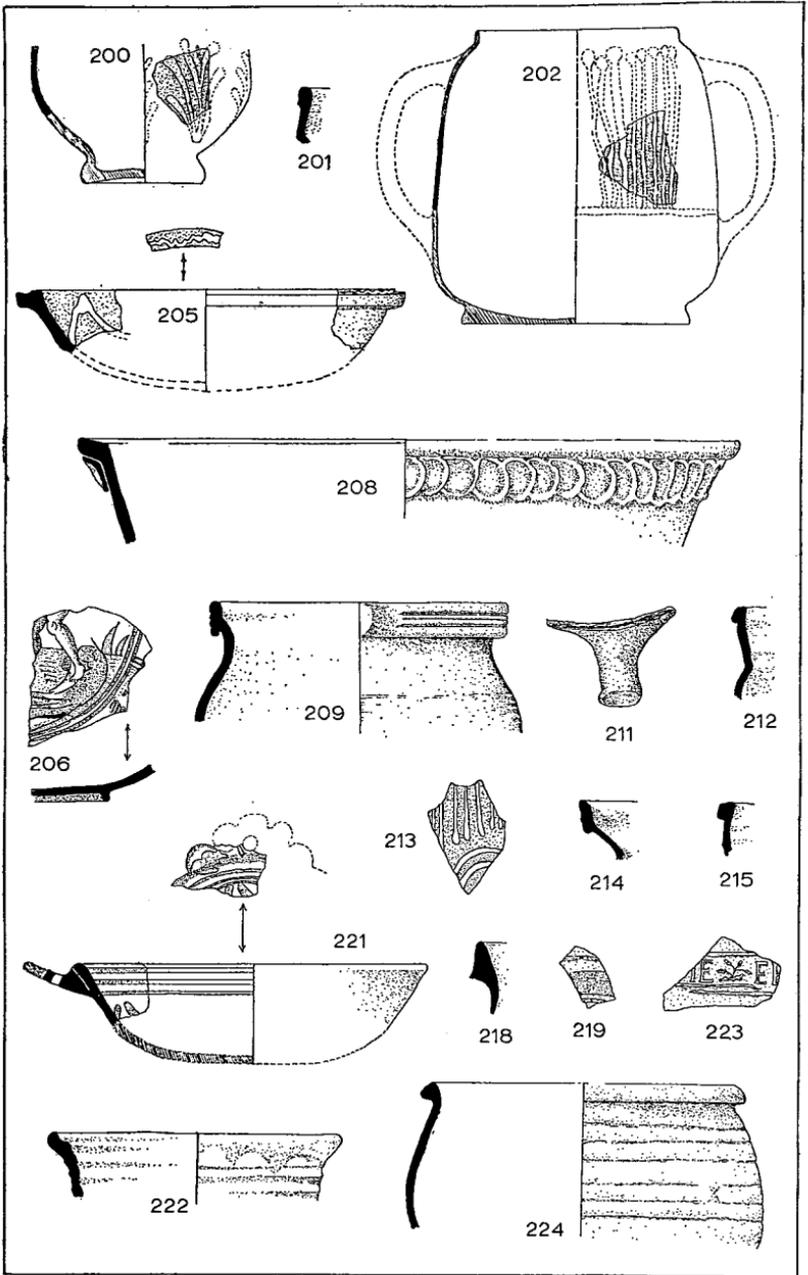


FIG. 15. (†) POST-MEDIEVAL POTTERY

AI. Brown soil etc.

- 207.*Rim of shallow bowl in white "delft" ware with blue underglaze decoration in the form of concentric circles and angled "dash" marks on the rim. Diam. 9". Lambeth/Bristol ? 17th century.
208. Rim sherd of large bowl in fabric (5 mm.) and glaze as No. 179. A strip of clay has been thumbled on to the underside of the rim, probably primarily as a strengthening aid but serving a decorative purpose also. Characteristic flaking of this type of thumbled strip has been noted on other vessels. Rim diam. 12". Cf. C.L. for complete vessel, height 4", two side handles, flat base. 17th century.
209. Rim and body sherd of vessel in fabric (4 mm.) and glaze as No. 179. The neck is sharply everted and the rim has a hammer head profile with indications of a handle join. A band of horizontal incised marks on the vertical rim face is repeated on the shoulder of the vessel. Aper. diam. 5½".
- 210.*Rim of cooking pot(?) similar in shape to No. 218 with fabric (5 mm.) and glaze as No. 179. A break in the fabric indicates a handle join (No. 183?). Aper. diam. 6". 17th century.
211. Foot from sagging-based, tripod-footed pot in fabric (7 mm.) as No. 179 but with thick internal brown-green glaze.
212. Outward folded rim of vessel in fabric (4 mm.) and glaze as No. 179. The outward fold is characteristic of platter type forms but a vertical angle is suggested by the curve of the sherd and carbon marks. Diam. ? 17th century.
213. Body sherd of trail slipware plate(?) in hard buff-red fabric (7 mm.) with the addition of white clay slip applied as trail decoration on the upper surface. A clear overglaze gives the surface a contrasting "yellow on brown" appearance. 17th century.
214. Rim and neck of pot in fabric (4 mm.) as No. 179 with internal treacly black-brown glaze extending over the outer grooved face of the rim. An outward kick of the lower neck may indicate a sizeable vessel with a restricted neck. Aper. diam. 4".
215. Rim and body fragment of bowl in fabric (2.5 mm.) and glaze as No. 179. The internal glaze spreads over the upper surface of the bead rim and carbon marks cover the outside. Aper. diam. 5". 17th century.

In the core of the north-south wall in the centre of Trench 1.

- 216.*Body sherd of stoneware jug in hard grey fabric (3 mm.) with external brown glaze. Thin clear glaze covers the inner surface. Raeran. 16th/17th century.

- 217.*Fragment of pedestal base in off-white fabric with white glaze and cobalt streaks. Early 18th century.

AL. Black soil.

Although there were fragments of 19th-century pottery in this layer the group also contained:

218. Sharply profiled rim in fabric (3 mm.) as No. 179, but with internal green-brown glaze. This rim form, and its variants, is one of the common forms of the period and was possibly used with an outside fitting lid. Aper. diam. 7". 17th century. Cf. C.L.
219. Body sherd of slipware plate/platter in medium hard pinkish-buff fabric (5 mm.) with thin (1 mm.) buff exterior surface. The upper face is decorated in trail slip with concentric rings using the "reverse" technique (see No. 188). Weser. 17th century.
- 220.*Flat base of vessel, one of eight of this type from the excavation, in fabric as No. 179 with internal green-brown glaze. The base extends 5 mm. outwards from the body junction, a characteristic of the type. Base diam. 5". 17th century. Cf. C.L.
221. Restoration drawing of a small shallow vessel in "blue and white" "delft" fabric (4 mm.) with upper zone decoration of concentric rings. A single cinquefoil handle with pierced suspension hole has been restored. This form of vessel probably had a medieval metal prototype and has been varyingly described as a tasting bowl or surgeon's bleeding cup.⁶² A similar form in polychrome "delft" occurs in unpublished material from Finchale Priory, Durham. Aper. diam. 6". 17th century.
222. Rim and wall sherd of bowl(?) in fabric (4 mm.) and glaze as No. 179. The vessel has a lid seat and accentuated rilling on both sides of the body. Carbon marks on the outside which is unglazed except for the overspill of the interior glaze. Aper. diam. 5".
223. Body sherd of stoneware vessel in mid grey fabric (5 mm.) with clear internal and brown external glaze. A raised band of letters (motto) includes a stop of oak leaves.⁶³ Raeran ? 16th/17th century.
224. Rim and body of pipkin(?) in smooth hard dirty cream-buff

⁶² B. Rackham, H. Read, *English Pottery* (London, 1924). Plate XVII, fig. 21; plate XXXI, fig. 49.

⁶³ M. R. Holmes, The So-Called Bellarmine Mask on Imported Rhenish Stoneware, *Ant. J.*, XXXI (1951) p. 174, plate XXI, figs. c and d.

fabric (4 mm.) with clearish light green glaze inside. The mouth of the pot is slightly everted from beneath the clubbed rim. A characteristic feature of this type of ware is the flattening or rounding of accentuated rilling marks. Internal diam. 6". 17th/18th century.

225. Base and handle of cup(?) in fabric (3 mm.) as No. 179 with brown glaze on both sides. Overglazed trail slip decoration on the outside. Although not true "Cistercian" ware the pot appears sufficiently close in character to be classed as a derived form. Base diam. 2". 17th century.
226. "Reverse" slipware plate/platter in fabric (3-4 mm.) and glaze as No. 188. Outline leaf decoration on the upper zone. Diam. 14". 17th century.
227. Plate/platter rim sherd in fabric (4 mm.) and glazed slip decoration as No. 188. Diam. 14". 17th century.

AM. Building debris beneath topsoil in centre of Trench 1.

The latest pottery from this layer was 19th-century in date.

The group also included:

- 228.*Everted rim and body sherd of chamber-pot(?) in fabric (4 mm.) and glaze as No. 234. Early 18th century.
229. Rim and shoulder of large, heavy storage vessel in fabric (2 cm.) as No. 179. Thin brown-green glaze covers the inside of the pronounced lid seat. A maximum diam. of 24" is suggested with a somewhat greater height. The shallow lid seat seems to preclude a "carboy" type of vessel. Aper. diam. 5". Date ?

AN. Ash pit.

This pit yielded three fragments of early 19th-century pottery.

AP. Building debris.

In this layer there were a few 19th-century sherds and the following:

230. Stoneware "gin" bottle (handle restored) with overall light brown salt glaze on the outside. Pronounced horizontal rilling has been modified by subsequent torque action whilst on the wheel. Inscription reads HERZOGTHUM NASSAU (Duchy of Nassau) below an incised stamp. The stamp has a crowned lion rampant encircled by the name of the town of SELTERS. Base diam. 3", height 8½", aper. diam. 1". 18th century.

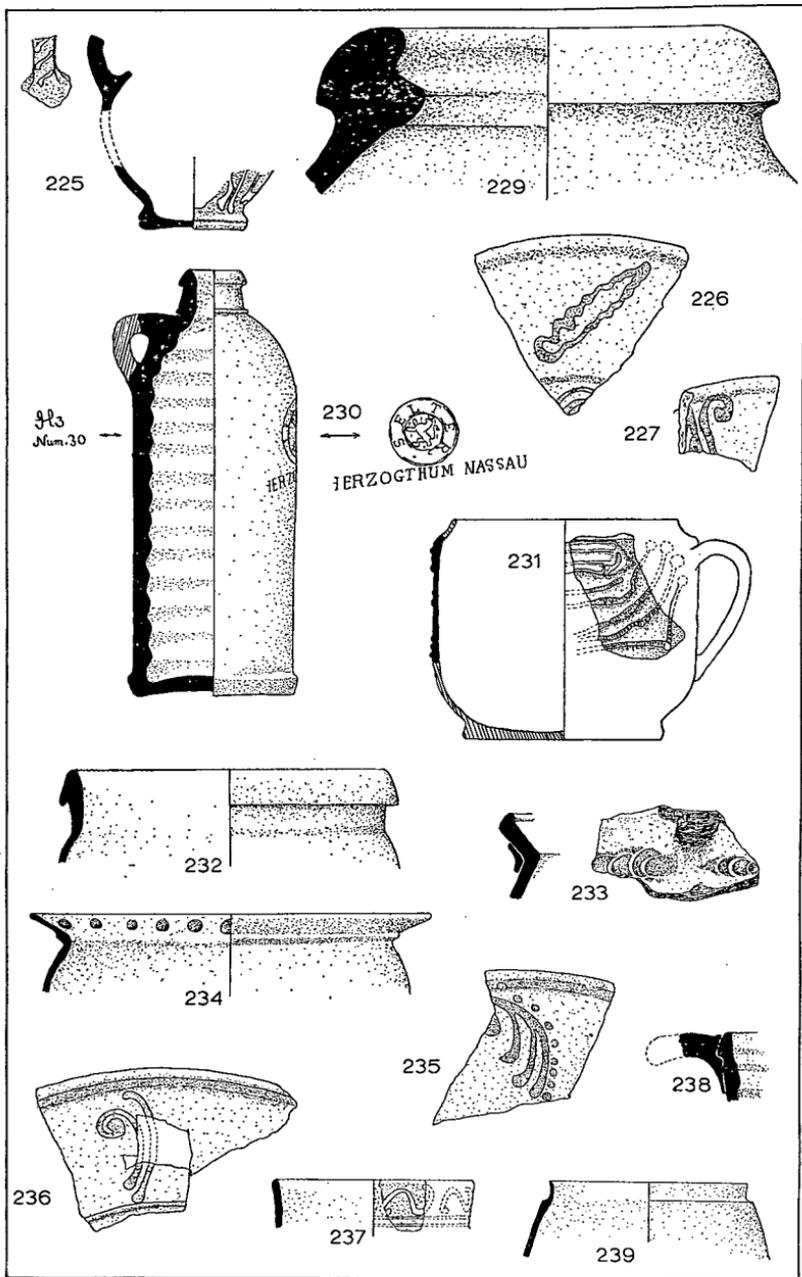


FIG. 16. (4) POST-MEDIEVAL POTTERY

AQ. Building debris.

Among an otherwise 19th/20th century group of pottery there were the following fragments:

231. Body section of a two-handled cup in "Cistercian" ware. The hard orange-red fabric (4 mm.) has an overall dark brown glaze. Decoration on the outside consists of notched trail slip lines possibly ending in pads of clay. Below the lid seat rim a large pad of clay bears the impression of a "letter-box" stamp. Max. diam. 4". Approx. height $3\frac{1}{2}$ ". Type 1c ? Late 15th/early 16th century.
232. Rim of vessel in fabric (4 mm.) and glaze as No. 179. The outfolded rim resembles No. 218 although having a concave outer face and a short vertical shoulder. Rim diam. 6". 17th century.
233. Rim and shoulder of pot in fabric and internal glaze as No. 179. The everted flanged rim terminates in a bead except where a handle join is indicated. Smaller and cruder thumbing (?) technique than No. 208 supports the rim-shoulder angle. Internal rim diam. 12". 17th century. Cf. C.L. for a somewhat similar rim without the thumbed strip.
234. Everted rim of bowl(?) in medium-hard, dirty creamy off-white fabric (3 mm.) with clearish, light yellow glaze on both sides. A slightly raised pattern of brown dots on the rim has been formed by darker clay. Early 18th century.

AR. Topsoil etc.

235. Slipware plate in "reverse" technique and fabric (4 mm.) as No. 188. Where the body fabric varies in colour lightness the use of body clay for slip affects the contrast of decoration against background. Diam. 14". 17th century.
236. Rim of similar fabric (3 mm.), glaze and decoration technique as No. 188. 17th century.
237. Plain rim sherd in fabric, glaze and decoration as No. 205. The upper zone of "scroll" trail slip is bordered below by two incised horizontal grooves. Aper. diam. 4". 17th century.
238. Rim and handle in fabric as No. 179 with green-brown internal glaze. The rim outline is similar to No. 232 and a semi-oval strap handle joins the vessel immediately below the rim edge. Aper. diam. 7". Handle width 1". 17th century.
239. Rim and body of "Cistercian" cup in fabric (3 mm.) as No. 177 but with thin smooth medium brown glaze overall. Darker streaks in the glaze are reminiscent of some of the later medieval glazes. The angle of the lid seat rim indicates a some-

what angular barrel-shaped body with no exact parallel recorded. Aper. diam. 4". Type 1? 16th century?

CLAY TOBACCO-PIPES

J. E. Parsons

Sixty identifiable clay tobacco-pipe fragments were recovered from the excavation. These range in date from c. 1620 to early 20th century. Where they occur in the stratified levels they are in accord with the postulated date brackets of the associated pottery. There is a noticeable date gap of pipe material in the greater part of the 18th century. This coincides with a similar break in the pottery sequence. Sources of supply are (1) London, c. 1620, maker I.R.⁶⁴ (2) Yorkshire (Hull?) (3) Gateshead, c. 1663-90, maker John Thompson plus later material.⁶⁵

ROOF AND FLOOR TILES

Roof tiles

There were five fragments of glazed medieval tiles, of which four were glazed green and occurred in layers **U**, **AD**, **AI** and **AL**, and one glazed purple and found in **W**. Six fragments of chestnut-glazed tiles, $\frac{1}{2}$ inch thick, were found—two in **U** and four in **V**—and are probably 16th century. Finally, six pieces of pantile were discovered in **AD**, **AM**, **AQ** and **AR**.

Floor tiles

Fifteen fragments of yellow- and green-glazed floor tiles were found in 17th-century and later layers (**W**, **X**, **AC**, **AI**, **AR**). Their average thickness was 1 inch, and the only complete side measured 8.7 inches; this type is normally believed to be late medieval.

BONE (fig. 17)

Brown clay in Trench 3

240. Bodkin. A similar example, though without the circular hole, was found at Newminster Abbey in 1965 (report forthcoming).

⁶⁴ A. Oswald, *The Archaeology and Economic History of the English Clay Tobacco Pipes* (*J.B.A.A.*, 3, XXIII, 1960), pp. 47-48.

⁶⁵ For N.E. chronology of clay pipes see J. E. Parsons, *op. cit.*

BRONZE (fig. 17)

RE

241. A flat semi-circle of bronze, with a small tenon at one end, the other broken. Four rivets, with smooth tops; project from one side, and between them the surface is decorated with ring and dot marks within an outer edge of incised hatching.

It seems probable that this has been a circular brooch, with the pin hinged on the tenon, and the rivets holding additional decoration, perhaps in the form of beads. Cf. *L.M. Med. Cat.*, plate LXXVIII, no. 1, this example having, in place of the rivets, bosses in relief set originally with coloured glass.

TW

242. Four-lobed rivet. Exactly paralleled in a 12th-century context at *Ascot Doilly* (fig. 21, no. 7) where two more 12th-century parallels are referred to.⁶⁶

U

243. Three fragments of what was probably a penannular brooch. If so, the central portion of the ring is missing.
244. A small strap-end buckle, consisting of a ring, with a flat, triangular piece of bronze apparently folded over one side of the ring. A hole in this piece, close to the outer edge of the ring, was presumably for a pin.

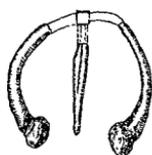
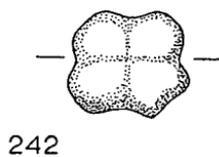
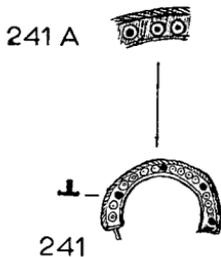
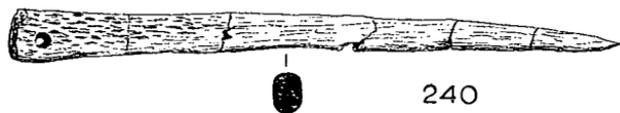
IRON (fig. 17)

While all the iron objects found on this site were badly corroded, X-rays by the International Research and Development Co. Ltd. have made it possible to identify and draw some of them.

TW

245. A nail, c. 2¼" long, with flat head, square shank and pointed tip. Other fragments appeared to be similar to this in general shape, though some were shorter.
246. A nail with a vertical head, perhaps a horseshoe nail though showing little signs of wear.

⁶⁶ From Castle Hill, Folkestone, A. Pitt-Rivers, *Arch.*, XLVII (1882), pl. XIX. And from the Husterknupp, near Cologne. A. Herrnbrodt, *Der Husterknupp* (1958).



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FIG. 17. ($\frac{1}{2}$) BONE, BRONZE AND IRON OBJECTS. NO. 241A (1:1)

U

247. A fragment of a slightly curved blade, with rounded tip, perhaps part of a sickle.

W

248. A damaged arrowhead³ with socket but apparently without barbs.

